INTERNALIZATION OF THE FIRST EIGHTEEN COUPLETS OF RUMI'S

MESNEVÎ THROUGH COMMENTARIES AND TRANSLATIONS

IN TURKISH LITERATURE AND CULTURE

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Internalization of the First Eighteen Couplets of Rumi's *Mesnevî*

Through Commentaries and Translation

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Thesis Abstract

Can Ceylan, "Internalization of the First Eighteen Couplets of Rumi's *Mesnevî*

Through Commentaries and Translations in Turkish Literature and Culture"

In this study, the role of the activity of *şerh* (commentary) in the process of word and

concept transferral from the source language to the target language by way of the

practice of translation, and also its role in the establishment and internalization of

those words and concepts in the target language is examined in detail.

In the course of this examination, it is focused on the *mesnevi* form which is a

genre that is adopted in Turkish literature from Persian, Mevlana's work of art called

Mesnevî that is the most commentated literary work, and particularly the first

eighteen couplets of this work in question.

Analyzing the significant words and concepts of the first eighteen couplets of

Mesnevî, the source language of which is Persian, the way those words and concepts

are used in Turkish, that is the target language, and how those are internalized by

Turkish literature is intended to be explained with examples.

Tez Özeti

Can Ceylan, "Mevlana'nın Mesnevî'sinin İlk Onsekiz Beytinin Şerh ve Çeviri Aracılığıyla Türk Edebiyatı ve Kültüründe İçselleştirilmesi"

Bu incelemede bir çeviri şekli olan şerhlerin, çeviri faaliyetiyle kaynak dilden hedef dile gerçekleşen kavram ve kelime geçişinde, bu kavram ve kelimelerin hedef dilde yerleşmesindeki ve içselleştirilmesindeki rolü irdelenmiştir.

Bu konu üzerinde çalışılırken, Türk edebiyatına Farsçadan giren bir tür olan mesnevi formu ve en çok şerh edilen Mevlânâ'nın *Mesnevî* adlı eseri ve bu eserin ilk on sekiz beyti ele alınmıştır.

Kaynak dili Farsça olan *Mesnevî*'nin ilk on sekiz beytindeki kavram ve kelimeler incelenerek, bu kavram ve kelimelerin hedef dil olan Türkçe'de nasıl kullanıldığı ve içselleştirildiği Türk edebiyatından örnekler verilerek anlatılmaya çalışılmaktadır.

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CONTENTS

PREPACE

Mevlana, as a literary and sufistic figure, has a very significant place in Turkish literature and culture. Although all of his works, which are *Mesnevî, Divan-ı Kebir, Fihi Ma Fih, Mecalis-i Seb'a, Mektubat,* are in Persian language, as a literary figure Mevlana has a very great impact and influence on the construction of the written Turkish literature. This influence has taken place through the translation of his poems and the commentaries of his works, especially *Mesnevî.* This feature of his works provides them with a specific value in Turkish literature. We can say that Mevlana and his works are more influential in Turkish literature than they are in Persian literature.

We may call *Mesnevî*, as the masterpiece of Mevlana, a two-sided work. One of these sides is related with its spiritual content. With its spiritual side, it has been influential in dervish lodges and in the environments of religious orders. It has been so influential that it is called "Persian Quran" and used as guide book in dervish lodges. The inner meaning of the messages given through stories and tales which are very common in eastern culture has been examined and commentated starting right after the first one of six volumes completed. The other side is related with its value as a literary work. This side has been so influential that the terms and concepts that Mevlana used in *Mesnevî*, especially in the first eighteen couplets, have been the cornerstones of Turkish literature. They have been used by almost every poet whose works are the verbal monuments of Divan literature. For this reason, I have taken these first eighteen couplets to examine the influence of *Mesnevî* on Turkish literature and have tried to show the internalization process of terms in the first eighteen couplets in Turkish literature and culture through the commentaries of *Mesnevî.*

The commentaries of *Mesnevî* also show us that after Quran, Mevlana's *Mesnevî* is the most read and commentated book in Turkish. I also would like to draw attention to the point that to be able understand *Mesnevî,* and in general Divan literature, we need to know about classical Persian literature.

In this thesis, I have taken the commentaries of *Mesnevî* as a kind of translation and I have tried to show why it was commentated and why it was translated using commentary style in almost every fifty years. I also tried to examine the value of *Mesnevî* as a poem focusing on the first eighteen couplets which is the core of whole work.

CHAPTER I

INTRODUCTION

Many texts have been translated many times at various periods. In today's world it is frequently observed that one and the same text is being translated several times into the same language over a few decades. This phenomenon suggests that new translations are required, for the present translations do not comply with the current modes of perception and that the translators' and/or the commissioners of the translations do not approve of the present target texts and prefer to translate the texts in accordance with their own reading. This fact indicates that each and every new translation is produced with a different and fresh understanding in contrast to the older ones, that is, with a new interpretation. In that case we are faced with the concept of interpretation and in especially mediaval times, *şerh* (commentary) was a form of interpretation which could be accepted as a form of translation. The act of producing commentaries, which can be described as text analysis or text interpretation in terms of the current understanding, has functioned in a similar path to that of translation activity and has also been a preferred method in applied translation for a certain period throughout history.

Given that translation, in general, is defined as transferring a text from the language it is originally written into another language, the process of translation is not confined to establishing the source text – target text equivalence between two languages. The process of translation begins even before the act of translating actually begins, and it becomes to be spelt out with the act of translating. However,

the process in question does not end with the completion of the translation of the target text. It can be asserted that the translational process of texts with an inner meaning continues forever because, especially for the inherent implied meaning to be communicated to the reader, it has to be explained in detail and adjusted to the readers' mode of perception. For this reason, in the process of transferring the source text into the target text, the translator sometimes has to go beyond the text and provide the necessary explanations. Because this act of composing commentaries is a type of translational activity, and because it is a part of the process of translation, producing a commentary of a text, that is, commenting on a text is highly relevant to the field of translation studies. Yekta Saraç explains the dimensions of the concept of *şerh* (commentary) as follows:

> The word *şerh,* the basic meaning of which is cutting out something and revealing what is inside it later has retained its literal meaning, but at the same time it has acquired new meanings such as "revealing a situation, having an intricate issue explained, and bringing hidden things to light" through semantic extension. The common point of the meanings given in classical lexicons is eliminating the obscurity and revealing what is hidden. This process is related with the designation "understanding" presented in *Kamus* (Mütercim Asım, 1305, p.909). Thus, in *şerh* (commentary), when applied to a text, the text can be seen from diverse angles and is tried to be clarified, and in line with this aim, a number of disciplines are resorted to. (Saraç, 2007, p.55, *my translation*)[1]

Even translations of the same text produced within the same few decades display considerable dissimilarities points out to the fact that every translation itself is an interpretation, a commentary, a *şerh.* This commentary is required mostly because of the necessity to translate regarding the differences between the modes the text is perceived through the ages. The previous translations may become insufficient in meeting the current requirements, that is, the requirements of the target readers.

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[1] All translations are mine unless stated otherwise.

What is more, they may be unsuitable for the perception level of the target readers with different backgrounds. Hence, it is necessary to translate those texts with a new understanding and to compose commentaries that can enable the readers to produce new meanings from the texts and to adjust those to be perceived in accordance with the prevalent conceptions of today.

As is observed in the commentaries that have been examined in this thesis and as it is also indicated in the academic studies on commentaries, in the commentary of a text, that is, in a text that is translated from a source language (in this case Persian) to a target language (in this case Turkish) with additional explanatory commentaries, the first step for providing a commentary is translating word-for-word or sentence-for-sentence, taking the text's grammatical, syntactical and word structures into account. When the constituents of the activity of translation in the prevalent understanding is compared with that of the concept of *şerh* (commentary) and the purpose for which the commentaries have been produced at their times and the kind of understanding by which they have been produced, the connection of our subject matter to the field of translation studies becomes much more obvious. In the present study, it is aimed to exhibit this relationship through this comparison.

The present study will not focus on a particular commentary and a particular *şârih* (commentator) and examine only them as is the case in the recently produced academic studies on commentary, the details of which are presented below. Instead, starting with an introduction to the tradition of commentary in Turkish literature, it will state the reasons for subjecting texts in the form of *mesnevi* to *şerh*, methods followed in commentaries, general and personal styles of the commentators, the sources used for commentaries and the disciplines those sources belong to, that is,

the disciplines in support of the commentaries. In studying the subject of *şerh* (commentary), the literary style *mesnevi,* which is the most-widely used style in works that are subjected to commentary will be presented and examined, and *Mesnevî* of Mevlana will be taken as the example.

The literal meaning of "mesnevi" is "two by two" / "in couples", and it is the name given to the long poems, as a form of verse, the couplets the lines of which rhyme with one another (as aa, bb, cc, dd) and which are usually composed using the shorter prosodic patterns of the *aruz* meter. The *mesnevi* form, which have passed into Turkish literature from Persian literature, and which deal with both religious and secular themes, have provided the poets who employ this form with the occasion to compose long poems (Ünver, 1986, pp. 430-562). *Mesnevi* has been a preferred form due to the interest of the listeners and the readers in hearing / reading stories as well. Given the means provided by this aspect of the form, symbols and internal expressions could be integrated into the smoothness and musicality of poetry (Kılıç, 2004, pp. 76-77). However, in oriental literature, "just as although there exist many names that are referred to as Mevlana, this attribute primarily evokes Celaleddin Rumi, and the word *mesnevi* has become so common as to be accepted as the masterpiece of Mevlana Celaleddin Rumi" (Güleç, 2004, p.11). Consequently, for our subject to be more central and focused, Mevlana Celaleddin Rumi's work that is entitled *Mesnevî* is selected as the *mesnevi* which probably has the highest number of commentaries.

Mesnevî constitutes the starting point of this research. In this study, the effects of the commentaries applied to the first eighteen couplets of *Mesnevî* on the integration of this work to Turkish literature and culture will be demonstrated. Examples of the uses of the concepts and words that are chosen from the first

eighteen couplets in Turkish literature and particularly in classical Ottoman (*Divan*) literature will be presented. Presenting these examples, it is aimed to indicate that those concepts and words have become much commoner in classical *Divan* poetry especially after the commentaries have started to be produced. These examples convey that the commentaries on *Mesnevî* have been effective on integrating those concepts and words, and consequently *Mesnevî* itself to Turkish literature and culture.

In this study, the common aspects of commentary and the activity of translation which is closely related with the activity of commentary will be highlighted. The very fact which encourages this approach is in that the source language of the commentaries which are produced as a part of the commentary tradition in Turkish literature is not Turkish, but mostly Arabic or Persian. As a matter of fact, commentaries start with a translation of the works which are originally written in foreign languages such as Arabic and Persian which also supports the present approach to the phenomena of commentary as a part of translational activity and our acceptance of the activity of commentary as a form of translating.

Many of the works produced on Mevlana himself and his *Mesnevî* that constitute the starting point of our study, which we can call "popular" are far from reflecting Mevlana in a true sense. Works on Mevlana who says "One of my feet is stable, with my other foot I wander through the seven worlds" are paradoxically limited to specific fields and the subject could not be studied in the academic disciplines that are referred to in the production of commentaries. This narrow interest in the subject suggests that there is a rich source of research in fields such as modern literary criticism, linguistics and translation studies. Every step, even the small ones, taken forward in order to study the phenomena of commentary which is,

in Ziya Avşar's words, "the cellar of our accumulation of classical culture" (Avşar, 2007, p. 660), will be inspirational and encouraging for new ones and will complete an incentive mission. Among the recent works on the subject, *Tasavvufî Şiir Şerhleri* [Sufistic Poem Commentaries] (Ceylan, 2007), *Türk Edebiyatından Mesnevî Tercüme ve Şerhleri* [*Mesnevî* Translations and Commentaries From Turkish Literature] (Güleç, 2008), *Dinle Neyden – Mesnevî'nin ilk 18 Beytinin Türkçe Şerhleri* [Listen to The Reed Flute – The Turkish Commentaries of The First 18 Couplets of *Mesnevî*] (Demirel, 2009) are the first ones to remember. These three works are the major sources referred to in this study.

The reason for selecting the first eighteen couplets of *Mesnevî* and their commentaries is the fact that these eighteen couplets which are referred to as "the heart of *Mesnevî*" have always received special attention in almost every commentary, that they have commentaries produced by every commentator, that they have encouraged very long commentaries, and that these eighteen couplets even have individual commentaries.

Mesnevî, which is mostly known to be extemporaneously enounced by Mevlana and written down by Hüsameddin Çelebi is inscribed upon the request of the pupils of Mevlana, the foremost of whom is Hüsameddin Çelebi. This tradition of requesting has paved the way for many later commentaries, and a number of commentators, upon insistences of their circles, have written books based on the commentaries they have produced in the form of conversations. In such a context, the people around the commentator have undertaken the role of a "commissioner". Through these commentaries, *Mesnevî'*s integration to Turkish literature and culture, and its reception by massive audiences succeeded.

It is known that only the first eighteen couplets of *Mesnevî* are written

personally by Mevlana, and after these first eighteen couplets were given to Hüsameddin Çelebi by Mevlana, the whole *Mesnevî* has been completed in a period of nine years. The importance of the first eighteen couplets is due to their being written down by Mevlana himself. These first eighteen couplets are accepted as a summary of the six volumes long, approximately twenty five thousand couplets. It can also be claimed that those twenty five thousand couplets are a commentary of the first eighteen couplets.

There are many comments on the word "Bişnev" (Listen) which is the first word of the first couplet of the eighteen couplets in question and its first letter "B". The concepts that are parts of the first eighteen couplets of *Mesnevî* which has a symbolical narrative style as a whole starting with its first letter are almost like a precursor of the rest of this work of art. Many commentators have started their commentaries by explaining the meanings of the words of the couplets before presenting their comments. While some of the couplets are accepted clear enough so as not to require any explanations, the letter "B" which is explicated in detail and interpreted is considered a prominent symbol by itself.

Including the time period in which *Mesnevî* has been written, the works of art produced within the Islamic geography conventionally are started with *Basmala* (the formula in Islam that is pronounced while starting to do something). However, Mevlana, a devout religious man of letters of his time has chosen not to start his work of art with Basmala. In some commentaries, taking this point into consideration, the initial letter "B" in question is claimed to be ascribed to the function of Basmala. The fact that every *sura* in the Qur'an starts with Basmala except for the *sura Tevbe* which starts with the initial letter "B", too, supports this interpretation to be generalized. Many parallelisms between the initial letter "B" of

the *sura Tövbe* that starts with the expression "*Berâetün minallah*" and the first word of *Mesnevî* being "Bişnev" (Listen) have been put forward. On the other hand, some sufic comment that since the first letter of the Arabic alphabet, namely "Elif" (Alif) signifies Allah (God), the second letter "Be" (Ba) should signify everything else other than Allah, that is, everything created.

The technical reason for selecting these first eighteen couplets is the fact that examining the whole of *Mesnevî* or even one of its volumes would exceed the limitations of this study. Consequently, instead of such an attempt, these first eighteen couplets which are highly important by themselves and their commentaries are selected for exemplification.

In the following chapters of this study it will be explained in detail that in the course of the *Mesnevî* readings of dervishes in *Mawlawihanas* (Mawlawi lodges) and in places where *Mesnevî* used to be read with *muhib*s (affectionate friends), every step was being taken within a certain discipline and in accordance with a certain set of rules.

Within the *Mawlawihanas* which were widely spread within the borders of the Ottoman Empire (Bayru, 2008, pp.134-135), there used to be a cadre for "Masnavihan" (one who recites the *Mesnevi*) who were given the license to perform *Mesnevî* readings. the commentaries, most of which have been produced by masnavihans in various time periods and geographies in order to make *Mesnevî* reach even greater audiences and be understood by them, and 4thus, fulfill the original purpose with which it has been written, that is, edifying people. This aspect of the commentaries also reflects various historical and social circumstances of their time. "The commentaries of different people belonging to different periods are important sources that indicate the erudition, social tendencies, and education methods of those

times" (Saraç, 2007, p.123).

When *Mesnevî* is studied as a literary work of art, in the commentaries basically the symbols are explained and interpreted in accordance with the target audience's mode of perception. Although the commentaries are usually written upon the encouragements of the people around the masnavihans, these are the most effective tools that provide the masnavihans writing the commentaries a permanent significance among the other masnavihans. In these commentaries, the masnavihans find the opportunity to express their knowledge and accumulation, and within the environments in which *Mesnevî* is read, they are discussed, criticized and eventually they become recognized. Additionally, in the Ottoman madrasahs (universities) that were structured with a hierarchy of scholarly levels, "one of the necessary conditions for a madrasah teacher to be raised from one madrasah to a higher madrasah level was writing a *risale* (risalah - treatise) in which he produced a commentary of the text he was going to read to his students" (Saraç, 2007, p.123). This practice did not only enhance the tradition of commentary, but also encouraged the masnavihans who were aiming to rise to higher levels in the organization of masnavihans, in which there was a similar hierarchical inclination, to produce their own commentaries.

In addition to this, even though the works mentioned by the commentator in the commentary are not presented in the form of a list as it is today, they can still be considered to be bibliographical references given within the commentary. The recognition of those works of art also constitutes a means to access to the academic, cultural and sociological information which underlie the background of *Mesnevî*.

Because of their source language, whether the translations and commentaries of Mevlana's works should be considered a part of Turkish literature or not is a controversial issue. Nevertheless, they constitute a voluminous Mevlana literature by

all means. Although the source texts are in Persian, the deep interest of both the Turkish public and the Turkish scholars in the translations have led to the formation of a prominent Mevlana literature in Turkish. The commentaries of *Mesnevî* have been very effective in the development of a Mevlana literature in Turkish, in other words, in the internalization of *Mesnevî* in Turkish literature and culture.

One of the reasons for selecting the subject of *şerh* for this study is the wish to approach Mevlana and his work, *Mesnevî*, from the viewpoint of translation studies. The works of commentary produced in various time periods by different commentators in order to explicate *Mesnevî* will make *Mesnevî* better and more thoroughly understood. These works in question are the most important sources to make use of in the production of the new commentary that will be aimed at meeting the current requirements for the explication of *Mesnevî*. It is certain that the examination of these commentaries require a significant accumulation of scholarly knowledge.

Another reason for selecting the subject of *şerh* for this study is the intention to demonstrate what there is within the boundaries of the concept of *şerh*, which is "related with *tefsir* (commentary on the Qur'an), *haşiye* (gloss), *telhis* (summary), *tevil* (explanation)" (Saraç, 2007, p.121), that is significant for Turkish literature, and also to depict the source of the commentary tradition and its scope of application. The wish to study the notable commentaries of Mevlana's work *Mesnevî* in terms of the *mesnevi* form should also be given mention.

It is especially significant that in our study the first eighteen couplets of *Mesnevî* will be examined. Examining the first eighteen couplets has a significant parallel to the content and the meaning of *Mesnevî*. The fact that in each commentary of *Mesnevî* the first eighteen couplets are explained in detail and that some

commentators have produced commentaries only of the first eighteen couplets

indicates that among the twenty five thousand couplets of *Mesnevî,* these first

eighteen couplets in question have a special place and significance. This aspect of

these eighteen couplets provides us with the opportunity to study the part of *Mesnevî*

which, although it is in fact a relatively short part, is the richest source in comparison

to the rest of the work in question.

     To recapitulate, a *şerh* as a form of translation will here be studied through

the example of Mevlana's *Mesnevî* which is one of the literary works that have the

highest number of commentaries. After the presentation of the biography of Mevlana

as an introduction to his scholarly and cultural background, firstly the literary genre

mesnevi, and secondly the commentary tradition in Turkish literature and the various

commentaries of *Mesnevî* produced in different time periods will be presented. After

that, it is aimed to demonstrate the properties of the many commentaries of *Mesnevî*

which have been produced in order to meet the need for commentaries, their

similarities and differences and the reasons for those. In the last chapter of this thesis,

the six commentaries selected among the ones that were produced between the

sixteenth and the twentieth centuries will be examined. Additionally, information on

whether the words have Persian or Arabic roots, and the new words and expressions

derived from them and used in Turkish will also be stated. The uses of these words in

literature will be explained through examples from the foremost poets of Classical

Ottoman (*Divan*) literature who lived in different centuries. Among the words used in

the couplets, the conceptualized ones will be explicated in a more detailed way.

Hence, it is aimed to demonstrate in detail the way the first eighteen couplets in

question are internalized through the commentaries. After explaining the words in the

couplets, as an example of the Turkish translation of each couplet as a poem, the

translation of Süleyman Nahîfî produced in the eighteenth century will be presented. This work of Süleyman Nahîfî is known to be the first complete translation of the whole *Mesnevî* in verse.

CHAPTER II

THE SCHOLARLY BACKGROUND OF MEVLANA

The current popularity and reputation of Mevlana draws widespread attention. However, this reputation is not specific only to the present day. Mevlana had become widely known especially in sufistic circles in his life span and he has preserved this popularity after his death as well. The reason for this popularity is not only the prevalence of the Mevlevî Order, but also the fact that his most prominent work *Mesnevî* is read and its commentaries are produced at all eras.

In this study, instead of presenting common information such as the date and place of Mevlana's birth, how he left his hometown Belh (today in Afghanistan) and his reasons for leaving, all of which are found in almost every book written on Mevlana, it is aimed to present information that will be useful in explaining his formation through an analysis of his scholarly background. The reason for this choice is the belief that in order to study Mevlana's works properly, it is necessary to present the scholarly background he had in producing his works. Approaching Mevlana with a narrow perspective provided by some superficial information on him would not only be ignoring his unique background, but also would prevent us from understanding the profound meaning found in his works. This prevention will also be reflected on our understanding of the reasons for which commentaries of Mevlana's *Mesnevî* have been produced.

Mevlana Celaleddin Rumi, who is known as "Mevlana" in short, has lived in and around Konya (today in Turkey) all his life from his childhood to his death. For

in those times Anatolia used to be called "diyar-ı Rum", meaning 'the land of the Romans', the adjective "Rumi" meaning 'Anatolian' was added to his name. The soubriquet "Mevlana" was also added to his name Celaleddin Rumi due to his being a very beloved and respected person. "Mevlana" as a sufistic term means 'our lord, our master'. It is generally used when referring to the leading people of a religious order. Later on, the soubriquet "Mevlana" became a name specific to Celaleddin Rumi. At the present day, the name "Mevlana" immediately reminds of Celaleddin Rumi. Similarly, whereas *mesnevi* is a literary genre, Mevlana's work *Mesnevî* is so well-known and accepted that instead of the literary genre, the name calls to mind the literary work in question (Karaçorlu, 2007, pp. 7-8).

The town of Belh, in which Mevlana was born and lived for a while before he moved to Anatolia with his family, has been one of the first places where the sufistic thought and understanding had spread in the Islamic world (Çelik, 2002, p. 21). In the foundations of Mevlana's synthesizing dynamics of thought, there is a mystical attitude which contains several tendencies and manifestations. In the background of such an attitude there is his scholarly formation and the higher scholarly identity he has been awarded with (Çelik, 2002, pp. 21-22). In addition to his knowledge of Ancient Greek philosophy, in opposition with Aristotelian logic, he has stated his views on "the conflict of the opposites" in his works as in the example given below:

> Contraries flee from contraries: night flees when the light (of dawn)
> shines forth.
> When the pure (holy) Name comes into the mouth, neither impurity remains
> nor (any) sorrows. (III, 187-188) (Nicholson, 1989, p.14)

Mevlana was a leading man of letters of his time not only in religious fields such as *hadith* and *fiqh*, but also in disciplines such as literature and philosophy with

his extensive knowledge in those areas (Çelik, 2002, p. 23).

As will be explained in detail in the following chapters in which his narration will be presented, in *Mesnevî,* Mevlana has used a distinctive style and a narrative expression, and has thus given his message in a way which is enjoyable and amusing for the readers. Celaleddin Çelik, who has worked on the influences of Mevlana on social life in his period, interprets the way Mevlana reflects his sufistic understanding with his narrative style of expression as follows:

> In expressing his thoughts Mevlana has usually made use of symbols that are materialized in everyday life, and has symbolized various types of human behaviour by different types of animals he had characterized with those behaviours. The language and narration observed in his works which provide us with the opportunity to view the everyday life of the thirteenth century assigns Mevlana a status that is different from the sufistic understanding which has the stipulation to stay away from daily affiliations and relations. He is distinguished by the way he actively participates in the social life of the society in which he lives and his interest in the lower levels of the social layering. In this sense, the letters he has sent to various statesmen and also his relations to statesmen which have sometimes been criticized indicates his social sensibility. This tendency of his, naturally, demonstrates a view that exludes the ignorance of the mundane, which is, contrarily, aimed to be spread by the general sufistic movements of that era. (Çelik, 2002, pp. 23-24)

In a way which is opposed by some religious circles today, Mevlana had supplemented the sufistic life with music and had assigned music with a special significance in the Mevlevî rites. This practice is an indicator of how the musical traditions found in Anatolia and the geography around Anatolia has been integrated in Turkish-Islamic culture. Mevlana's "attitude of opposing to the arid and formalistic religious exercises" (Ocak, 1996, p. 133) indicates his understanding of religion and his scholarly side which criticizes the dull acts of worshipping. Nevertheless, this attitude of his had never interfered with his talking to the public or his relationships with various levels of the society, and men of letters, statesmen, governors as well as

tradesmen, craftsmen and rural people have been his addressees. (Ülken, 1973, p. 236)

According to Fuad Köprülü, without knowing Mevlana, it is difficult to understand the contents of the earliest Turkish literary works in a true sense (Köprülü, 1993, p. 231). For example, in another important work of Mevlana, entitled *Divan-ı Kebir,* there are Romaic (Greek) and Turkish poems in addition to the Persian poems all of which depict everyday life of the twelfth century Anatolia, its social diversity and religious panorama.

The social and political conflict that forced Bahaeddin Veled, Mevlana's father, to leave Belh had spread into Anatolia by the time Mevlana was living there. Mevlana enounced sayings to inculcate peace of mind into the Anatolian public who had to deal with issues of insecurity because of the increasing Mongolian attacks and raids. In those sayings he expressed the pain people had been bearing through in a constructive way. At those extraordinary times, Mevlana had provided the people with the necessary spiritual consolidation (Ülken, 1973, pp. 231-232). This pessimistic and unfavourable environment of the social and economic life caused by the Mongolian attacks and invasion, the inculcations of Mevlana he delivered through his work met a very important need in the religious life and social history of Anatolia. Particularly in the large towns, spiritual seniors and orders, the foremost of which were Mevlana and the Mevlevî order have provided the public, who were deprived of madrasah (school) education and a certain level of knowledge, with the understanding of tolerance and social ideals (Günay&Güngör, 1997, p. 301).

Mevlana had an expression that could speak to various types of people from all social levels. He has brought his large accumulation of knowledge he had gained during his journeys to a number of towns ranging from Belh which is located within

the boundaries of Afghanistan at the present day, to Baghdad, Hejaz, Jerusalem, Damascus and Erzincan (Bayru, 2008, pp. 43-48) which are among the most important areas of the Islamic geography of the era, to Anatolia. Mevlana, who was a master of Arabic and Persian literatures, the oriental culture and the religion of Islam, had also gained in depth knowledge of the Greek and western cultures through his knowledge of the Romanic (Greek) language, and had thus been a bridge connecting those two cultures (Çelebi, 1957, pp. 50).

In the twenty-twenty five years of his life that can be described as his old ages, Mevlana lived in Konya, the capital of the Anatolian Seljuk Sultanate and saw the severity of the Mongolian pressure. He personally observed the social and economic crisis the public and the statesmen were struggling with. He reflected those observations of his in his work in a symbolical narrative style in order to prevent the highly probable threats. He commented on the pain and the difficulties people had been bearing from his own perspective for the public and suggested that those should be viewed as a means of maturation (Ocak, 1996, p.140).

As Hilmi Ziya Ülken has pointed out in his explanation of the significance of translational activity for the scholarly background in a certain region, the literary works reaching different geographies with their translations and commentaries carry also the traces of the scholarly understanding of the geographies in which they are studied. For example, since the Greek thought has originated from Sumer, Phoenicia and Egypt, in order to understand the Greek thought it is necessary to have an understanding of the disciplines of those as well. Similarly, in order to understand Mevlana, who started travelling from his birth place Belh which is a town of Central Asia and moved on to the Middle East and Arabia before reaching Anatolia and settling therein, it is not sufficient to approach him only from a western or an oriental

point of view. That is because he has brought the wisdom of the East to Anatolia and merged it with the wisdom of the Anatolian soil. The wisdom he has gained in Anatolia constitutes the foundations of the European and the current Western civilization through the Ancient Greek and the Roman civilizations. Therefore, a western researcher cannot explain Mevlana thoroughly without taking his oriental side into consideration, just as a writer from the East cannot present him properly without mentioning his western side as well. For a complete explanation, each corner of the East- Mevlana-West triangle definitely requires the other two.

Mevlana's deep interest in social issues and his constructive expressions that speak to every section of the society on those issues provide him with a discourse that can be valid and meaningful regarding such issues in every time period and for every civilization. Hence, his works have been read by his followers in various geographies for centuries and are still being read. The variety of his readers and the way he addresses his readers have provided him with the status of an author whose works, and their translations and commentaries, which have been produced for Mevlana's works to be read by many, are most-widely read both in Turkish and in various other languages. It can be said that his most significant quality in his life is the fact that he did not live apart from the public as a distinguished man of letter of his era, that he wrote his works with such an understanding, and as Hodgson has expressed, that he has given "a message that is beyond daily habits" (Hodgson, 1993, p. 270).

CHAPTER III

THE TERM OF COMMENTARY AND COMMENTARY AS A TRANSLATION

METHOD

Since the musical quality in the source texts of the works such as *Mesnevî* whose

name has come after a Persian poetic genre, *mesnevi*, is not supposed to exist in the

target texts of those works, commentary, as a translation method, was used to

translate them. Also, the discussions on the translation method of this kind of works

generally focus on artistic and literary aspect of them. In addition, the chief aim both

in writing and translating *Mesnevî* was educational or edificational rather than

artistic. For this reason in the translation of *Mesnevî* and similar works, it was

preferred to translate them in prose, hence commentary method was thought to be the

most suitable for that task.

 In the dictionaries, the word 'commentary' means 'explaining', 'expounding',

'cutting', 'dissecting'. As a literary term, it means "to explain and comment on the

secrets and the fine details of a text", "to explain, comment on and discover a text

which difficult to understand; to clarify the quality, to enlighten that text" and "an

explanatory work written on a work on various disciplines." (Ceylan, 2007, p.1)

 Ali Nihad Tarlan points out that textual commentary is a branch of

knowledge. (Tarlan, 1981, p.191) On this point, Hakan Yekbaş, a young scholar who

works on *Divan* poetry, in his essay, "Metin Şerhi Geleneği Çerçevesine Şârihlerin

Divan Şiirine Yaklaşımları", has taken the following quotation from Ali Nihad

Tarlan:

Ali Nihad Tarlan, after pointing out that textual commentary is related with literary theories, history of literature and psychology, states that this method is a discipline that is supposed to have its own formulae and aspects to be examined. (Yekbaş, 2008, p.191)

There are several other terms that are close in meaning to the term "commentary" to explain the properties of the work done in textual analysis. To explain the content of the term "commentary" Ömür Ceylan, who famous with its recent studies on *Divan* literature, deals with the similarities and differences between other terms and touches the source of commentary tradition which will be dealt with in detail in the following pages:

As to explain and to make a comment is not needed only for literary texts, the term "commentary" has been the generic term for the "tedkik" [to examine, to study] that is used to describe the work done under different terms. The words *hâşiye* [gloss], *hâmiş* [postscript], *telhis* [abstraction], *tahlil* [analyze] and after *Tanzimat* (after 1839), the French word *analyse,* have been used as synonymous of each other in Turkish literature. Actually, what is meant with all of these words is 'to understand and explain correctly, as to understand and explain the Quran properly which is generally seen in many other Islamic disciplines. For this reason, *tefsir* [commentary on the Quran] can be accepted as the origin of *şerh* [commentary]. (Ceylan, 2007, p.1)

Next to the terms given above, some words such as *tenkit* [criticism], *eleştiri* [criticism], *inceleme* [analysis] and also *yorum* [exegesis] are used to correspond to the term *şerh.* In Turkish, the word *analiz*, originated from the French word *analyse,* and some words in Ottoman Turkish such as *tahlil* [analyze] and *tenkit* [criticism] have been used to correspond to the word *şerh.* However, Metin Akar makes the following approach to explain the difference between these terms:

Every method developed in textual analysis and textual commentary is nothing but reviewing the text from a different point of view and with

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different values of judgment. What is done in analysis is a little bit different from that in commentary, but only the methods have some nuances. (Akar, 2000, p.13)

Since the studies on *tefsir, şerh* and *tahlil* have started in the Islamic world before they started in the West (Araz, 2005, p.25), the related terminology in the languages of Islamic nations is richer than that of European languages. So, some terms used in textual analyses cannot be translated exactly. This fact brings out some challenges in the translation of the texts into European languages.

When the term *şerh* [commentary] is dealt with considering its meaning in this thesis, the differences between the term *şerh* [commentary] and the similar terms become more apparent. When *tefsir* that has the aim of understanding and explaining the Quran properly is taken as the origin of commentary activity, it is realized that the aim of commentary activity is intended to edify the reader. Especially in the period in which *Divan* poetry is the literature was a part of the living literary convention the commentary activities were done with didactic aim in religious and sufistic senses. In commentaries the very literary aspect of a text is not at the focus. More than objective views, since the mystical personality and background of the commentators are dominant, the comments are mostly subjective. The commentator supports his views referring to quotations from the Quran, the *hadith*s (practices of Prophet Mohammed) and some events in the history of Islam. The commentator's aim in doing this is to give informative and enlightening instructions to the readers and to edify them. It can thus be affirmed that the content of the commentary is determined considering the needs and level of the target audience. This approach continued to exist until the early nineteenth century and then started to vary till the advent of the new Western-origin approaches. The commentaries done with the aim of giving instructions to the target audience were not a kind of criticism but a kind of reading

and translation, due to these alterations, the term commentary has gained critical content (Yekbaş, 2008, p.197). These alterations also, as commentary activity is concerned with today's understanding, have placed it somewhere away from translation.

The origin of commentary as a translation method goes back until the times of Cicero who is known as one of the first translators in the history. As is known, Cicero has made a distinction between two types of translation: word-to-word (*ad verbum*) and translation of meaning (*ad sensum*) (Kelly, 1998, p. 496). Cicero has posed this difference forward by saying "I did not translate them as an *interpreter* but as an *orator*" (Copeland, 1995, p. 2). A similar approach is apparent in the translation of *Kabusnâme* by Mercimek Ahmet in the fifteenth century. Mercimek Ahmet, when explaining the way he translated, has adduced that he did not bypass any expression but made some additions and comments in some parts where it was difficult to comprehend (Gökyay, 1974, p. XII). Akşit Göktürk summarizes this approach as follows:

> Hieronymus (A.D. 348-420), who is another well-known translator in the Antiquity, following the path of Cicero (BC 1006-43), mentions two major attitudes in translation: *verbum e verbu,* word-to-word translation; *sensum exprimere de sensu,* translation of meaning. However Cicero, in his almost every translation, adopted the attitude in which the meaning is conveyed. (Göktürk, 2000, p.18)

To be able to discern the very idea about translation activity in the Islamic culture, the historical movement of the process should better be observed. Arabic culture in which Islam has initiated, by the means of conquest after Islam, has expanded into different geographical regions. This expansion has built up the foundation for translation activity by letting Arabic culture come together with

various other cultures in these different regions. Mona Baker gives an account of this process as follows:

> The nomadic Arabs who came out of the desert had a great deal to learn from the nations they conquered and relatively little to offer in return. And they were eager learners. Inspired by the richness of the civilizations they were now encountering for the first time, and explicitly encouraged by the Qur'ān to seek knowledge whenever it could be found, they began a huge campaign to acquire the learning of the nations under their rule and naturally turned to translation as the means by which the new sources of knowledge could be accessed. (Baker, 1998, p. 318)

In Islamic culture, the most outstanding translation activity has been experienced when the capital city of the state was moved to Baghdad during the reign of Abbāsids (eighth–tenth centuries). On this point, Dimitri Gutas, who studied in detail this translation activity in the world of Islam, gives very important information in his book, *Greek Thought and Arabic Culture* (Gutas, 1998). The books written on the translation activity between the eighth and tenth centuries when this activity gained importance as a cultural movement are giving us satisfying information about the content of the translation activity and commentating practices within this activity. When Al-Mansur, the Abbāsid caliph, founded the city of Baghdad and made it the capital city of the state, it had been the first step of this movement. The learned men in the region had already been maintaining the tradition of translation lasted since the period of Sassanids. Also "translation in the Near East had been going on ever since the second millenium BC and the translation of Sumerian documents into Akkadian" (Gutas, 1998, p. 20). These learned men started to serve in the Abbāsid palace and introduced translation culture into Abbāsids. The Sassanid culture had produced original and translated books drawing on the background taken from Indian culture. These books were translated mostly into Greek and other languages by the order of

Alexander the Great who invaded that region. After these books in the Sassanid language (old Persian) were translated, unfortunately, almost all of them were put to torch. Later on, the Sassanids began to translate these books from target languages, mostly Greek, into their native tongue. This activity made the translation tradition develop among the Sassanids.

There came forth several different versions in the translation of the same book in the Greek language. Consequently, in the translation activity among the Abbāsids, there could be a number of different interpretations in the translations of a book composed, for example, by Al-Kindi, the most famous translator of the period and by another translator into Arabic. The differences were found out during the reviews afterwards and some explanations and comments were written as short notes on the margins of the pages. These notes, most of which had philosophical content, were included into the target text as these books were copied as manuscripts over time. In the same period, also, the *tefsir*s developed and became the most important branch of the Islamic knowledge, and this made a positive impact on the translation activities. The source texts were translated, not basicly considering their literary value, but generally with the aim of edification. So, the source texts were translated including additional explanatory notes as far as they are needed and taking as many sources as possible for granted. As a result, *şerh* came out as a translation method used in this translation process (Gutas, 1998, pp.11-59).

Dimitri Gutas also explains the points about the method followed in translating the texts in this period as follows:

> Some of the translations were deliberately not literal because they were made for a specific purpose and to serve certain theoretical positions already held. Thus, just as Greek texts were selected for translation because they were expected to provide information and arguments in discussions in progress in

'Abbāsid society, the ideological or scientific orientation of these very discussions influenced the way in which the texts were translated. (Gutas, 1998, p.146)

Similarly, while translating *Mesnevî,* the predominant issue of this study, the aim is not to translate it into Turkish focusing on the literary value of the poem, but to use it as a means to enlighten and edify the reader. So *Mesnevî* was translated as commentaries in which not *ad verbum* method but the *ad sensum* method was used.

In the literary culture of the Ottomans and in the translation activity commentary method was preferred, because of the religious and cultural connections between Arabic and Persian cultures and Turkish culture. Hence the texts created mostly in these two cultures were very popular in the Ottoman community (Ceylan, 2007, p.17). İsmail Cerrahoğlu, while explaining the different usages of the word 'tercüme' [translation], mentions that this word also means 'to give name and title', 'to talk of one's life' and 'to take message' and goes on as follows:

To explain an expression in the same language is also called translation. For instance, about Ibn Abbas, Prophet Mohammed said that 'He is the dragoman of the Quran'. Also to explain and make comment on an expression in a target language is called translation. Al-Bagavi and Ibn Kesir, in their commentaries on the Quran, point out that 'the word 'translation' in the Arabic language, whether in the same or in a different language, is used having the meaning of *tebyin* [setting forth clearly]'. (Cerrahoğlu, 1988, p.216)

The terminological correspondence of *şerh,* originating from *tefsir,* is "*tefsirî tercüme*" [translation as commentary]. *Tefsirî tercüme* is one of the translation methods in the Islamic tradition (Cerrahoğlu, 1988, p.217) and in this method of translation, differences in the genres between the source and target texts are not concerned. İsmail Cerrahoğlu makes the following explanation about *tefsirî tercüme* that has the same meaning with *şerh*:

The aim in this way of translation is to express the messages in the text in a proper way into the target text. The translator should convey the purport of the original text into the target text with its corresponding meaning in the source text. Thus, *tefsirî tercüme* is not as difficult as *ad verbum* translation. (Cerrahoğlu, 1988, p.217)

The most important reference book in Islam is the Quran and in the translation of the Quran, *tefsirî tercüme* was used as the method, so commentary tradition developed and this method began to be used in the translation of other reference books.

In the Islamic history of translation different methods were employed and among these methods, commentary has been the most leading one. The translations of the books prodoced following the commentary method have paved the way for them to disseminate in various regions. In the translations of the books written in Greek and those found in Alexandria, commentary method was preferred. The commentaries produced by Alexandre d'Aphrodisias, Aristotle's commentator, have made his books and ideas in these books spread out through various regions and cultures (Ülken, 1997, p. 38). Galenos, a Greek physician (AD. 131-210) was made known in Western medicine through the treatises and commentaries of Muslim translators and physicians on his works (Ülken, 1997, p. 41).

In the scientific centers of that period, Alexandria, Baghdad, Andalusia, Antioch (Antakya in modern Turkey) and Harran, the translation activity was carried on following the method of commentary and in abstracts. In Egypt, Ibn Rıdvan, Ebu Heysem and Ebülferec (Ülken, 1997, pp.115-119); in Andalucia Ibn Bacce (Ülken, 1997, p. 123); in Baghdad, Al-Farabî (known as Alpharabius) (Ülken, 1997:103-104); in Alexandria, Ebu Metta (Ülken, 1997, p. 73); in Harran, Sabit bin Kurre (Ülken, 1997, p. 66) were known as both translators and commentators. These names, next to their original works, were known through their commentaries and

translations. For instance, the commentaries of Ibn Rüşt (Averroës) on Aristotle were well known (Ülken, 1997, pp. 125-126).

In Islamic civilization the works of Plato, Aristotle, Proklos, Savferestes, Alexandre d'Aphrodise, Ammonius Saccas, Eukleides, Arshimidis, Hermes, Ptolemaios, Galen were both translated and commented. (Ülken, 1997, pp. 129-166) As is understood, in the periods when commentary practice was employed as a means of scholarly treatise, the terms commentary and translation had an overlapping meaning.

Ülken points out that translation and commentary are two activities that are the means of intercultural exchange of knowledge between the civilizations and that they have similar meanings (Ülken, 1997, p. 224). Another function of the commentaries, as a manner of translation, is to encourage and promote scholarly dynamism. The most important scholars in the history of Islam emerged when the translation activity was flourishing. This fact shows that translation activity is not a simple way of knowledge transfer but a sophisticated activity through which active discussion environments were fed up since it has a commentary-based content (Ülken, 1997, p. 88). Taking Ibn Rüşd's works as example, it can be claimed that through the commentaries he did, geographical mobility of knowledge became more apparent and stronger. By virtue of this cultural exchange, it became possible to transfer knowledge not in its raw form but in a form in line with the needs of the region it reached through commentary was considered (Ülken, 1997, p. 175). Translation activity in which commentary methods were followed was also a kind of tool used against bigotry. For example, in thirteenth century as the number of translations produced in the Islamic regions decreased, intellectual mobility slowed down and bigotry gained power. Ülken approaches this issue as follows:

In the combat between bigotry and free thinking, the success of the latter has been the result of "translation". A mentality whose doors are closed to innovation, who lost its ability to create and who cannot go beyond being the epigones of their masters would inevitably be beaten by bigotry and will move back. The most powerful tool of bigotry is to close the doors to innovation, to provide no fresh air for thought, thus, with a single word, 'to preclude translation'. (Ülken, 1997, p.190)

Translating a work using commentary method not only makes that work reach various geographical regions but also makes it stay alive (Ülken, 1997, p. 91). The simple reason is that in a commentary, both explanation and criticism exist together. In the commentary method, compilation plays an important role (Ülken, 1997, p. 94). With the role of compilation, commentaries go beyond word-to-word (*verbum e verbu*) translation. So the scholars whose backgrounds are rich enough to master the subject combine the knowledge they compile and their personal thoughts to produce a commentary. This intellectual value of commentaries puts a serious distinction between the commentators and professional translators and provides commentators with scholarly prestige. Namely, some commentators received the title "*şeyhül şârih*" (master of commentators) (Ülken, 1997, p.101). This was another reason for the scholars to prefer commentary method in translation.

As can be seen from references to Hilmi Ziya Ülken, in the development process of the commentary method, the attitude laid out against bigotry played a crucial role. Institutional perception was also very influential on this attitude. In the period in which the commentary method began to be used effectively, in cultural centers, namely in Baghdad, translation institutes were founded and they were called "Beyt-ül hikme" (House of Wisdom) (Ülken, 1997, pp. 63-65).

Commentary method is mostly apparent in the interlingual translations (Saraç, 2007, p.127). In the intralingual commentaries, translation process is not apparent, but, as will be seen in the following pages while studying the *Mesnevî*'s

commentaries, in the interlingual commentaries, translation process plays more influential function. The main idea of this thesis that commentary is a translation method results from this function.

In the commentary activity, as will be seen while going through the couplets in the seventh part, the source text and target text are comparatively explained, which is a perspective that goes beyond the scope of modern translations. Through this role, like *nazire*s [parallels] which are also accepted as another way of translation, commentaries "have overtaken very important role in the development and enrichment of Turkish literature" (Sabuncu, 2005, p.131).

When it is viewed from our present point, that is Mevlana's *Mesnevî,* the earliest commentaries came out in the fifteenth century and the first complete commentary of *Mesnevî* was produced in the sixteenth century. However, the poetic translation of *Mesnevi* appeared not before eighteenth century, because the function of translation was fulfilled by the commentary (Güleç, 2008, p. 68). Producing commentaries of *Mesnevî* was given priority not only because they had the aim of edification but also because, since it was not easy to translate in verse, it was easier to translate in prose and translating in prose was suitable to make some additions to convey the meaning in the source text to the target text. Also it was almost impossible to translate *Mesnevî* in prose providing a strong literary rhetoric as the source text has. So by this way, the target text becomes more accessible to target audience although the literary style of the original text is not foregrounded.

In the recent years, İsmail Güleç has published an important and fulfilling work on commentaries. In his book, emphasising the necessity of mastery on such a subject, Güleç points out the properties and the functions of commentary as a way of translation as follows:

Commentaries are philosophical discourses on the fertile significations of individual works. On the commentaries, firstly grammatical information on the source language is given, next the source text is translated and then connections between the grammar and literal meanings of the words are built up. The connection is noteworthy for translation. In the commentaries, the translated terms were used together to bring out philosophical correspondences between the vocabularies of different languages and philosophical terminology is thus developed. (Güleç, 2008, pp.137-138)

Taking the issue from the viewpoint of Mevlana's *Mesnevî,* since it is referred to as "the core of the Quran" (Avşar, 2007, p. 659), it is very clear that it was written with the aim of edification, but due to being written in a different language than that of the target audience, it was completely reasonable to translate it using the most proper method – commentary – through which the reader could understand in the best way. Commentary as the translation method in explaining the inner messages to fulfill the aim of edification was the most suitable translation method. Moreover, as is inherent in the references to İsmail Güleç, the commentaries have strengthened the mobility of words both in the source and target languages.

As Prof. Nermi Uygur makes it clear, "the thing that we call language is itself a kind of translation" (Uygur, 2005, p. 36). With this expression Prof. Uygur points out that even explanation of a source text using the source language is a translation. If this explanation, namely commentary, is given to explain a source text into a target text, the translational aspect of commentaries become more evident. Again as Nermi Uygur emphasises, "translation is a process of articulation" (Uygur, 2005, p. 37). Thus, translation is to articulate what is intended by explaining explicitly what is meant in the text. The terminological correspondent of "articulation" is "commentary".

In a translation process, what is expected from the translator is that s/he

should read the text before starting to translate. Likewise, the commentator thoroughly reads the text s/he will comment on and study the sources they will make use of. The commentator not only should read the text, but also have mastery on the related sources. Commentary, from this point of view, is a most ideal form of translation activity.

CHAPTER IV

COMMENTARY TRADITION IN TURKISH LITERATURE

The most important reason for the genesis of this tradition is the *tefsir* (commentary on the Quran), which is one of most important branches of Islamic disciplines. According to Prof. Mehmet Çavuşoğlu, the primary way to comprehend an old text is "to see how we read was understood in the era in which it was written" (Çavuşoğlu, 2006, p. 35). Through this view it can be deduced that in the era in which Persian and Arabic literature were very influential on the development of Turkish literature, those who wrote in Turkish used the commentary method as a means of knowledge transfer, since commentary method has developed its foundations from the *tefsir*.

Commentary activity, next to the exchange between two languages, takes place also within the same language. Through this feature, commentaries give information mainly about the author of the source text and about the background of the text itself. Ali Nihat Tarlan considers commentary activity to be a tool to make use of a text as much as possible and suggests that, "a text is also a valuable document which informs us about the inward personality of its author and about the characteristic of the era it was written in. We should try to benefit from it as much as we can" (Tarlan, 1981, p. 202).

Consequently, it is impossible to comprehend a text and benefit from it unless we are acquainted with its author. So it can be claimed that one of the best ways to benefit is commentary activity. As will be dealt with in detail in the following pages, in producing a commentary on a text, the commentator makes use of many sources

from related fields apart from drawing on his personal background. Furthermore, commentaries reflect not only the features of the era the source text was composed but also those of the era in which the commentary was made.

Professor of literature at Atatürk University Rıdvan Canım, states that the predominant concern in commentary activities is to interpret and explain what is inherent in the text. In the Turkish literary convention, this understanding has developed in the form of notes added on the margins of the concerning text in the form of *hâşiye* [gloss]*, hâmiş* [postscript]*, telhis* [abstract]*, tahlil* [analyze] and *şerh* [commentary]. Canım points out that these terms are used as equivalents to the term "explanatory comment" and textual analysis are mostly considered in this framework (Canım, 2008).

Including the approach described by Rıdvan Canım, the commentary activities in Turkish convention are carried on in accordance with two primary principals (Saraç 2007, p. 124). Some commentaries, as can be clearly seen from the foregoing references, are produced to make the text be understood properly placing the source text at the center. In this kind of commentaries, special terms in the texts and cultural elements are explained together with some general information on the grammatical structure of the original text. In the second type of commentaries, which is also the point of departure of the present study, the text itself is not on the focus, and the commentary focuses on the general meaning and explanatory comments are made. Thus, the aim of the commentary is not to read and explain the text itself, but to explain the messages given through the text. In these comments, taking inspiration from the source text, the commentator reflects his own thoughts and beliefs on the commentary (Güleç, 2008, p.137). The commentator, as is seen in the commentaries of *Mesnevî*, touches upon the semantic layers of the text. Hence, the function of

giving information about the era the source text was written in and building up connection between the text and today's reader is fulfilled by the commentaries (Mengi, 2000, p. 73).

The activity in which some notes are inserted on the margins of the text as short comments is certainly not accepted as part of the original work. However, commentary activity is carried on in a more methodical manner that, as the commentaries on *Mesnevî* are produced in the format of original works. Due to the importance given to the original commentaries, as will be explained in detail in the following pages, regarding the commentators of *Mesnevî* a special title, the 'masnavîhan' (one who recites the *Mesnevî*) has been coined.

The Features of the Commentary Tradition

A Tradition Originated from Commentary on the Quran

We have seen that the *tefsir* (commentary on the Quran) branch of Islamic disciplines is accepted as the origin of commentary activity. Moreover, in the history of Islamic the origin of *tefsir* which is also regarded as a translation activity carried on following the commentary method is based on the words of the Prophet Mohammed. Once the Prophet Mohammed, addressing to his uncle Abbas, said that "You are the dragoman of the Quran" (cited by Kara, 2008, p. 19). This expression – *hadith* in Islamic terminology – has heightened the importance of translation activity in *tefsir* to develop styles to explain the Quran. As Ömür Ceylan states, the predominant aim of the *tefsir* activity is to explain the Quran and it benefits from many other branches of knowledge apart from the Islamic disciplines. So, methods followed in the *tefsir*

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activity and those in *şerh* (commentary) activity display several similar aspects

(Ceylan, 2007, p. 2). In the proccess of producing a commentary on a text, the

commentator certainly benefits from several related disciplines.

Hakan Yekbaş explains the connection between commentary activity by the

other Islamic knowledge, mainly by *tefsir*, quoting from Elmalılı Hamdi Yazır who is

one of the most prestigious Quran commentators in the twentieth century as follows:

> In the formation of the commentary tradition, studies on the Quran that is the
> most leading source of *Divan* literature occupies important place. The word
> *şerh* is in the first verse of *sura İnşirah* (The Quran, Comfort, 94:1): "Have
> we not lifted up your heart and relieved you of the burden" (Dawood, 1998, p.
> 596). "In this verse the word 'relieve' corresponds the word 'şerh', and '*şerh'*
> means to cut and open and to expand" (Yazır, 1995, p. 518). With this
> meaning, *şerh* (commentary) activity has developed as an explanation and
> commenting method used for religious texts. As has already been stated, the
> Quran is the most and main factor for the development of commentary
> tradition. (Yekbaş, 2008, p.191)

Reason for commentary activity to be regarded as a translation activity is that

it has originated from the *tefsir*, because translations never commute the source text

of the Quran. This understanding is not only a tendency but also has been formally

announced by some official authorities such as the rector of Al-Azhar University,

Sheikh Mustafa el-Marāghi (Mustapha, 1998, p. 202).

Commentary activity has borrowed many methodical features from *tefsir*

readings. For having convenient features for other textual approaches, commentaries

were applied to several interlingual and intralingual textual analyses. Of this broad

application area of commentary activity Yekta Saraç points out the following:

> In the collective Islamic culture, the first samples of commentary are the
> explanation of some words and expressions in some poems. However,
> commentary tradition is a fruit of Islamic civilization. In the development of
> commentary as a method, the commentaries of the Quran have priority,

because the Holy Quran calls itself "a linguistic miracle" and invites the reader to think about and digest its own meaning. In addition to this, when the features of the commentated texts are examined – since each and every written text is a individual asset that worth to be explained – in collective Islamic culture, besides the Quran, commentaries of many books were made. Next to the books on Islamic discipline such as *Hadiths* [studies on the words and practices of the Prophet Mohammed], *Fıkıh* [Muslim canonical jurisprudence], *Kelam* [theology of Islam], also commentary of the books on other secular branches such as logic, philosophy, rhetoric, medicine were released. (Saraç, 2007, p.122)

For these secular commentaries, some classics in oriental literature in Persian such as *Bostan* and *Gülistan* by Sadi, *Mantıku't-Tayr* by Attar, *Mesnevî* by Mevlana and in Arabic such as *Kaside-i Bürde* by Al-Busuri, *Al-Muallaqat* by Al-Rawiya and odes by Ibn Fariz can be given as examples. This kind of works provided suitable conditions for commentary activity started in the eighth century to become prevalent. The methods used in *tefsir* readings at the outset began to be used in other literary texts as commentary activity developed (Güleç, 2008, p. 136). These activities built up a fertile cycle and not only made the commentary activity develop but also these methods began to be used in different branches of knowledge.

Author and literature historian Metin Akar states that in the course of time commentary activity has become an autonomous genre of textual analysis passing through its own developmental stages. Every method that was developed in textual commentary, in *tefsir* and in textual analysis is nothing but looking at the works from different viewpoints and through different values of judgment (Akar, 1994, p.14). When one looks at a work or at an object changing his/her viewpoint and tools, s/he will see new and different things. This shows us the effect of commentary activities in keeping the works dynamic by making new commentaries on those works.

Definition of Translation and Commentary Activities in Early Turkish Literature

Starting from the initial phase of Turkish literature, the works produced in this early phase were generally composed of religious that were original or translated. Ahmed bin Yükneki (*Atabet'ül-Hakâyık*), Ahmet Yesevî (*Divan-ı Hikmet*), Kaşgarlı Mahmud (*Divan-u Lügât-ı Türk*), Sultan Veled, Yunus Emre, Hacı Bektaş stood out with their Turkish works (Yavuz, 2000, p. XXVII).

From the fourteenth century onwards, as the Mongolian attacks in Anatolia decreased, the Turkish groups that were forced to live nomadic life found suitable environments for settled life, hence the Turkish language started to become more stationary especially with the support of *beylik*s (local princedoms) that were established in Anatolia after the political power of the central government weakened (Yavuz, 2000, pp. XIII-XX). This era was also the period in which Ottoman state was in its foundation process and in this era many original and translated works in Turkish were produced. Most of the original works were written in verse. For these works, the following poets (and his works) can be given as examples: Şeyyad Hamza (*Yusuf ve Zeliha*), Ahmet Fakîh (*Çarh-nâme*), Gülşehri (*Mantıku't-Tayr*), Aşık Paşa (*Garib-nâme*), Ahmedî (*İskender-nâme*), Seyyid Nesimî (*Divan*), Fahrî (*Hüsrev ü Şirin*) (Yavuz, 2000, pp. XXIV-XXVII).

Apart from these works written in verse, most of the works in prose were those that were translated from Persian and Arabic. The prose in this period was mostly based on colloquial Turkish. The sentences were short and simple. In translated works the interference of the translator in the text was so evident that his personal views and opinions were added into the target text. For this reason, such works can be designated as commentaries but not translations (Eflatun, 2006, p. 474). This is because, as Zehra Toska states, due to this kind of interferences, additions and

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omissions, and also due to expressing in a variant manner, if the text was embellished and if the language and conversation in the target text was successful, a "rewriting" process came forth and this rewritten text in the target language was called after the name of the one that produced it (Toska, 2000, p. 297). These first translated works are very important in the history of translated Turkish literature, so such works should be examined carefully to make better descriptions about the way these translators translated (Toska, 2000, p. 294). Zehra Toska, in her doctoral dissertation, taking the translations of *Kelile and Dimne* as example, gives several descriptions about the translation methods and provides some advices for the further studies on this subject matter (Toska 1989, pp. 17-35, 242-259).

In early Turkish literature, it is not easy to make a certain decision about the difference between original and translated works. Moreover, for a work considered to be a translation, no classification about the way it was translated but a description is made. For a certain work variant definitions such as "a simple, word-to-word translation", "the text has been expanded and new tales has been added", "new images and personal views have been added", "*ad sensum* translated" have been done. This fact signifies that even on these definitions the literary historians and scholars do not have any consensus (Zehra, 1998, p. 4).

Prof. Saliha Paker considers the problem of defining the translated works. Quoting from Agâh Sırrı Levend, Paker points out that the meaning of "translation" in those times goes beyond its meaning today. After this quotation she takes Levend's classification of translation as follows:

a- "Literal", as in the interlinear, earlist translations of the Quran

b- "Faithful", as in the latter renderings of the Quran and in many literary translations

c- Literary translations involving "the transfer of subject matter"

d- Expanded (literary) translations   (Paker, 2002a, p.124)

Levend puts the literary works into the fourth type and states that,

> The poets never think of translating the source text as it is; they do not consider themselves dependent on the source text. They transfer some pieces. Some parts are translated as they are. However, they expand some parts which are significant for them; they add their personal views, thoughts and feelings. They transform the work in such a way that it would not be right to name such a work a translation. The author calls his text translation. Gülşehrî's translation of *Mantıku't Tayr* of Attar and Kutb's translation of *Hüsrev ü Şirin* of Nizamî are not *ad verbum* translations. They call their works "translations" because of their respect for the original authors. (Levend, 1984, p. 81)

Besides, it is necessary to keep in mind that *şerh*s and *tefsir*s are parts of translation activity. Since this kind of works are not very easy to comprehend, the way the commentators or annotators explain them is the same as the way the translators do in producing the text that is called translation. For instance Gülşehri, in his *Mantıku't-Tayr* translation, states that he made the text comprehensible by explaining the concepts (Toska, 2000, p. 295). Esin Kahya, professor of philosophy at Ankara University, accedes to this approach as follows:

> When their contents are evaluated, the translations were not literal. Those who translated the works were in same the branch with the authors. They did not keep themselves away from adding their own knowledge and personal thoughts and omitted some pieces which they considered unnecessary. Actually this way of translation survived in the following eras in Ottoman period. This means that it is not right to call these translations literal translations. (Kahya, 2009, p. 4)

The facts and points emphasized here show that to be able to make a satisfactory distinction between translated and commentated works, the translated

works and the translation methods used in these works should be examined individually and their common features should be assorted accordingly. Also as Saliha Paker points out, quoting from Zehra Toska, Ottoman biographies can be helpful in this examination process (Paker, 2002a, p.131). In addition, as Agâh Sırrı Levend emphasizes in the quotation above, there is distinction to be considered between Ottoman translation and the modern Turkish sense of translation (Paker, 2002a, p.124). So we cannot simply demarcate translations from commentaries in Turkish literature and cannot easily the answer the question what the translation is and what the commentary is. However, within the contents of this thesis, it can be deduced that in translation activities carrying literary intention the poems in Persian and Arabic were translated into Turkish in verse. Next to this, the translations which were done with the intention of instruction and giving moral messages, the artistic aspects in the source texts were ignored and the meaning was given in the target text in prose as is seen in many commentaries and specifically in the commentaries of Mevlana's *Mesnevî*.

Disciplines in which Commentary Activity is Applied

In the tradition of classical Turkish literature, commentary activity occupies an important place. So it is necessary to deal with the several disciplines in which this activity is applied. For the commentary applications, next to the major branches of Islamic knowledge such as *Hadiths* [studies on the words and practices of Prophet Mohammed], *Fıkıh* [Muslim canonical jurisprudence], *Kelam* [theology of Islam], also commentaries of the works on language, logic, philosophy, geometry, astronomy and medicine (Ceylan, 2007, p. 2) (Saraç, 2007, p.122) which were written in prose

or verse can be given as example. However, it should be given mention that commentary activity is especially applied on the works written in prose (Ceylan, 2007, p. 2), because since the works written in prose form, due to having deep and inner meanings, need to be explained and commentated.

The Aims of Commentaries

The commentary activity has had several aspects. In the process of emerging and development, although there have been different understandings of commentary, all of them share the aim of comprehending and making the target audience comprehend the source text properly. Since it is not possible to bring out an eternal meaning valid in all times, in each and every individual commentary there might be a different viewpoint and the aim of bringing out a different and original message from the source text (Ceylan, 2007, p. 5). The way the commentator looked at the text, the artistic reception of the era in which the commentator lived and the aims of introducing the text to different target audiences are the main factors that give direction to commentaries.

As is the case with the commentaries of Mevlana's *Mesnevî,* the primary aim of the works especially on sufism is to make the target audience comprehend the text and to give moral instruction to them. The commentaries made for the works of Mevlana, Yunus Emre, Niyazi-i Mısrî have often used as a means of instruction (Ceylan, 2007, pp.18-19).

At the beginning of almost every commentary, the writer, that is the commentator explains why he produced this work. This part of the commentary is called "Sebeb-i teşrih" (statement of purpose). It is generally mentioned by the writer

that he made this commentary because there was no one before him to explain this difficult text. This kind of expressions that are full of self-praise are very common when the writers express why they have written the present the commentary (Ceylan, 2007, p. 316). Another factor that causes this convention to exist the encouragement and the demands of the people around the commentator. Tunca Kortantamer states these factors as follows:

> "Explanation of a text made by the one who has the opinion that he comprehends that text better than others and produced with the aim of making it more comprehensible is called commentary. Whether this opinion is shared by others or not, the one who starts explaining a text thinks that he comprehends it better than some others or all other people" (Kortantamer, 1994, p.1).

Another factor for the commentary convention to exist is the fact that the original text has been in a style that needs to be commentated. Many symbols that exist in these texts and many references to the verses in the Quran and to the words and practices of Prophet Mohammed, as in *Mesnevî,* bring out the necessity of producing commentaries by those whose educational background is rich enough to fulfill the purpose.

Personal aim of the commentators is, too, a factor to be considered. The commentators want to put their speech into a written form to show their knowledge in a concrete way. Since this written work is also often demanded by his fellows and pupils, it is easily accepted and becomes widespread. In this way, commentator finds a chance to convey his own thoughts through such a canonised work as Mevlana's *Mesnevî,* which is revered by common people and by those in literary circles and "to criticize the previous commentaries of the same respectable work" (Ceylan 2007, p. 438). The commentator thus becomes a revered personality not only among the

common people but also in literary circles. This interest in producing commentaries observed in sufic circles has been almost a formal necessity. There were certainly differences between the educational levels of *madrasahs* and to be able to excel others the lecturers in these institutions had to produce commentaries for some parts of the textbooks they would have been teaching (Saraç, 2007, p.123).

The commentators approached the text they commentated with their mystical identities. Thus, they did not take the text as literary work, hence did not express criticism about the literary of the same text. Also none of the commentators of *Mesnevî* were interested in literature or literature persons to take the source text from a literary point of view and translate it in that sense. The aim of the commentators was to provide mystical explanations and their target audiences were mainly their pupils and people attended their sermons. Consequently, the texts of these commentaries were written as if they were the transcript of the same sermons. The texts interspersed with salutations such as "my dear friends", "my brother", "dear brethren" attest to the nature of their discourse. This style made the language of the commentaries sincere and easily comprehensible. The commentators sometimes asked questions and answered them within the same paragraphs. By this way they tried to fulfill all the requirements of the mystical education through the didactic text they produced (Yekbaş, 2008, p.196).

Commentaries were, certainly, books presenting commentated sources as a reference, beyond being tools used by their authors to convey their personal thoughts and ideas to their target audience.

Tefsir [exegesis on the Quran] has many determining factors in the methods of commentary. In exegesis on the Quran, revealing the divine reason for the descending of the verse, the things happened before and after descending of the verse, the explanation of the terms and words in the verse and giving grammatical information are some of the methods also used in the commentaries of a text from a source language into a target language (Saraç, 2007, p. 124).

Commentary literature showed continuous development. Regarding the texts of the commentaries composed in different centuries or periods, a number of commentary methods can be given. Starting with the language and style of the text to be commentated, the genre, the content and its author, the era in which the original work was written, the educational background of the commentator and the target audience of the commentary have been the factor that caused some differences between the methods of commentary.

Since the primary aim of producing commentaries is giving education and edification, unlike the source text which is difficult to understand, in the commentary the language is simple, direct and clear. Evaluating the method of commentaries in the sense of their languages Hakan Yekbaş describes the method as one which places the readers and their spiritual needs at the centre of his discourse:

> In commentaries, the priority of the commentator is to teach something to the reader. For this reason, in this kind of commentaries, the commentator sometimes digresses from the subject and tells stories, gives examples referring to the related verses in the Quran and to the related words of Prophet Mohammed and interpolates some mystical conditions. By this way, the commentator tries to edify his disciples. The language used in the commentary shows that the target audience is placed at the center. (Yekbaş, 2008, p.196)

Since in almost every commentary the work is not seen from a literary perspective, the text of the work in question is not expected to be appreciated within a literary context. Even though the commentated text has outstanding literary value, the didactic features of the commentaries are dominant. Although Mevlana's *Mesnevî*, Sadî's *Bostan* and *Gülistan*, Hâfız's *Divan* great literary works of world literature, the commentaries of these books were devised taking mainly the moral messages inherent in the text into consideration.

As a literary form, in *mesnevi* there is no limitation to the length of the text. On the commentaries of these texts, the commentator, too, feels utterly free and reveals his entire knowledge on the topic without being bound up with any restriction in length. As is seen in the comments on the first eighteen couplets of *Mesnevî*, the commentator feels so free that he devotes many pages to explain the significance a single letter or phoneme. However, some parts are translated literally and no explanation is needed. The instability between the parts of the commentated texts is in direct proportion with how much the content of the text needs to be explained.

Commentators made use of mostly the verses in the Quran, the words of the Prophet Mohammed and the works on *fıkıh* and *kelam,* to comment on the text in question. Taking the target audience into consideration, they also used other works on history, geography, medicine, chemistry and alchemy. Also, not to reiterate the references found in other commentaries, as İsmail Hakkı Bursevi did (Ceylan, 2007, p. 443), they made references to their own works.

Ömür Ceylan points out that one of the most important factors in determining the commentary method was the interest and the educational level of the target audience the commentator wanted to reach. Ceylan also mentions the leading subject

matters to which commentators dealt with. To reach their target audience, commentators benefitted from natural sciences, astronomy, politics, real and fictional stories (Ceylan, 2007, pp. 449-453).

Throughout the centruies, the methods of commentary have changed. However, as far as the commentaries of *Mesnevî* are concerned, they have developed rather than changing. The commentaries of *Mesnevî* are the commentaries which were produced making use of the previous ones with a cumulative approach. Especially after *Tanzimat*, most of the commentaries were made to include critical remarks (Yekbaş, 2008, pp. 209-213), yet this kind of commentaries are not among those of *Mesnevî*. As is seen in the introduction part of the commentary by Abdülbâki Gölpınarlı (1973, pp. I-XXXIX), in some commentaries some writers criticized the previous commentaries, but such criticism is not a factor to produce a brand new commentary. Besides, no criticism is observed in the texts of the new commentaries and they do not cause any divergence in the established methods of the commentaries.

The Sources Referred to in Commentaries

Commentators made use of many sources to support their comments and ideas. These sources are from almost every branch of knowledge. Since the origin of commentary activity is the Quranic *tefsir,* as long as the commentated text or passage has a religious and mystical content, the most leading reference made use of in the commentary is the Quran. The other references are the works on *hadith*s, *fıkıh, kelam,* history, geography, astronomy, alchemy, chemistry, philosophy, logic (Avşar, 2006, p. 663) and some anonymous tales in Turkish oral literature. Next to these,

several other literary works and lexicons were consulted, and as is seen in the commentary by Bursevi, even some verses were quoted from the Bible (Avşar, 2006, p. 665).

The sources used in the commentaries were selected concerning the tendencies prevalent in the era of the commentary study and also educational level and interests of the target audience. For example, as can be seen in the commentary on Sadi's *Gülistan* by Bosnalı Sudi, due to the specific interest of the literati at the time the commentary was produced in poetry (Saraç, 2007, p. 126), some poems were added to the book. There are cases in which the added poems are works of the commentator himself.

When the sources used in the commentaries are dealt with from the viewpoint of *Mesnevî*'s commentaries, the simple reason for consulting from various branches of knowledge is that in Mevlana's *Mesnevî* one finds many references made to works in various disciplines. Mevlana, who was one of the leading scholars in his era and who had mastery on various branches of disciplines such as *hadith*, *fıkıh, kelam,* literature and philosophy, used symbolic narration to reflect his religious and secular background. Many tales in *Mesnevî* were taken from the works of other authors such as Senâî (Sage of Ghazna) and Feridüddin Attar (Öğke, 2005, p. 259) who both had deep influence on Mevlana. Mevlana mentions his interest in these authors through the following couplet in his masterpiece *Mesnevî*:

I have given a half-raw explanation of it
Hear it in full from the Sage of Ghazna   (Vol: III / 3748-49) (Nicholson, 1989, p. 210)

Of the biography of Mevlana, the most important reference is *Menâkıbu'l-Ârifin* (Narratives of Wisemen) by Ahmed Eflakî (Eflâkî, 2006). In this book it is narrated that most of the tales in *Mesnevî* were taken from anonymous stories told in Indian and Persian literatures and from the events narrated in the Old and New Tastements (Eflakî, 2006, pp. 115-465).

Consequently, in the commentaries of *Mesnevî*, not only religious books but also secular books were used as references. Apart from the works that had received general acceptance, other works which were given importance in that era and which were found convenient by the commentator made use of.

CHAPTER V

TYPES OF TEXT AND THEIR LANGUAGES ON WHICH THE COMMENTARY
TRADITION IS BASED ON IN TURKISH LITERATURE

When the commentated texts in Ottoman-Turkish literature are examined, texts on religious and mystical topics and the works of mystical poets loom large. Among the most commentated works are the *hadith* books, prayer books, *esma* (the names of God) booklets, *Fusûsü'l-Hikem, Mesnevî, Bostan, Gülistan, Baharistan,* and the poems of Mevlana, Hafız, Urfi and Ibn Fariz (Ceylan, 2007, p. 7). Beginning from *Kutadgu Bilig,* accepted as the first written work of Islamic Turkish literature, religion and sufism are the main topics. In the emergence and development eras of Islamic Turkish literature, against the social challenge especially those resulting from Mongolian attacks, the works composed by the dervishes of Ahmet Yesevi, Hacı Bektaş, Mevlana and Yunus Emre have been the spiritual place of refuge for the public. In that era, the verses that were not carrying any mystical messages, moral advices and precepts were not received as true poetry (Yekbaş, 2008, p. 194). Consequently, the activity of commentary was mostly carried on such works.

When dealing with the works of that era, it seems to be necessary to give brief information about the language of those works. The mystics such as Hacı Bektaş and Yunus Emre composed in Turkish. However, for example Mevlana composed all of his works in Persian, because in the Seljukian court spoken as the official language was Persian and Mevlana was residing in Konya, the capital city of the Seljuks. According to the research done on the books that came forth in that era,

in the period of Anatolian Seljuks, it has been found that more than two hundred and thirty books were written. Of these books, one hundred and forty five of them were in Persian, sixty eight in Arabic, fifteen in Turkish and some few in Syriac and Armenian (Kartal, 2008, p. 99). Moreover, in the same era, as Latin was the common means of cultural communication in Europe, Persian was the language of education, which also provided communication among the scholars in Anatolia. The personal reason for Mevlana to prefer Persian to Turkish was that he was able to speak an eastern Turkic dialect, *Hakani,* but in Anatolia the *Oguz* dialect was predominant (Keklik, 1994, p. 205). Hilmi Ziya Ülken emphasises that writing in Persian does not mean that Mevlana was Persian and points out that, as Descartes, Bacon and Hobbes wrote in Latin in seventeenth century in Europe, this was a common practice in that era.

It should be noted here that although Mevlana wrote *Mesnevî* in a different language than that of the common people, it has become so prominent and renowned that its fame continued exist for several centuries afterwards and never faded away the present day. This has been achieved mainly through the commentary books written on *Mesnevî*. In an educational medium in which *Mesnevî* was the leading book of reference, the *Mesnevî* readers were able to acquire the fundamental aspects of religion and sufism through the sources used in the commentaries.

The Emergence of *Mesnevi* as a Literary Genre and its Significance
among the Commentated Works

Of all the works that have been commentated, the ones from *hadiths* books to various booklets of prayers used in different religious orders, sects and their sacred

texts both in prose and in verse form, those in the mesnevi genre have the greatest percentage. The *mesnevi*s have been referred to as "the novels written in verse" (Güzel, 2006, p. 580) that include various tales about historic wars and love stories which reflect religious and mystical advices.

Mesnevi is a literary genre emerged in the tenth century in Iran, yet the word *mesnevi* is of Arabic origin which derives from the morpheme "mesnen" which means 'in couples'. However, in Arabic literature, not this word but a different word, "muzdevice", is used to designate this genre (Şentürk, 2009, p.1). As can be understood from root meaning of the word, the *mesnevi*s are the poems which are composed in rhyming couplets. In Turkish literature the first sample of this genre is *Kutadgu Bilig* by Yusuf Has Hacib produced in the eleventh century. This work is composed of in 7000 couplets. Since every two lines (couplets) are rhymed, as Abdurrahman Güzel points out, the poet is given freedom and opportunity to compose as long as he wishes (Güzel, 2006, p.140). Güzel explains the content and the topics of *mesnevi*s as follows:

> *Mesnevi*s are composed of four parts. The titles of these parts are *tenkit, münacat, na't, mirâciye*. Regarding their themes, it is possible to divide the *mesnevi*s into several groups: *mesnevi*s based on a romance, religious-mystical *mesnevi*s, moral and didactic *mesnevi*s, heroic *mesnevi*s – known as 'gazâvatnâme' –, *mesnevi*s praising the beauties of a town – known as 'şehrengiz' – and humorous *mesnevit*s. (Güzel, 2006, p.140)

The *mesnevi*s are composed in couplets and these couplets are rhymed in aa-bb-cc-dd pattern. They impose no limitation on the number of the couplets to deal with a topic in detail (Mermer, 2007, p.108). There are some *mesnevi*s that include more than thousands of couplets. So the description "the novels written in verse" by Abdurrahman Güzel is a suitable simile.

Mesnevi genre was used in many famous works such as Şeyh Galib's *Hüsn ü Aşk,* Fuzuli's *Layla and Mejnun* and Gülşehri's *Mantıku't Tayr.* About this genre the professor of Turkish literature in İstanbul University, Ahmet Atilla Şentürk says that:

> *Mesnevi*s before all else starts with the "basmala" or with an introduction calling the names of God. Next, thanks are given to God and the name of the Prophet Mohammed and the names of first four caliphs are called. Later, under a special title, the poet's reasons for the narration is stated. In this section, the narrator generally explains his reasons through his dream he had or mentioning the insistence from his close friends or pupils. If the work is to be composed with the support of a statesman, it is a common custom to mention his name as well. (Şentürk, 2009, p.1)

It is necessary to remind that Mevlana's *Mesnevî* has no "basmala" at the beginning. Starting without a basmala has been one of the main discussion points on Mevlana's *Mesnevî.*

Since Turkish was not rich enough in the eleventh to fifteenth centuries, in the sense of written literature, to make up this deficiency, some literary genres were imported from Persian literature. *Mesnevî* as the leading one of these genres were used and a number of local works were produced in Turkish. In Turkish literature when adopting the *mesnevi* which is written on a special meter that is called 'aruz' (the prosody of the classical Persian tradition), the structure of Turkish words were not suitable. Hence many words from Persian and Arabic languages had to be imported into Turkish as well and the Turkish language thus became richer not only in the sense of literary genres but also in terms of vocabulary.

The first sample of *mesnevi* genre emerged in the fifteenth century in Turkish literature, but since in Persian literature the first samples emerged in the eleventh century, this genre developed until it was started to be used in Turkish literature. In this period, most of the religious and sufistic works were written using this genre.

Senai (d. 1180) and Attar (d. 1193) had great influence on Mevlana, and their works respectively *Hakîkatü'l Hakîka* and *Mantıku't Tayr* (Demirel, 2005, p. 595) are among the works on sufism written using this genre.

The Quran is received as the most excellent poem in Islamic faith. This experience has made the *mesnevi* genre stand out and literary expositions were made in verse and in the *mesnevi* genre (Okudan, 2005, p. 631). Rifat Okudan, an assistant professor in Süleyman Demirel University, Faculty of Theology, explains this feature of poetry as follows:

> Poetry enables the poets to use the words in various meanings and the poet can address people at different intellectual levels. People from different intellectual levels understand a poem in different ways. This feature of poetry has been emphasised by Dante as well, that a word can bear sociopolitical, philosophical or esoteric meanings besides its dictionary meaning. With the impact of the *tefsir* tradition, certain texts were explained by different people in the source language, or translated into and commented in the target languages. (Okudan, 2005, pp. 631-632)

Literary texts such as Mevlana's *Mesnevî* cannot be perceived adequately if not imbibed through a multiple reading, the esoteric meanings thus do not come to the fore and the whole text becomes regarded as a series of simple stories (Ceylan, 2007, p. 437). In the commentaries made to preclude such shortcomings, the commentator should have had mastery on the language of the source text to do a translation following the commentary method. The commentators reveal the deep meanings in their translations regarding some subtle features of the source language and by doing a multiple reading of the text.

The *Mesnevi*s in Respect of Their Topics and Grounds for Using the Genre

In general the *mesnevi*s are grouped in respect of their topics. Yet it should be kept in mind that since the main target of *mesnevi*s was giving instruction and edification, as İsmail Güleç points out, "more than which topic is told, the lessons to be learnt from what is told are important" (Güleç, 2008, p. 32). However, Muhsin Macit calls attention to the point that, from this point of view, each and every *mesnevi* should be examined individually, so the best way to classify the genre is to consider their topics. Macit classifies the genre into five groups regarding their topics as follows:

1. Allegorical
2. Realist
3. Didactic (religious-mystical, scientific, encyclopedic)
4. Romantic
5. Historical   (2007, pp. 57-69)

The narrative technique, story telling, used in the genre overlaps with the educational purposes of *mesnevi*s. Story telling, is a very common method not only in the transfer of the culture orally but also in sufistic instruction. The mystics have taken the 120th verse of the *Hud* sura in the Quran as a reference to this method (Güleç, 2008, p. 33). The English meaning of this verse is as follows: "We recount to you the histories of these apostles to put courage into your heart. Through them the Truth shall be revealed to you, with precepts and admonitions for the faithful" (The Quran: 11/120) (Dawood, 1998, p. 234).

The details needed in story telling can be represented in the *mesnevi* genre, because this genre imposes no limitation in the length of the text, and due to this almost all tales have been narrated employing this genre. Furthermore, since almost

in every era the stories attracted a great number of audience, *mesnevi* genre seemed to be a most eligible literary form. Mevlana when mentioning the influence of the stories on audience makes a simile and says that the stories are "the flowers in which the seeds of truth are hidden" (Öğke, 2005, p. 260). So Mevlana makes uses of the function of stories in expressing his thoughts and messages.

CHAPTER VI

THE SIGNIFICANCE OF *MESNEVÎ A*MONG THE OTHER *MESNEVI* WORKS

THAT HAVE BEEN COMMENTATED AND ITS QUALITIES

On the subject of the *mesnevi* books which have commentaries, it will be most

convenient to start by mentioning the source languages of the commentaries of the

*mesnevi*s. The commentaries in which the practice of *şerh* is preferred as a

translational activity are the works the source language of which are different from

the language of *şerh,* that is the target language. When the commentaries of Turkish

works which are predominantly works of translational activity are put aside, the

focus of this study is determined specifically as Mevlana's celebrated work *Mesnevî.*

This work of six volumes had started to become known even before its last volume

was completed. However, because there is no definite information as to when the

practice of *şerh* has exactly started to exist as a separate genre, the first properly

known commentaries of *Mesnevî* are the ones produced in the Ottoman era. The

Mevlevî order is the most widespread religious order with its more than a hundred

mawlawihanas (dervish lodges) that are located all over the Ottoman geography from

Belgrade to Athens, from İzmir to Diyarbakır, from Tabriz to Jerusalem and Cairo,

and four of which are in İstanbul (Bayru, 2008, pp. 134-135). This prevalence of

Mesnevî has given rise to the need to produce *Mesnevî* commentaries so that this

great work may be understood in various sections of the Empire. Mevlevî order's

being so widespread dates from the times when Mevlana himself was as yet in life.

Since Mevlana used to have close relationships with the Seljuk statesmen in Konya,

the Mevlevî order was supported by the government and this support continued in the

Ottoman era too. A number of sultans were affiliated with the Mevlevî order, and

some of them ascended to the throne being girded with their swords by the Mevlevî

sheikhs (Gölpınarlı, 1963, p. 276). The Ottoman rule which used Mevlana's unifying,

tolerant world view even on the conquered lands like a spiritual weapon has

sympathized with the Mevlevî Order and supported it both financially and spiritually

(Öztürk, 2008, p. 3). Through this support, *Mesnevî* has started to be read all over the

Ottoman geography which had spread onto three continents, and also its

commentaries started to be produced to make accessible to more people.

Consequently, *Mesnevî* turned out to be one of the works which have the highest

number of commentaries produced.

Almost all of the literateurs who have produced commentaries on *Mesnevî,*

with a few exceptions, are all members of the Mevlevî Order, which attests to the fact

that such activity requires a Mevlevî background. With the accumulation of

knowledge they gained from reading both *Mesnevî* and the sources that are necessary

to understand it, some Mevlevî dervishes produced commentaries of *Mesnevî* with

the encouragement of the people around them.

We know that in *Mesnevî* stories are found in other collection of tales.

Nevertheless, it is not possible to categorize *Mesnevî* as one of such collections. It

can neither be described as book of parables or short stories, nor as poetry book only

due to the literary form used in composing it. Although it includes many references

to Quranic verses and to many *hadith*s, it is neither a *tefsir* nor a *hadith* book. Nor is

it an autobiography even though everyday life is frequently referred to. Even the

inclusion of the notes that Mevlana and Hüsamettin Çelebi used to take a break while

writing when they were hungry lets *Mesnevî* assume a special significance in terms

of content and style. Following İsmail Güleç's term "guide book" (2008, p. 44) to describe *Mesnevî,* this work can be described as a very special literary work in which Mevlana tells and interprets everything that he has seen while sailing along the river of life and that he has deduced a message from.

Borrowing tales and short stories from the current literary and cultural convention he was brought up in, Mevlana has recomposed them with symbolical expressions and allegories. Mevlana has thus created a form open to interpretation, and hence eligible to produce a *şerh* on. The symbols he uses are never too explicit, too direct, and the most prominent character of them "is its reference to something beyond itself" (Tokat, 2004, p.17). Mevlana has ascribed to the symbols he has used meanings that enable *Mesnevî* to be re-interpreted in every period it is read. Since these "symbols create inexhaustable semantic spheres, they cannot be interpreted once and for all" (Tokat, 2004, p.19). As a result of its property of symbolical narration, for *Mesnevî* many commentaries have been produced.

Since the symbols may have different meanings in different cultures, their contextual references have to be explored. As in the example given by Latif Tokat, "water is the symbol of destruction and cataclysm for the Babylonians, whereas it is the symbol of creative nature for the Egyptians and the Palestinians" (Tokat, 2004, p.19). Hence, the cultural background of symbolical narration appears to be a sphere that requires specific work. The *ney* (reed flute), that is the leading symbol of *Mesnevî* may not mean much to someone who has never listened to or famliar with this musical instrument. On the other hand, for someone who knows the *ney* and / or who plays it, or even knows how it is crafted, it has a plethora of meanings.

It is clear that it is difficult to appreciate the significance of the earliest literary works composed in Anatolia, hence the genesis of Turkish literary convention

without knowing Mevlana and his celebrated work *Mesnevi* (see Köprülü 1993, p.231). In this sense, *Mesnevî* is a literary work that is written in a style that is open to being interpreted in varioıus directions and in several different ways, in which the variety of life is vividly represented, yet at the same time, in which the details of the social and cultural life in Anatolia in the same period are also found.

In the preambles (the *mukaddime*s) placed in the beginning of each book of *Mesnevî*, the subject matter of the volume is revealed. However, the general subject of the work is introduced in the part entitled "Dibâce" and in the first eighteen couplets which are referred to as *Ruhu'l Mesnevî* (The Spirit of *Mesnevî*) by İsmail Hakkı Bursevî, and which he wrote a book with the same name (Bursevî, 2007) in order to express their significance. The subjects of *Mesnevî,* which is also known as "Mağz-ı Kur'an" (The Essence of the Qur'an) (Çelik, 2005, p. 682) and "The Qur'an in Persian" (Nicholson, 1963, p. 96) due to the interest in it and respect for it in the circles in which it is read, can be listed as follows: Allah (God), human beings, the universe, the law-the path-the truth-the gnosis, spiritual perfection, morality, spiritual knowledge, benevolence, wisdom, the love of Allah (God) (Büyükkörükçü, 1983, pp. 61-62), the nature of human beings, free will, and love (Baldock, 2006, pp. 164-180). In the commentary written by Ankaravî which is one of the best known commentaries of *Mesnevî*, the subjects are listed according to the order of the volumes as follows:

The first volume: The Law-the Path-the Truth

The second volume: Love

The third volume: The Heart of *Mesnevî*

The fourth volume: The sun that shines over *Mesnevî*

The fifth volume: The Law-the Path-the Truth-the Gnosis

The sixth volume: The Beginning and the End of *Mesnevî* (Ankaravî, 2008, pp. 33-47)

Additionally, the subjects and the numbers of the stories in *Mesnevî* are as follows: "Folk stories (132), prophets (48), legends (46), fables (33), Prophet Mohammad (21), the history of Islam (19), obscene stories (14), legendary people (6), the history of religions (3), literary works (2)" (Güleç, 2008, 36).

The literary genre *mesnevi* is composed in the poetic meter *aruz. Mesnevî* is composed in the most preferred and the simplest pattern of this meter: *Fâ'ilâtün / Fâ'ilâtün / Fâ'ilâtün / Fâ'ilün* (Ceylan, 2007, p. 56).

The fact that it is composed in a simple meter has provided *Mesnevî* with easy reading, has highlighted it among other *mesnevi* books, and has made its name be recognized as a pre-eminent literary work rather than a literary genre (Karaçorlu, 2007, p. 8). Another reason for *Mesnevî* to be such a widely read and known work is its narrative style of expression and the high number of its stories. Since the Turkish public has a special liking for listening to stories, *Mesnevî* has become very popular among Turkish people and in the lands under Turkisih rule (Güleç, 2008, p. 31).

Although it is formally and frequently mentioned that *Mesnevî* is written by Mevlana, in reality it is not *written down* by Mevlana but *told* by him. Only the first eighteen couplets of the approximately twenty five thousand couplets have been written down by Mevlana himself, and the rest has been told by him and written down by Hüsameddin Çelebi (Banarlı, 1987, p. 314). It can be said that Hüsameddin Çelebi has made a considerable contribution to the production of this book. This is because Mevlana, whose main intention was not to write a literary work, has started 'verbalising' *Mesnevî* after the death of Şems-i Tebrizi who had been a very

important person in Mevlana's lifetime, upon the insistences of Hüsameddin Çelebi (Demirel, 2005, p. 596). After each volume of *Mesnevî* is completed, it is read to Mevlana by Hüsameddin Çelebi (Helminski, 1990, p. 12), and the text reached its final version. The work has been reproduced after Mevlana's death, by his son Sultan Veled (Güleç, 2008, p. 6).

The importance of *Mesnevî* not only among the works for which commentaries have been produced but also among all sufistic works is expressed very tersely in the following statement: "Turks have three books: the Qur'an, *Sahih al-Bukhari* and *Mesnevî*". (İleri, 2005, p.107). Since *Mesnevî* is the most embraced one among the many works of sufistic literature, and since it is canonised as a *magnum opus* not only by the Mevlevî order but also by almost every Islamic order, it definitely has a special spiritual prominence.

Another reason that makes *Mesnevî* an important work is its literary value. Although Mevlana did not have any intention to compose a literary work, as can be apparent seen through the works of Classical Ottoman (Divan) poets, its influence as a literary work can not be ignored. In Divan literature, the terms and words exist in Mevlana has been used as the main concepts that have very deep meanings.

Mevlana's Art of Storytelling

In *Mesnevî,* Mevlana has displayed a narrative style of expression. The symbols he used being not conventinonally given symbols and invite and induce readers to think. Pierce's belief that "the activity of thinking consists of the interpretation of a number of mental symbols" (Tokat, 2004, p. 23) specifies the function of the symbols incorporated into the stories. Those symbols induced the readers not only to

concentrate on but also encouraged the necessity to explain the entire work, and a translational activity should be seen as an outcome of such necesssity.

Mevlana has made use of the stories in order to simplify the subjects he intended to comment on and to clarify the inner meanings. Mevlana reconstructs the stories in line with his intended message, and thus regenerates them. In this way, he puts forward a critical viewpoint for the social issues, and enables his readers to see an ordinary case from a different angle. He uses a wide range of subjects including as diverse topics as the sections of the lives of the prophets and the lives of prostitutes. Mevlana also reflects his knowledge of the human nature through the characters he has created for the stories he has told (Yousofi, 2005, pp. 646-656). Regarding all of these points, it can be claimed that those parables, the stories most of which are already known by many, become much more remarkable and enjoyable to read even after centuries when they were told by Mevlana.

Actually, the word "hikâyet" (story telling) which is found in the first couplet of *Mesnevî*, may be taken as a sign of the nature of the work, that the entire book will be composed of narratives. However, Mevlana has not used storytelling merely as a literary form but as a means of edifying people. Making use of stories, Mevlana has revealed the deep meanings he intended to communicate in a way everyone can easily understand. This can be compared to a electric wire wrapped in plastic cover. If it is not wrapped in plastic cover, it can be harmful for its surrounding. Why Mevlana has chosen the form of *mesnevi* for this project has one more reason: *mesnevi* was seen eligible not only because it does not impose any limitations as to the length of the text but because verse form, that is poetry sounds more pleasant and musical to the ear.

Regarding the inner meanings of the stories, the stories that contain deeper

messages in comparison with their superficial meanings have to be explained. The parables should be interpreted in accordance with the conventions of the era and the environment in which they are read. In other words, the inner meanings of Mevlana's parables can be understood only by reading their commentaries which are written by competent people. The fact many commentaries have been produced for *Mesnevî* is not without reason: Every new and important commentary is intended to appeal and speak to different audiences and to make it understood and enjoyed by people of all types and levels of education. İsmail Güleç explains the necessity for the commentaries of Mevlana's stories as follows:

> According to Mevlana, the stories are texts with two layers of meaning. The first of these two layers is the part in which what is happening, who did what, where, with whom or to whom, (the superficial meaning) is narrated. The second layer of meaning consists of the secondary (deeper) meanings represented by the characters / types and through time and place agents in the stories. This indicates that the stories of Mevlana are all symbolical. In cases when a story is just as it is told, when there are no deeper meanings or references involved, it is for the less educated or common people. It is a loss of time for the educated class to care for them. In this sense, for Mevlana, storytelling has a peculiar meaning, and is one of the means to elicit the truth. When a learned person is to talk about the truth, s/he does so by way of telling stories. (Güleç 2008, p. 36).

As a result of this impressive narrative style that Mevlana has used, although it consists of stories which are already well-known and although it is a very long book consisting of six volumes, *Mesnevî* has drawn so much interest that its title that it has taken from a literary genre has been attributed to itself. Just as the case that although there are a number of sufis with the attribution "Mevlana", it is used exclusively for Celaleddin Rumi, despite the fact that the name 'mesnevi' signifies a literary form, it is attributed to Mevlana's masterpiece (Gündoğdu, 2005, p.122).

Mevlana and his masterpiece *Mesnevî* are so impressive that, as will be explicated in detail in the following parts, similar to the *Dâru'l Kurân* (the Institute

for the Qur'an) and *Dâru'l Hadis* (the Institute for Hadith) which have been founded

for the Islamic disciplines, there was also a *Dâru'l Mesnevî* (the Institute for

Mesnevî) (Çelik, 2005, p. 689). Through these institutes, those who were not

members of the Mevlevî order could gain access to *Mesnevî* (Gündoğdu, 2005, p.

131), and these institutes functioned as centers for commentary. Although its source

language is Persian, it can be claimed that these centers have been very effective in

the integration of the Mevlevî ve *Mesnevî* literature into Turkish literature.

The Sources of *Mesnevî*

The first point that should be mentioned regarding the sources of *Mesnevî* is the

various geographies in which Mevlana has accumulated his extensive knowledge. As

is stated in detail in Chapter 2, in the masterpiece of Mevlana who is a master of both

the Oriental and western cultures, the traces of his accumulation of knowledge he has

acquired from various cultures are observed. As for the sources referred to in

Mesnevî, it is very natural that the most prominent source of a work which is also

named "Mağz-ı Kur'an" (The Core of the Qur'an) (Çelik, 2005, p. 682) is the

Qur'an. In *Mesnevî*, more than 750 verses of the Qur'an have been referred to (Çelik,

2005, p. 681). In addition to the Qur'an, passages from the Holy Bible have also

been referred to in *Mesnevî*. The second prominent source of *Mesnevî* is the

approximately seven hundred forty five *hadith*s (Çelik, 2005, p. 681) (Güleç, 2008,

p. 50). Besides those, firstly the works of his father Bahaeddin Veled (Behçet, 2007,

p.62) who is referred to as "the master of scholars" (*Sultânü'l Ulemâ*) (Kabaklı,

2006, p. 71*)*, and also the works of both the Greek philosophers who are very

prominent in the western culture and the those of Muhyiddin Arabî, the author of

Fusu'l Hikem, of Senâî, the author of *Hadîkatü'l-Hakîka*, of Feridüddin-i Attar, the author of *Tayr* (Demirel, 2005, p. 594), of Beydaba, the author of *Kelile ve Dimne* (Güleç, 2008, p. 56) have been the sources of *Mesnevî*. However, there was one person who had been the subject of such a turning point in Mevlana's life that he tried to come over the loneliness he found himself in after losing that person by 'reciting' *Mesnevî* (Çelik, 2005, p. 666), (Demirel, 2005, p. 594). The name of this person is Şems-i Tebrizi (Shams-e-Tabrīzī). His relationship to Şems-i Tebrizi who is, in Franklin Lewis' terms, his "father in spirit" (Lewis, 2003, p.138), has been the cause of both his masterhood of scholarly subjects and his competency on spititual issues of deeper meanings. Therefore, it is possible to delve into *Mesnevî* only by knowing this background. Consequently, when *Mesnevî* was to be translated the method of commentary was given precedence to highlight this background properly.

The Commentaries of *Mesnevî* and Their Target Audiences

The Grounds for Producing Commentaries

Considering that it is a form of translation, the foremost factor that necessitated drawing up commentaries as claimed by Savory, is "one whose duty it is to act as a bridge or channel between the mind of the author and the minds of his readers" (Savory, 1957, p. 50). Since *Mesnevî* is "primarily a poem" (Ceylan, 2007, p. 56) it definitely deserves to be interpreted or commentated.

The function of poetry, its language, its literary devices, figures of speech, symbols, metaphors and images have been discussed by many poets and literary men since Aristotle. What is common to them is the very specific nature of the poetic

language. Poetic language has a peculiar discourse and it should be separated from everyday language, although it is ultimately based on the natural language. The poetic language is certainly a kind of "meta language" and it supplies the natural language with new significations. Hence, every good poem displays many-sided semantic relationships, thus requires commantaries. Every textual analysis, by definitıon, is a commentary.

In preferring the *mesnevi* form which imposes no limitations as to the length of the text, also as a result of the prevalent literary convention of his time, Mevlana preferred poetry as the text type. Ahmet Kartal explains the reason why Mevlana preferred poetry as the text type as follows:

> The impressiveness of the chime of poetry and especially the rythmic repetition of the meter has on the human soul, the Anatolian public, has created a liking for poetry, and has even requested all intended information to be presented to them in the form of verse. Of course, recognition of the way poetry simplifies and enables the learning process, and choosing to make use of this convenience has been effective in this option. Making the best use of this convenient environment, the poets have strived with ardour to establish poetry, develop and settle it in Anatolia. Even the ones whose primary purpose was not composing poetry, like Mevlana, have composed poems, and have chosen to express their thoughts and feelings through poetry. (...) Mevlana states that the people of Belh, in which he had been born, had a liking for prose and that they had not cared for poetry. He adds that if he had stayed there, he would have chosen their way of expression, and that since he had moved to Anatolia, he expressed what he had to say, in accordance to the wish of the people of this land, in verse. (Kartal, 2008, pp. 96-97)

As is now clear, Mevlana views poetry not as a type of literary text but as a means to address the public. It should be noted here that the commentaries of *Mesnevî* are also written in line with this purpose of Mevlana.

The *mesnevi* as a literary form which lent itself to has paved the way for the need to commentate the works composed in the same genre as well. When the need for translation, which is caused by the fact that the source language of the work is

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different from that of the target audience is combined with this need, a tradition of *Mesnevî* commentaries in its own right has emerged. Aside from this necessity, the commentary convention resulted, so to speak, from a sentimental agent: to respond to the wish of those who are sincerely interested in *Mesnevî* to become familiarised with its deeper meanings. This wish which had been institutionalized under the name *Dâru'l Mesnevî* (Gündoğdu, p. 131) had supplied the *Mesnevî* commentary convention with a school system.

<div align="center">The Forms of Reading Mesnevî</div>

The spiritual reason why *Mesnevî* has drawn the attention of such a great audience, the foremost of which is to fulfill the spiritual needs of the members of the Mevlevî order, has been ascribed, according to tradition, to Mevlana's words: "After we have gone, your guide will be *Mesnevî*" (Güleç, 2008, p.10). The forms of reading *Mesnevî* can be classified as *Mevlevî* circles and non-*Mevlevî* circles. (Güleç, 2008, p.10)

Mesnevî, which had started to be written down upon the requests of firstly Hüsameddin Çelebi, has been used in Mevlevî lodges as a primary source in the education of dervishes. In those lodges, dervishes used to read *Mesnevî* in company of someone who was authorized to read and interpret it. This authorization was accorded to people who mastered Mevlana's thoughts and works and the Mevlevî culture (Güleç, 2008, p.11). These specialists were called "*mesnevihan*". In the history of the *Mevlevî* culture, it is accepted that the first mesnevihan was Hüsameddin Çelebi (Güleç, 2008, p.10). Thus *Mesnevî* used to be commentated and explicated orally.

Mesnevî was given as a lecture within a certain format. How the lecture was to begin, its sections, and even where it was to be given were all subject to rules. *Mesnevî* chairs, an example of which is present in *Mevlevî* lodge of Galata, were places specifically prepared for these lectures in *Mevlevî tekke*s. The mesnevîhan who was to give the *Mesnevî* lecture enounced *Basmala* and read the following couplet:

Do not say, "We have no admission to that King,"
Dealings with the generous are not difficult (I, 221) (Nicholson, 2007, p.16)

After reading this couplet, he read the Persian originals of the couplet(s) he had selected from *Mesnevî*, and commentated on them in Turkish. When the lecture was over, he read the following couplet of Molla Cami:

Our Mevlana who explains the mysteries of Hakk (God) commands:

This is neither horoscope, nor geomancy, nor dream; this is the divine

inspiration of God. Only God knows the truth. (Güleç, 2008, p.14)

The people who had the permission to read *Mesnevî* performed *Mesnevî* readings firstly at mosques and also at the houses of statesmen, at the lodges of several different religious orders and at public places. During those readings, before starting with the couplet of *Mesnevî* which is to be commentated, traditionally, the 221st couplet of the first volume used to be read (Güleç, 2008, p.16). In a number of the sources it is mentioned that starting with the time period in which *Mesnevî* was written, it has also drawn the attention of religious orders other than the *Mevlevî* Order. Examples of those are the Naqshbandi, the Gulshani and the Rifa'i orders

(Güleç, 2008, pp.17-18). *Mesnevî*'s being read in such a great variety of environments brought about the need to write commentaries which will speak to the target audiences found in those environments.

Mesnevî, which is being read not only in the lodges of the *Mevlevî* Order spread in various regions and in the lodges of local orders where the *Mevlevî* Order is not present but also in environments where a local population is gathered, has made great impact on the literary life in those environments and has eventually occupied a central position in those literatures. Thus, *Mesnevî* which has been written in Persian with a form that has passed into Turkish literature from Persian literature and its commentaries have played an important role in the process of this form acquiring a central position within Turkish literature, and has influenced the literatures of the target audiences of the geographies in which it is read.

The reason why the translation of *Mesnevî* as a whole in verse form was not completed until the nineteenth century whereas it had already been commentated as a whole in the sixteenth century by Şem'î Efendi (Güleç, 2008, p.139) is the fact that the commentaries have also functioned as translations (Güleç, 2008, p.68). Among the most important factors for the commentaries to take priority are the facts that *Mesnevî* is an educative book, the difficulties associated with translating it in verse form, and also that it is a simpler and better way of translating it in prose form and adding explanations regarding its edifying aspects. Therefore, in addition to the claim that commentary is a form of translation, it may be added that translating poems in the prose form is also a commentary.

<u>Target Audience of *Mesnevî*'s Commentaries</u>

It is not easy to identify the target audience of the commentaries of *Mesnevî*. This is because of social, cultural and also political conditions in Anatolia. *Mesnevî* as the master guiding book of Mevlevî order and its commentaries had a very large target audience. The reason for this goes back to the conditions in the years in which *Mesnevî* was written and also Mevlevî order was founded.

In Anatolia, due to the political vacuum and Mongolians attacks, people both in urban and rural areas were not in good mood about their lives. The most secure and most preferred way of getting rid of this mood was to get under the spiritual shelter of a religious order. This made the relationship between people and religious orders get closer and stronger. As a result of this close and strong relationship, next to the religious orders that moved in from the outside of Anatolia, some local (originally Anatolian) religious orders were founded. Mevlevî and Bektaşî orders were the two most prominent orders among these local religious orders. Although there was no strict discrimination, Mevlevî order was addressing mainly to the people in urban areas and Bektaşî order to rural people (Cevdet Kudret, 1995, p.138).

Taking this fact into consideration, it can be deduced that the target audience of Mevlevî order and also that of *Mesnevî*'s commentaries was the people in urban areas where people were relatively more educated than those in the rural areas. It can also be claimed that although Mevlana himself did not ascertain any restriction about the target audience for his teaching, Mevlevî order that was formally founded by his son, Sultan Veled, after he passed away in 1273 was mainly addressing to urban people. However, as Prof. Köprülü also states, the religious

orders such as Vefâîlik, Yesevîlik and Kalenderîlik that developed mostly in rural areas and among nomad groups, and Mevlevîlik, Rifâîlik and Kadirîlik that developed in urban areas and among, relatively more educated people, have formed 'a mixed social structure" in Anatolia (Köprülü, 1984, p. 94). For this reason, within this mixed structure it is not possible to draw strict lines between the target audience of religious orders one of which is Mevlevî order and also that of *Mesnevî*'s commentaries.

<center>Backgrounds of *Mesnevî*'s Commentators</center>

The most prominent features of the commentators of *Mesnevî* is that they were all connected to Mevlevî order and they all acquired the spiritual training and edification as the requirement of this order. Being a *Mesnevî* commentator is directly related with being *mesnevihan*, because one was not permitted to commentate on *Mesnevî* if he was not a *mesnevihan.* Being *mesnevihan* was possible only by getting educated in a *mevlevihane* (Mevlevi lodge). Since some of the *mesnevihans* were more talented in commenting and expressing their views and erudition on *Mesnevî* and the way they addressed to their audience were more impressive than other *mesnevihans*, they were encouraged especially by their audience to write down commentaries. Also as they did this, they acquired the title *şarih* (commentator).

As far as the target audience of Mevlevî order is concerned, it can be easily deduced that *mesnevihans* and especially commentators must have a background to be able to fulfill and meet the needs of educated people who were in prominent positions in the social and cultural sense.

As pointed out when dealing with the sources referred to in

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commentaries, next to religious disciplines, the commentators must have had knowledge on secular branches of knowledge concerning the educational level and interests of the target audience. Combining their religious and secular background with their education on Mevlevî order, commentators were producing their works.

As far as the commentators whose works have been examined in this thesis are concerned, it is common for all them that they had prominent and prestigious positions in the societies they lived in. For instance Avni Konuk (1868-1938) graduated from Mekteb-i Hukuk-i Şahane (Imperial School of Law) and served in various positions as a statesman. He had a good command of Arabic, Persian and French. He had musical training from one of the most important musicians of that period, Zekâi Dede, who was also connected to Mevlevî order. Avni Konuk connected to the Mevlevî order after he graduted from high school. He composed three *Mevlevî âyin*s (liturgical choral composition of the Mevlevî order). He also commentated on *Fusu'l Hikem* that is the masterpiece of İbn Arabî who has been very influential on Islamic sufism (Konuk, 2004, pp.13-15).

Abidin Paşa (1843-1906), another commentator included in this thesis, was a statesman who was famous for his commentary on *Mesnevî*. He was carrying the title *pasha* (general) that was given to prominent statesmen in Ottoman times. As a statesman he served as deputy governor, as head official of a district, as head of appeal committee and as governor. He had good command of Arabic, Persian, Albanian, French and Greek. Some of his essays and poems written in Greek were published in Greek journals circulated in İstanbul. He had his spiritual and sufistic training in the Merkezefendi Lodge in Istanbul (Pala, 1988, p. 310).

İsmail Hakkı Bursevî (1653-1725) was connected to Celvetiyye order which had close relationship with Mevlevî order. He wrote more than a hundred

books on *tefsir,* sufism, *fıkıh, kelam.* He also wrote poems and compiled his poems in his *divan*. He produced ten commentaries on the works of prominent sufis such as Hacı Bayram, Yazıcıoğlu, Yunus Emre. He acquired his reputation as a commentator due his work called *Ruhu'l Mesnevî*, commentatory on the first eighteen couplets of *Mesnevî*. He served in Ottoman court and army so as to make spiritual coaching for the statesmen and some Ottoman princes (Namlı, 1988, pp.102-106).

As can be clearly seen through information given about three of the commentators, they were all well-educated both in religious, sufistic and secular senses, prestigious, prominent figures of their time in the society they lived in. This prestigious background made the works of commentators accepted in Mevlevî circles and by their target audiences.

<u>Factors Leading to Various Commentaries of *Mesnevî*</u>

The primary reason for which *Mesnevî,* which is the foremost of the most commentated works, has been commentated so much is the fact that it is frequently read not only in the lodges of the Mevlevî order but also in many other environments and that it speaks to various target audiences. The different readings that have been performed in consideration of variables such as the educational and cultural levels of the audiences present in the environments in which it is read and their fields of interest have naturally paved the way for various commentaries.

In addition to this, when the fact that there are several different commentaries of *Mesnevî* is approached in terms of the contents this work, another reason for this plurality of the commentaries emerges as its symbolical narrative style with plural meanings. Those symbols have been interpreted not as opposite but as different, and

this situation has been the basis of the production of different commentaries. In the production of these different commentaries, the social, cultural and religious background of the target audience has also played an important role. Nevertheless, since the foundations of the Mevlevî culture is inherent in *Mesnevî,* in its commentaries opposing or contradictory interpretations remain out of question. The differences of the commentaries are due to the knowledge and accumulations of the commentators. Besides, if it was the case that they all had stated the same things, there would have been no need for different commentaries. Additionally, an interpretation with no foundation would never be respected by the Mevlevî circles or by *mesnevihan*s.

Since Mevlana has used a metaphorical language with plural meanings, and has thus stirred the imagination of his readers, and has structured his discourse with a narrative style of expression, so did the commentators who have produced commentaries combining their imagination that is put into motion with their knowledge and accumulations.

The commentary of each commentator has been, not completely but partially different from that of another commantator. Taking the requirements and the properties of the period and the target audience into account, the commentator, making use of the earlier commentaries, has nevertheless drew up a commentary with a new interpretation that is his own.

As the reason for different commentaries, Mevlana's well-known expression "The past is gone with yesterday, my dear, now is the time to say new things" should also be mentioned. It is actually of no surprise that the work of Mevlana, whose world view includes a perpetual search for innovations, is frequently recommentated. Approached the issue in question in terms of its being the commentary of a literary

work, as Savory points out, "a fresh translation of any work of literary merit is welcomed because the existing translations sound antiquated, or are obsolescent" (Savory, 1957, p. 28).

Also, as is observed in İsmâil Ankaravî's *Mesnevî* commentary entitled *Mecmuâtü'l-Letâif ve Matmûratü'l-Maârif* (Güleç, 2006, p. 139) the commentator presents the conception of his era and his own thoughts referring to *Mesnevî*.

Requests similar to the request of Hüsameddin Çelebi that is generally accepted as the reason for which *Mesnevî* has been written can be seen as the reasons for which its commentaries are being written. The listeners which consists of dervishes present in the environments in which *mesnevihan*s perform *Mesnevî* readings or the target audience have requested those *mesnevihan*s, for whom they have a deep respect and feel a close spiritual connection, to become *mesnevihan*s, that is commentators (Güleç, 2006, pp. 137-142). Those *meshevihan*s who prefer their oral interpretations to become enduring have written commentaries, at times also receiving support and encouragement from statesmen, as mentioned in the "sebeb-i te'lif" (reason for writing) section of Şem'î Efendi's commentary entitled *Şerh-i Mesnevî-i Şerîf* (Güleç, 2006, p.137).

The common purpose of all commentators in their interpretations that are generally written for readers who lack information on this work, in order to explain basically the system of thought and faith (Saraç, 2007, p.124), is to make sure that *Mesnevî* may better be understood by the target audience. A couplet that is briefly commmentated by a commentator may well be interpreted in very long statements by another commentator. If some couplets that require explanation could not be sufficiently commentated because of the personal preferrences of the commentators, and if a commentator, considering the properties and needs of a certain target

audience, believes that those couplets have to be commentated in more detail, he has to meet that necessity in his own commentary.

Another purpose for drawing up commentaries is to criticize the earlier ones. The function of criticism of the current translations was among the purposes of the commentaries during the eras in which the commentaries used to function as a form of translation. In the part of the *Mesnevî* commentary written by İsmâil Hakkı Bursevî entitled *Rûhu'l Mesnevî* (The Spirit of *Mesnevî*) and which is regarded as a special part, some *Mesnevî* commentators and commentaries are unfavourably criticized without mentioning their names (Namlı, 2005, p. 441). Just as Bursevî had criticized the earlier commentaries, he himself has been severely criticized by the later commentators. Abdülbâki Gölpınarlı describes Bursevî, who is referred to as "the second Mevlana" by Necâti Lugal, as "a bigot of religious order", and argues that he has written a commentary just to be remembered as a *Mesnevî* commentator (Namlı, 2005, p. 442). Gölpınarlı also finds the name *Rûhu'l Mesnevî* (The Spirit of *Mesnevî*) that Bursevî had chosen for his work too pretentious and contradictory to the modesty associated with Sufism (Gölpınarlı, 1983, p.144). In addition to the insistences and encouragements, the wish to become a popular commentator by this kind of criticisms and controversies has also been a motive to draw up new commentaries.

The fact that commentaries constitute a deeper kind of translation has yet another reason for which commentaries are produced. In writing commentaries, tha background of the work that is commentated is conveyed to the period in which the commentary is written and to the target audience. In order to meet the cultural need that emerges at various times regarding the work in question, the cultural foundations of the work have to be re-analyzed. In his statement that translation is "transferring a

whole civilisation", Hilmi Ziya Ülken indicates that the type of translation he refers

to is commentary, and with a historical approach, claims as follows:

> This work of transferral cannot be accomplished with disorganized, haphazard elections. Civilisation is not made up of only today's crop. In order to properly penetrate it and to be creative in it, it is definitely necessary to reach back its roots. This is what the Muslims have done when they were learning about the Indian and the Greek civilisations. As a matter of fact, the same effort is also observed in the current awakening movements. None of those has claimed to carry the human civilisation further than the point it has reached, and all of them have settled for getting at the roots and undergoing the exhaustion of a difficult and long stage of apprenticeship. Thus, the same works have been translated and commentated over and over again. (Ülken, 1997, pp. 348-349)

Mesnevî which houses a great cultural accumulation has been commentated

in different eras, by different commentators and for different target audiences. The

lack of a *Mesnevî* commentary that is produced under the current circumstances with

a fresh and modern viewpoint and which is written specifically for the readers of the

present day as the target audience is today being felt in certain circles.

The Commentaries of the Entire Text of *Mesnevî*

The entire text of *Mesnevî* has so far been commentated by seven commentators.

Three of these commentaries have been abridged, the other four have remained

unabrided (Güleç, 2006, p.135). Except for only one of them, the commentators of

those seven commentaries came from the Mevlevî order. Only Murâd-ı Buhârî was a

member of the Naqshbandi order (Güleç, 2006, p. 142). These commentators and the

names they have given to their commentaries are as follows: Şem'î Efendi (d. 1596):

Şerh-i Mesnevî-i Şerîf (Güleç, 2008, p.139); Ankaravî (d. 1631): *Mecmuâtü'l-Letâif*

and *Matmûratü'l-Maârif* (Güleç, 2008, p.142); Şifâî Mehmet Dede (d. 1671): *Şerh-i*

Mesnevî-i Şerîf (Güleç, 2008, p.146); Şeyh Murâd-ı Buhârî (d.1848): *Hulâsatu'ş-Şurûh* (Güleç, 2008, p. 147); Ahmed Avni Konuk (d. 1938): *Şerh-i Mesnevî* (Güleç 2008, p.148); Tâhir'ül Mevlevî (d.1951): *Şerh-i Mesnevî* (Güleç, 2008, p.149); Abdülbâki Gölpınarlı (d. 1982): *Mesnevî ve Şerhi* (Güleç, 2008, p.152).

When the given commentaries are studied, it is seen that the commentary of Ankaravî is much more significant in comparison with the rest. The commentary of Ankaravî has the property of being the first printed *Mesnevî* commentary (Güleç, 2007, p.83). The commentary of Ankaravî is also the primary commentary that R. A. Nicholson, who is the first person to translate the entire *Mesnevî* into English, has made use of (Güleç, 2007, p. 82). Victoria Holbrook, who claims that there are a great number of similarities between the commentaries of Nicholson and Ankaravî, shows the influence of Ankaravî's commentary on Nicholson's (Holbrook, 1998, p. 38).

The common purpose of the commentators is to make sure that *Mesnevî* is understood better by the target audience. It can ben mentioned that the commentaries of Şem'î Efendi Dede, Şifâî Mehmed Dede, Şeyh Murâd-ı Buhârî, Tâhirü'l Mevlevî and Abdülbâki Gölpınarlı (Güleç, 2008, p.155) have been written due to the readers' lack of information. The commentaries that have been written in order to explain a thought and belief system are the ones written by Ankaravî and Avni Konuk (Güleç 2008, p.15). Looking at the dates of death of the commentators, given above in parantheses beside their names, it is seen that the first commentator to commentate *Mesnevî* as a whole died approximately four hundred years ago, whereas the last one about thirty years ago. This means that, with a simple calculation, for every fifty years came one commentator. It should also be noted that, even though there are almost three hundred years between them, the commentaries of Ankaravî and Avni

Konuk resemble so much to one another that it is even claimed that the commentary of Avni Konuk is an explanation of that of Ankaravî (Güleç, 2008, p. 156). In addition to those, it is also stated that the commentary of the most recent *Mesnevî* commentator, namely Gölpınarlı, speaks to the most general reading public, and that it is the ideal beginner's book for those who are eager to understand *Mesnevî* (Güleç, 2008, p. 156). Gölpınarlı presents encyclopedical information on the proper names and concepts found in the work and explanations on the present *Mesnevî* copies at hand, and discusses the earlier *Mesnevî* commentaries (Gölpınarlı, 1973, pp. A-S). Among the seven commentaries in question, "the one that fits in the Mevlevî tradition in terms of both methodology and contents" is the commentary of Tâhirü'l Mevlevî (Güleç, 2008, p.156). Those seven complete commentaries that are written for *Mesnevî* speak to various audiences with differing levels of education and accumulation of knowledge.

It indeed demands exceedingly hard work to commentate the whole text of *Mesnevî* which includes approximately twenty five thousand couplets. Hence, in addition to the commentaries of it as a whole, there are also partial commentaries of *Mesnevî.* The partial commentaries can be studies under two major headings.

<u>The Commentaries of the First Volume of *Mesnevî*</u>

The commentators who have commentated the first volume of *Mesnevî* and the dates of the production of their commentaries are as follows: Mûînî (1436), Seyyid Ebussuud (1577), Sarı Abdullah (1631), Âbidin Paşa (1885), Kenan Rifâi (1973) (Güleç, 2008, pp.158-178).

Why those commentators who have commentated only the first volume of

Mesnevî and left the remaining volumes unfinished is the fact that they did not live long enough to complete their work too. According to Annemarie Schimmel, on the other hand, some of those commentators believed that it was sufficient to commentate only the first volume that includes the first eighteen couplets (Güleç 2008, pp.155-156).

The Commentaries of the First Eighteen Couplets of *Mesnevî*

We know that only the first eighteen couplets of *Mesnevî* have been written down personally by Mevlana, and that he enounced the rest of it and had it written down by Hüsameddin Çelebi (Banarlı, 1987, p. 314). The commentators have attached those first eighteen couplets a special importance both because of the fact that those have been written by Mevlana himself, and because they have believed that the first eighteen couplets were an introduction to the story / stories of the work in question. Considering Mevlana's statement "my words must be brief. Farewell" found in the eighteenth couplet, it can even be concluded that Mevlana, in those eighteen couplets, has revealed everything that he had intended to. Some commentators such as Bursevî claims that it is unnecessary to commentate *Mesnevî* as a whole, for the first eighteen couplets are sufficient for those who intend to understand it, and that if *Mesnevî* as a whole was to be commentated in a way as detailed as the commentaries of the first eighteen couplets, it would have to be around forty volumes (Namlı, 2005, p. 442). It can also be claimed that the approximately twenty five thousand couplets that come after the first eighteen couplets in *Mesnevî* are Mevlana's own commentary of those first eighteen couplets.

Additionally, the number "18" has a special significance for the Mevlevî

culture. During a rite, "the number of the whirling dervishes has to be nine or its multiples" (Güleç, 2008, p. 221). In the Mevlevî lodges, there are eighteen types of duties (Dayıoğlu, 2003, p. 33). A new dervish candidate is kept closed in his cell for eighteen days after he is accepted in the Mevlevî order.

The commentators who have interpreted the first eighteen couplets of *Mesnevî* are the following: Lokmânî Dede, Ağazâde Mehmed Dede, Derviş Ali b. İsmâil, Bağdatlı Âsım, Mehmed Emin, Rızaeddin Remzî er-Rifâî, Ahmet Ateş, İbrahim Aczi Kendî, Selçuk Eraydın, Kudsi Erguner, Kemal Sönmez, Erkan Türkmen, Süleyman Uludağ, Kaan Dilek (Güleç, 2008, pp. 222-234).

The Methods of Commentating *Mesnevî*

It may be pointed out that in selecting the methods of interpretation used in *Mesnevî* commentaries, Mevlana himself was followed as an example. Mevlana, in addition to his *Mesnevî,* in his explanations on certain subjects in his other works, namely *Dîvân-ı Kebîr, Fî hi Mâ Fih, Mecâlis-i Seb'a* and *Mektubat* (Rumi, 2007, pp. 16-18), has presented methods by which his own works can be explicated. Among those works of his, *Mecâlis-i Seb'a,* as can also be deduced from its name which means "seven councils", consists of seven conversational sessions. Every session starts with a hadith and in the course of the conversation, the hadith in question is explained primarily by some verses of the Qur'an, and then by poems and stories (Rumi, 2007, pp. 25-85). The question-answer style of expression adopted by Mevlana in his work *Mecâlis-i Seb'a* was later used by the *Mesnevî* commentators as well. It can be claimed that this work which has been written in the form of prose gives important hints as to the methods followed in commentaries written in the same form.

Regarding the common properties of the commentaries, the commentaries of *Mesnevî* as a whole provide much more satisfactory information. The common properties of those commentaries are as follows: First of all, the Persian original of the couplet to be commentated is read and a brief translation of that couplet is presented to introduce its meaning (Namlı, 2005, p. 441). After that, both the lexical equivalents and the detailed meanings of the words and concepts used in the couplet are given. In the explanations of those words and concepts in question, whether they are found in some verse of the Qur'an or in some hadith, and if they are, what they signify is also stated (Güleç, 2008, p. 147). In order to give a detailed explanation, examples of poems and/or expressions of well-known sufis, in which those words and concepts are found are also presented (Namlı, 2005, pp. 442-443). Making use of poetry, sometimes the commentary gives up the form of prose and becomes a poem. In order to further clarify the intended subject, historical cases are presented as an example, and considering the cultural background of the target audience, colloquialisms are made use of (Namlı, 2005, p. 443). Also, especially the commentaries on the first eighteen couplets are very long, and that of length of the couplets of the following sections are very short in comparison with that of the first eighteen couplets. The reason for this is to avoid the repetitions of the detailed explanations of the first eighteen couplets. As a matter of fact, it is observed that the first letter, "B", of the first word of the first couplet, that is "Bishnev" (Listen), is explained in great detail, whereas the couplets of later sections are just superficially translated.

Some of the properties of the commentary of Gölpınarlı, who takes an academic attitude, are the following: It is stated which copy of *Mesnevî* is used as the source text of the work to be commentated, and the sources that are referred to are

academically indicated. Additionally, in order to avoid any interruptions in the poesy of the work, it is commentated not as in couplets, but as stories (Güleç, 2008, p.153). The same preference is also seen in the commentary of Kenan Rifâî who has commentated the first volume. Those properties of the commentary of Gölpınarlı set a very prominent example for the future commentaries.

CHAPTER VII

COMMENTARIES OF *MESNEVÎ* FROM THE VIEWPOINT OF

TRANSLATION STUDIES

There is an obvious parallelism between the purpose of drawing up commentaries

and Mevlana's purpose in composing his work. When this parallelism is analyzed in

terms of the skopos theory, it is observed that it overlaps with the concept of

functional constancy (Schäffner, 1998, p. 236), since the purpose of producing both

the source text, that is *Mesnevî*, and the commentaries thereof is giving edification.

Additionally, although it is pointed out in the skopos theory that the source text and

the target text do not have to have the same skopos (aim), it is seen that *Mesnevî* and

its commentaries have the same skopos as well. As *Mesnevî* is a poem and its

commentaries are in prose form, this divergence causes a nonequivalence in style.

About such nonequivalence and about the genre of the target text Christina Schäffner

comments as follows:

> The source text does not determine the genre of the target text, nor does the
> genre determine *ipso facto* the form of the target text, or, indeed, the *skopos*;
> rather it is the skopos of the translation that determines the appropriate genre
> for the translatum, and the genre, being a consequence of the *skopos*, is
> secondary to it. (Schäffner, 1998, p. 237)

Hence, the form of *Mesnevî* as a poem did not have any effect on the format

of its commentaries, and despite this, the commentators have included their

interpretations in line with the same skopos as *Mesnevî*. Thus, although the source

text is composed in verse and the target text in prose, both texts have the same aim

that they are devised to edify the target audience.

Skopos theory gives also some points about the requirements in the background of the commentators calling them the experts:

> The translator is "the experts" in translational action. (…) It is usually assumed, reasonably enough, that such people "know what it's all about"; they are thus consulted and their views listened to. Being experts, they are trusted to know more about their particular field than outsiders. (…) An expert must be able to say – and this implies both knowledge and a duty to use it – what is what. (Vermeer, 2000, p. 222)

Target audience is, too, an important aspect of commentaries. Skopos theory handles this aspect making use of the term 'addressee' and points out the place of target audiences in translation activity as follows:

> The addressee(s) may indeed be precisely specified. Ultimately even a communication "to the world" has a set of addressees. As long as one believes that one expressing oneself in a "comprehensible" way, and as long as one assumes, albeit unconsciously, that people have widely varying levels of intelligence and education, then one must in fact be orienting oneself towards a certain restricted group of addressees, not necessarily consciously – but unconsciously. (Vermeer, 2000, p. 227)

If Mevlana's saying "after we have gone, your guide will be *Mesnevî*" (Güleç, 2008, p.10) is taken into consideration, skopos theory states that "the set of addressees can also be determined indirectly; for example, if a publisher specializing in a particular range of publications commissions a translation, a knowledge of what this range is will give the translator a good idea of the intended addressee group" (Vermeer, 2000, p. 227). This statement can be better comprehended if target audience is taken as publisher. This is because in most cases, the commentators started writing their texts as a result of the encouragement of the people around them.

As can be seen in the general framework of skopos theory, it focuses on the

target text, *translatum*, hence on the target language and culture. Within this context, the contents of commentaries were determined in regard with the cultural and educational level and needs of the target audience.

When the commentaries are approached from the viewpoint of translation studies, another prominent theory that comes to the fore is the polysystem theory. As the founder of the theory, Itamar Even-Zohar discusses the role of translated literature in a particular literary polysystem, or tradition. Translated literature can be influential on the structure of a literary system. It provides the literary system with new forms and these forms can be admitted into the centre and can achieve canonized status as *mesnevi* did as a new verse form achieved in Turkish literature.

To be able to comprehend the function of translated literature in Turkish literature, it will be explanatory to deal with the history of Turkish literature briefly. Turkish literature is grouped into three main periods:

1- Turkish literature before Islam

2- Turkish literature under the influence of Islam

3- Turkish literature under the influence of European literature

The emerging date of Turkish literature before Islam is not exactly known and covers the period in which Turks have accepted Islam. In this period, points such as everyday life, nature, wars, family, tales of heroes are among the topics of the literature of that period which was almost completely made up of oral literature. In this period, oral literature was produced in prose through some forms such as *atasözü* (proverb), *ağıt* (elegy), *destan* (legends). (Karaalioğlu, 1980, pp. 36-43). Comparing with the written literature, the predominance of oral literature in Turkish language is also apparent in the classification of literary conventions in almost every book about the history of Turkish literature. In these books, Turkish literature before Islam is

classified into two parts as oral and written literature. The term "oral literature" is not used in the classification of the following periods of Turkish literature. In the following periods only the written literatures are considered.

For the written literature in that period, the *Yenisey* epigraphs in the sixth century and the *Orhun* epigraphs in the eighth century are given as the first examples (Köprülü, 1980, pp. 31-35). In these epigraphs, the statesmen addresses to their people, the texts were written in spoken language (Koç, 2002, pp. 290). However, these epigraphs are regarded as monumental proofs of the existence of *Göktürk* State, but not as literary works. For the literary works in this period, next to some poems in which the motifs of Shamanism and Budhism existed, the epic of *Oğuz Kağan* (belonging to Hun Turks), the epic of *Türeyiş* (belonging to Uyghur Turks), the epic of *Alp Er Tunga* (belonging to Saka Turks) can be given as examples. Also the names of some of these epics are given in *Orhun* epigraphs (Mengi, 1994, pp. 10-11).

Since Turks were leading a nomadic life, they almost had works in oral literature. Oral literature was being kept alive by *ozan*s (minstrels) who played *kopuz* (a kind of lute). For literature was produced orally in prose, for instance, the expression "to recite a poem" was used instead of the expression "to write a poem" (Karaalioğlu, 1980, pp. 28-29).

After the emergence of Islam, a series of differences began to appear in Turkish literature due to the influence of various cultures and languages such as Persian and Arabic. Since Turks were introduced with Islam mainly through Persian culture and language, the interrelationship with the literature of this culture developed. Persian literature was very strong with its written literature. Through interrelationship with Persian, in Turkish language weakness and lacuna in written language were felt. This lacuna began to be filled up through written works in which

new concepts and terms taken from Islam as a new religion and culture were used. Also it is worth to point out the influence of the new culture that "as frontier areas and powers changed, so did culture. The earlier narratives that survived must have been constantly remolded, through oral retelling and transmission, before they came to be recast in writing" (Kafadar, 1995, p. 64).

By this way, the polysystem of Turkish language that was in the age of construction started to develop with the emergence of new concepts and terms and as new forms acquired a primary position and became canonized. As a result of canonization of these new forms, the previous forms became peripheral. For instance, the poems that were produced using syllable meter lost their popularity and the poems written in *aruz* were preferred and became popular, especially among the elites. Ahmet Hamdi Tanpınar considers adoption of the *aruz* to be the most important occurrence in Turkish literature. *Aruz* has carried the words and combinations of harmonies that Turkish literature needed to acquire the power of melody that Persian poetry had (2006, p. 20).

Mesnevi is one of these forms that the Turkish poets started to use in written literature. The *mesnevi* form which is borrowed from Persian literature in order to fill up a lacuna of written Turkish literature, also together with the interest of the Anatolian public in poetry, has acquired a central position in Turkish literature. In this process of acquiring a central position, the role of the commentaries of the works in *mesnevi* form in spreading these works cannot be ignored. The genres adopted from Persian literature through the commentaries, the foremost of which is *mesnevi*, have been an important means of filling up the lacuna of written literature in Turkish literature. That is because Turkish literature has adopted already established forms from Persian literature that have a much older history.

Regarding this adoption process, Prof. Even-Zohar discusses three sets of circumstances in which translated literature can occupy a more central position. These circumtances are as follows:

> The first of these involves the situation in which a 'young' literature in the process of being established has not yet been crystallized into a polysystem. In this case, translated literature becomes one of its most important systems as the emerging literature looks to other, older literatures for initial, ready-made models for a wide variety of text types. The second instance in which translated literature may occupy a central position in a given literary system is when the original literature of that system is 'peripheral' or 'weak', as for example occurs when the literature of a small nation is overshadowed by that of a larger one. The third set of circumstances occurs at moments of crisis; at such turning points in the evolution of a polysystem, the vacuum left when older, established models cease to be tenable can frequently only be filled by an influx of new ideas via translation. (Shuttleworth, 1998, pp.177-178)

As is observed in all three circumstances, the effect of the literary forms/genres that are adopted through translations on the target literatures, at the period in which the interaction between Turkish and Persian literatures began, the written Turkish literature had just begun to form its own polysystem, and thus, the forms/genres of Persian literature entered Turkish literature. One of the reasons for this is the fact that Turkish literature had then been "peripheral" or "weak", in Even-Zohar's terminology. The third case is that on the Islamic common basis of Turkish literature, there has been a period in which Turkish literature was under the influence of Persian. The Persian language being used as the literary language has also solidified this case. Persian literature was influential on Turkish literature with "its words, terms and system of imagination, and with its myths, legends and historical background as well" (Tanpınar, 2006, p. 22). The Islamic common ground and "the inclination of Turkish poets in the fifteenth century to be able to compose poems as beautiful as Persian poems that were written using *aruz* and that had colorful world

of senses" also provoked the spreading of this influence (Tanpınar, 2006, p. 20).

Another case that can be explained through polysystem theory has been experienced in Turkish literature during the second half of the nineteenth century, specifically the *Tanzimat* period. This is the period in which the European literature began to be influential on Turkish literature. In this instance the related "literatures often do not develop the same full range of literary activities (organized in a variety of systems) observable in adjacent larger literature. They may also "lack" a repertoire which is felt to be badly needed vis-à-vis, and in terms of the presence of, that adjacent literature. This lack may be then filled, wholly or partly, by translated literature" (Even-Zohar, 2000, p.194).

In the *Tanzimat* period, *Divan* literature was not able to reproduce itself and to express new concepts and deal with new themes. *Divan* literature was repeating itself within its limited stereotyped imagery and concepts. It was not productive as it was in its peak era that this sterility is apparent through the sample couplets selected in the analysis of the first eighteen couplets in the following part of this thesis. Most of these couplets are of the poets who lived in the seventeenth and eighteenth century. Even though this repetition cannot be regarded as a kind of deficiency that Turkish literature was in the thirteenth century, the content of Turkish literature needed to be enriched with new genres and concepts. Turkish literature needed new means for novelty and enrichment. Tanpınar describes *Tanzimat* as a period in which "a new interior structure that was constructed around a crisis and new horizons and new values that the Turkish people started to experience" and as a "period of transition in which Turkish people were experiencing a struggle for civilization" (Tanpınar, 2006, pp.15-16) However, in the *Tanzimat* period, unlike in the thirteenth century, the written literature was not "weak". Hence, not as many new forms and genres were

needed as in the thirteenth century. From the thirteenth century onwards, importing suitable genres from Persian literature to make its deficiency in written literature, Turkish literature has begun to build up its written repertoire. However, written literature of Turkish language needed to be recharged. For this recharge, another world of literature, mainly French literature and in the following decades English and Germany literature, on the opposite direction from Persian literature was preferred. The reasons for this preference that can be discussed through political, economical, cultural aspects are not in the content of this study. Just to emphasize that, European literature, and mostly French literature, has been second gate for Turkish literature to renovate and enrich itself.

Turkish literature, to be able to avoid repeating itself, needed new concepts. For these concepts to be dealt with in literature, new forms were needed. So new literary forms have entered Turkish literature within the New Turkish Literature period that had begun under the impact of the translations from European, especially French literature (Paker, 2003, pp. 26-28). This impact survived in Turkish literature even the Republic period. For instance, Orhan Veli writes his poems under the impact of some literary movements such as surrealism and dadaism in France. New metaphors, new images, new concepts began to be used. Next to this, however, some poets keep on writing poems without considering the novelties around them and their poetry survives as secondary literature.

This novelty in Turkish literary polysystem, as described by Even-Zohar, was the result of being unable to put new things forward. Even-Zohar describes this circumstance as "oments of crisis". In this crisis, Turkish literary polysystem was not 'weak', but was not able to make renovation. It was not 'young', but 'very old' to generate itself. Here the third circumstance describes by Even-Zohar becomes

apparent.

When the first and the third periods in the history of Turkish literature are considered, it is possible to talk about a similarity between the happenings in Turkish literature in the thirteenth century and nineteenth century. This similarity is the problem of "handling new situations". As Even-Zohar points out among the causes of import, the literature "may become weaker when new situations are introduced (which may in themselves be instances of import) and there is no, or a slight, home repertoire to handle them" (Even-Zohar, 2002, p. 171). During the era in which Turkish culture (and also literature) came across with Islam, its home repertoire was not able to handle the new situations that resulted from Islam. Likely, in the *Tanzimat* period, although it was not as weak as it was in the thirteen century, local repertoire of Turkish literature was not able to handle the new situations that resulted from the relationships of the Ottoman Empire with European countries, especially with France that had priority and many privileges which were not given to other European countries for a particular time.

However, the conditions in the thirteenth century cannot be described as "crisis". In the thirteenth century Turkish literature was in deficiency to produce written literature. Even-Zohar explains this condition through the first one of three circumstances mentioned above. Through the commentaries of *Mesnevî*, - with the word of Even-Zohar – "young" Turkish literature was getting stronger in the process of establishment. As "the translations of European literature and thought in the *Tanzimat* period itself may be conceptualized in terms of a reshaping of Turkish literature" (Paker, 2002b, p. vii) and culture, commentaries of Persian works, specifically Mevlana's *Mesnevî*, played a distinctive role in the development of Turkish literature, namely Divan literature, from the fifteenth century on until late

eighteenth century. Also new terms and concepts used in *Mesnevî* were being internalized through these commentaries that functioned as translation activity in that period.

From the viewpoint of translation studies another prominent approach that comes to the fore within the scope of this thesis is "rewriting" that has been put forward by André Lefevere. In the contents of "rewriting", Lefevere includes "translations, literary histories, reference works, anthologies, criticism, editions" (Lefevere, 1992, p. 8), so commentaries as a form of translation can be referred to as rewritings. Lefevere considers a certain target text as the rewriting of a certain source text and states that,

> [T]ranslation is a rewriting of an original text. All rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way. Rewriting is manipulation, undertaken in the service of power, and its positive aspect can help in the evolution of a literature and a society. Rewritings can introduce new concepts, new genres, new devices and the history of translation is the history also of literary innovation. (Lefevere, 1992, p. vii)

This quotation reveals some hints to handle commentaries through the concept of rewriting. First, in the commentaries of *Mesnevî*, "a certain ideology" and teaching is reflected. Through the commentaries, the ideas and teaching of Mevlana and Mevlevî order are conveyed to "a given society", thus to the target audience. Second, commentaries helped in the evolution and development of Turkish literature and helped in the formation of a society, namely the followers of Mevlevî order. Third and the most important one, commentaries introduced new concepts and terms or if already introduced made the literal value of the concepts stronger. Also they kept the popularity of *mesnevi* genre alive in Turkish literature and helped in producing original *mesnevi*s. So taking these commentaries, thus these rewritings of

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Mesnevî, the history of literary innovation in Turkish literature in a certain period of time can be examined and surveyed.

For Lefevere, "translation is rewriting because those who translate are in the middle of those who write in a source language and those who read in a target language" (1992, p.1) and "rewriters create images of a writer, a work, a period, a genre sometimes even a whole literature" (1992, p.5).

Commentators, as the rewriters, who worked on *mesnevi* genre helped that genre become firm and used in Turkish literature, and commentators of *Mesnevî* helped that work stay alive and that the terms in *Mesnevî* internalized in Turkish culture. Considering the literal productions on Mevlana, if we can talk about a "Mevlana literature" in Turkish, this image of literature was created by the rewritings of *Mesnevî*'s commentators. Next, the image of Mevlana as a 'writer' and the image of *Mesnevî* as a 'work' were created by the commentaries that functioned as rewritings of *Mesnevî*.

Commentators produced their commentaries regarding the dominant ideological current, thus main lines of Mevlana's teaching and understanding, and within the a series of constraints of the literature, in Lefevere words, 'the system' of their times. (1992, pp. 12-13). Of course, these constraints did not prevent them from making innovations and brings new approaches to make their texts more attractive for their target audience. In commentating *Mesnevî*, the constraints were determined by the patronage of general aspects of Mevlevî order which was constituted by Mevlana's son Sultan Veled and developed by the following heads of various Mevlevî lodges. The commentaries were produced by *mesnevihans* who were licensed and authorized to comment on *Mesnevî* and their commentaries went through the criticism of the members of Mevlevî order as they were read by other

mesnevihans in different lodges. Thus, it can be stated that a group of persons sharing the certain poetics maintained the role of patronage referring to their sufistic background. The poetics of *Mesnevî*'s commentaries was not different from that of source text. The reason for Mevlana to write *Mesnevî* was to give instruction and moral messages to the people around him and *mesnevihans* followed this aim and addressed their target audience through that context.

CHAPTER VIII

ANALYSIS OF *MESNEVÎ*'S COMMENTARIES THROUGH THE TERMS AND

WORDS IN THE FIRST EIGHTEEN COUPLETS

The starting point of the contact between Turkish literature and Persian literature is

the religion. Yet, although the culture in which Islam emerged originally is the Arab

culture, there are many religious terms and words that are used in the Turkish

language and those that are not Arabic but Persian. For instance, the word *peygamber*

(prophet) in Turkish is a Persian word. The Arabic words *nebi* and *resul* are also used

in Turkish, but not as frequently as the word *peygamber*. In addition, also the word

namaz (prayer) also comes from Persian and the Arabic word *salat* (prayer) is not

commonly used in Turkish. As the last example, the word *abdest* (ablution) is formed

combining the words *ab* (water) and *dest* (hand) and both of these words are Persian.

In a recently appeared article Derya Örs concentrates upon the relationship between

Persian and Turkish as follows:

> There is an inverse proportion between political affairs and, cultural and
> literary relationships between Ottoman and Safavid Empires that interferred
> each other in sixteenth century. Unlike the conflicts in political and military
> spheres fields, the literary and cultural connection survived for centuries
> without losing speed. Since the pre-islamic era, there has been serious
> relationship between Turkish and Persian languages. This relationship has
> reached the peak point – providing that Persian was dominant – as both
> nations have accepted Islam. During the emigration from the central Asia
> towards the west, the Turkish tribes came into contact with across Persian

culture before they came across Arab culture and this contact had a great influence on Turkish culture in the reception of Islam. (Örs, 2006, p.131)

This relationship that has started to exist mainly on religious terminology has been reflected in literature over time and many features of Persian literature have passed into Turkish (Divan) poetry. Since local Turkish literature was not rich enough at the time in the sense of written literary products, to make up this deficiency, some literary genres were imported from Persian literature. Besides these genres, since the structures of Turkish words were not suitable and Turkish vocabulary was not rich enough to use these genres, many Persian words also passed into Turkish language. Apart from Persian words, many Arabic words which were also used in Persian have made their way into the Turkish language. Although its source text is in Persian, with many Arabic words, *Mesnevî* is an example for this interconnection.

The first Turkish commentaries of *Mesnevî* appeared in the fifteenth century and in about every fifty years a commentary of *Mesnevî* has been produced from that time upto now. In this, the close deal between Turkish and Persian literature between the fifteenth and nineteenth centuries has been very effective. Mevlana's masterpiece *Mesnevî* provides us with a very fertile background to analyze interaction between Persian and Turkish literatures. As Gibb emphasizes, throughout the period between 1300 and 1450, "the most influential character was Mevlana" (Gibb, 1999, p.122).

The text to be examined within this background is the first eighteen couplets of *Mesnevî*. In the following pages, the way the terms and the words in these eighteen couplets were used and explained will be studied and some samples from Divan literature will be given to show the context and manner they were used in Turkish. The method used while doing this is as follows: First the transliteration of

the source text into Latin alphabet will be given. For the transliteration of the Persian

source text, İsmail Hakkı Bursevî's *Mesnevî'nin Rûhu*, edited by Suat Ak, (Bursevî,

2007) will be used. In this part, the terms and words to be examined will be typed in

bold font. Next, these terms and words will be considered one by one; in paranthesis

their original language will be mentioned, then Turkish meanings and in brackets

English meanings of the term will be given. For Turkish meanings Ferit

Devellioğlu's *Osmanlıca-Türkçe Ansiklopedik Lûgât* (2002) and for English

meanings *Redhouse Türkçe-İngilizce Sözlük* (1991) will be used. Also, if there are

any words or expressions that were made up in Turkish using the related term or

word, they will be added. Following this, the terms will be examined through six

different Turkish commentaries produced in different eras. In the last step, the

samples from Divan literature will be given to show how the related term or word

was used. The aim of taking examples from Divan literature is to show how these

terms and words were internalized in Turkish literature and culture. Furthermore,

Mesnevî is one of the masterpieces that had great influence on Divan literature, and

Divan literature was reinforced by various fields such as the Quran, *hadith*s, sufism,

mythology, astronomy, medicine, social life, customs and traditions, history. By this

way, in the internalization process of *Mesnevî* in Turkish literature and culture,

various sample couplets by different poets from different centuries will be given.

In the samples taken from Divan literature, regarding the centuries the poets

lived in, the couplets were put in order chronologically. The sample couplets have

been selected from Ahmet Talât Onay's *Açıklamalı Divan Şiir Sözlüğü (Annotated

Divan Poetry Dictionary)* (Onay, 2007) and İskender Pala's *Ansiklopedik Divân Şiiri

Sözlüğü (Encyclopedic Dictionary of Divan Poetry)* (Pala, 2008). At the end of every

section reserved for the analysis of the term or word, the Turkish translation of

Mesnevî by Süleyman Nahîfî in verse will be given.

For the analysis, the selected commentaries are taken from Şener Demirel's *Dinle Neyden – Mesnevî'nin ilk 18 Beytinin Türkçe Şerhleri* (*Listen to Ney – The Turkish Commentaries of Mesnevi's First 18 Couplets*). Among the commentaries to be considered, respecting the order given below, in the first four commentaries, the couplets were directly explained following the source text in Persian and in the last two commentaries, the couplets are given in source text and the target text of the couplet in prose form under the title of *tercüme* (translation). Later, under the titles such as *şerh* (commentaries) or *izah* (explanation), the commentaries of the couplets were given. The commentators and the centuries in which these commentaries s were written are as follows:

01- Şem'î Efendi, *Şerh-i Mesnevî* (XV. century)

02- İsmâil-i Ankaravî, *Mesnevî şerhi* (XVII. century)

03- Şifâʾî Derviş Efendi, *Şerhüʾl-Kitâbüʾl-Mesevî,* (XVII. century)

04- İsmâil Hakkı Bursevî, *Rûhuʾl-Mesnevî* (XVIII. century)

05- Abidin Paşa, *Mesnevî Tercüme ve Şerhi,* (XIX. century)

06- Avni Konuk, *Mesnevî-i Şerîf Şerhi,* (XX. century)

In selecting the given commentaries, the centuries in which they were produced were taken into consideration. Next to this, Şem'î Efendi's commentary is the first Turkish commentary of *Mesnevi*; and the commentaries by Ankaravî and Bursevî are the ones that were the most beneficial in the following centuries. Another point that makes Ankaravî's commentary important is that Nicholson who completely commentated and translated *Mesnevî* into English for the first time has

benefitted mainly therefrom. Abidin Paşa's and Avni Konuk's commentaries were selected because these commentators are the most important commentators from Mevlevi tradition in the last two centuries.

Some of the words that will be examined were imported not only as simple words but also as the terms that contain rich and substantial meanings and references. For example *ney*, more than being a musical instrument, is a term that is used as a mystical symbol. Next to this, the word *aşk* (love) in the third couplet is a term that can be understood in many different ways. It can be used to identify the feeling not only to someone belonging to opposite sex or to father and mother and brother and sister or to son and daughter, but also to express closeness to God. It is one of the most worked-on terms in literature.

Some terms have deeper meanings and they will be analyzed in more detail compared to the other words.

The First Couplet

Bişnev ez-ney çün şikâyet mî küned

Ez cüdâyîhâ hikâyet mî küned   (Bursevî, 2007, p.11)

Ney

Mevlana, by starting *Mesnevî* with the expression *bişnev ez-ney* (listen to the reed flute), designates and personifies the *ney* (reed flute) as the narrator of the stories in this work. *Ney* is a musical instrument that is made of reed. What the *ney* tells are the stories that come through the mouth of a wise man and that give many messages to

the audience. Physically, the *ney* is a very simple musical instrument; it has nothing inside and has seven holes on its body. According to some commentators, with its hollow body, it symbolizes a person who has been purified from all worldly desires and personal ambitions. The seven holes on its body stand for seven holes on the head of a human: two eyes, two nostrils, two ears and the mouth. However, not every reed can be used to make a *ney*. For a reed to be used as a *ney,* it must have nine joints just like the nine joints in the human throat. This is another similarity between *ney* and man. With these features, Mevlana resembles the *ney* to a human-being who has wisdom, talents and who advices the audience to listen to what the *ney* tells. Actually, as most of the commentators agree, Mevlana identifies himself with the *ney* and tells the stories through it.

Ney is a very impressive and favored musical instrument because of its sound which evokes deep feelings hard to describe and drives the listener to a special world of senses. *Ney* is not "played"; it is "breathed". The musician who breathes out the *ney* is called *neyzen*. Most of the *neyzen*s say that *ney* is their bosom friend and even their confidant. When a breath does not pass through the *ney,* it produces no sound and stand still as a dead body. It expresses its sound only when one who knows how to breathe does it. Breath is the soul of *ney.* So the term *cân* (soul, life), the eighth couplet has very close connotation with *ney*. As *ney* springs to life only in the hands of a *neyzen*, man whose real aspiration is to find love can only find remedy to his / her needs with the help of a mentor who is called 'insan-ı kâmil' (the perfect man) in sufism.

The meaning and the explanation of the term *ney* and of the related words are as follows:

Ney (Persian): 1. Kamış 2. Kamıştan yapılan düdük. / [a reed flute played

especially in Mevlevi music] / *Ney-pâre*: Kamış parçası [a piece of reed], *Neyzen*: Ney çalan [a ney player], *Nây-i türkî:* Zurna [a reed instrument in folk music], *Nâyî:* Ney çalan ya da yapan [a ney player], *Nâyin:* Kamıştan yapılma [made of reed].

Şem'î Efendi startes his commentary by translating the couplet and states that *ney* is used as symbol by saying "*neyden murad, mürşid-i kâmildir*" (ney stands for the perfect man) (Demirel, 2009, p.139)[2]. Ankaravî, without translating, explains the couplet and adds that *ney* resembles to *insan-ı kâmil* (p.168). Şifâ'î Derviş Efendi, after explaining why *Mesnevî* has been written, specifies that *ney* stands for Mevlana himself by saying "*neyden murad, kendilerdir*" (*ney* stands for Himself) (p.320) and points out not the literal but the conceptual meaning of *ney* in the text. Bursevî, like Ankaravî, without translating the couplet, narrates that "*ney kamış ve mızmar-ı ma'ruftur. Ney-zen ve nây-zen anı darb ve nefh edendir*" (*ney* is made of reed and *neyzens* are those who breathe it) to make some physical description and give information about the performers. Abidin Paşa, after translating the couplet into Turkish, uses the word *ney* in the target text. In the commentary part he says that "*neyden maksad 'ârif ü âkil olan insandır*" (*ney* is the human who has wisdom and virtue) (p. 417) to touch upon the similarity between *ney* and the perfect man. Ahmet Avni Konuk's commentary resembles to Abidin Paşa's commentary. Konuk touches upon the similarities between *ney* and *insan-ı kâmil* and points out that the *ney* narrates the stories in *Mesnevî*. As the audience enjoys the sound of the *ney*, they also enjoy listening to these stories. (p. 448)

It is necessary here to emphasize that, the term *ney* has a strong connection with the term *cân* (soul) that is in the eighth couplet. This is because *ney*'s soul needs *neyistan* to be alive and *ney* is dead without its soul. All the sorrow and pain that *ney*

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[2] Since all the references of the commentaries are taken from Şener Demirel's book *Dinle Ney'den* (2009)*,* from here on, only the page numbers will be given.

experiences take place in its soul. What suffers is its soul not its body. This shows the interconnection between the terms *ney* and *cân*. For this reason, in Figure 7.20, these two terms are shown as intersected.

The term *ney*, as a Persian word, has gained an outstanding significance for being used in *Mesnevî* and next to being a well known musical instrument, its symbolic content has become richer. Some of the poems in which the word *ney* is used are as follows:

Ney gibi bir âşık-ı dem-sâz buldum kendime

Sırr-ı aşkı söylerim hem-râz buldum kendime

Şeyhülislam Yahya (XV-XVI. centuries) (Pala, 2008, p. 37)

Şeyhülislam Yahya emphasizes that he regards *ney* as a friend and confidant with whom he can share secrets about his love. By this way, he shows *ney* as his friend and considers the sound of *ney* to be the expression of his grief.

Ney benimle nefes birâderidir

Bağlıyız ikimiz de bir nefese

Sabûhî Dede (XVII. century) (Onay, 2007, p. 296)

Sabûhî Dede compares that as a human has to breathe to live, *ney* needs breath to come alive and due to this similarity he imagines himself to be the brother of the *ney*.

Hâlet-i sûr-ı Sirâfil'i nümâyan eyler

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Âteşin nağme ile eylese neyler feryâd

<div align="right">Neşâtî (XVII. century) (Pala, 2008, p. 409)</div>

Neşâtî compares *ney* with *sur* (the trumpet of the Day of Judgment) which will be blown by *Israfil* (angel who will blow the last trumpet) and remarks that the soulful sound of *ney* is as influencial as that of *sur*.

In these three couplets composed between the fifteenth and seventeenth centuries, the era in which Persian literature was very influential on Turkish, *ney* is described as a musical instrument that delivers melodies that are full of secret and is used to make references to some wisemen who whisper great mysteries in the universe. Next to this, beyond being a musical instrument that causes extravagant inspirations, *ney* functions as a fertile symbol. As can be seen here, while explaining the word *ney,* the commentators do not need to include that it is a musical instrument, because although it is a word of Persian origin, it is an instrument known and even played by the target audience who does not have mastery on the Persian language. Due to this, they concentrate on its symbolic meanings and references it creates in the readers' mind. With these features, as long as the interconnection between Persian and Turkish literature continued, *ney* was one the common terms used in Divan literature. Furthermore, although it was not used in the literary works after the second half of nineteenth century, since Mevlevi order was fairly expansive and since it was used as the leading instrument in musical performances held in the lodges of this order, *ney* has survived not only as the name of the best known musical insrument of classical Turkish music but but also as a literary metaphor.

Şikâyet and Hikâyet

The word *şikâyet* (complaining) is used today with the meaning of telling someone about unfavourable and unpleasant things, even if it has the aim of finding solution. However, it is a term that provides the readers with many details about Mevlana's philosophy of life. Considering Mevlana who is purified from personal desires and who tries to direct people toward positive thinking, the way that term is used is noteworthy. Here, *ney* does not complain about something bad, not does it want to get rid of it. Every thing that *ney* explicates is about yearning and it reminds deficiencies in human. This complaint whispers that these stories told by the *ney* are full of grief and sorrow. Besides, to complain, here, is the act of revealing its naked heart, but not of revolt against, because revolt against may provoke violence, while the complaint of the *ney* does not harbour violence. Those who hear and listen to the *ney* cannot not proceed to violence. Those who hear and listen to the *ney* cover their bad tempers. This shows that the word *şikâyet* (complaining) in this couplet is used to refer to a kind of sharing a problem with fellows. Mustafa Öztürk, in his master thesis entitled "Fuzûlî Dîvânı'nda Şikâyet" ("The Term of Complaint in Fuzuli's Divan") takes the term of complaint as an individual theme (Öztürk, 2007) and the points he touches upon completely support the approach presented here. Accordingly, the term *şikâyet* will be considered here together with the term *hikâyet* (story telling).

The meanings and the explanation of the terms *şikâyet* and *hikâyet* and of the related words are as follows:

Şikâyet (Arabic): sızlanma, yakınma. / [a complaining; complaint] / *Şikâyetname:* Yazılı şikâyet [written complaint].

Hikâyet / Hikâye (Arabic): 1. anlatma 2. roman 3. masal 4. olmuş bir hâdise. /

[story, tale, yarn; *literature* short story, event that happened in the past] /

Hikâyenüvis: Hikâye yazan, hikâyeci, romancı [novelist, short story writer],

Hikâyeperdâz: Hikâye anlatan, hikâyeci. [story teller, narrator].

Şem'î Efendi in his commentary points out that the word *şikâyet* in this couplet does not mean being displeased and undelighted but the things that *ney* will tell have many messages to learn a lesson and that Mevlana will talk about *ayrılıklar* (separations) (p.139). Ankaravî says that in this world it is not possible to have absolute happiness and the word *şikâyet* is used to reveal the feelings experienced due to recalling old events – thus the stories – happened in the past (pp.170-171). It is obvious here that the word *hikâye* (story) is used for the events happened in the past, so to tell something as a story, it should have happened in the past. Only the events that happened in the past can be told as a story. To Ankaravî, Mevlana speaks through *ney* to make *erbab-ı gafiller* (those who are unwary) remember what happened in the past. The reason for these complaints to be told as stories is to activate these unwary people's perception. Şifâ'î Derviş Efendi does not explain the meanings of *şikâyet* and *hikâyet*, and by saying "*neyden işit nice şikâyet eder, ayrılıklardan hikâyet eder*" (listen to the reed flute, how deeply it complains and talks about separation) he briefly mentions that *ney* tells stories by complaining for so long. (p.320) Bursevî compares the word *şikâyet* to the word *hikâyet* and expresses that these two words are very close in meaning (p.351). Abidin Paşa, in his commentary that starts with a dialogue between Aristotle and Socrates, concentrates on the similarity between *ney* and mankind, and does not deal with the literal meaning of the words. (pp. 417-430) Avni Konuk explains the meanings of the words referring to some couplets from further parts of *Mesnevî*.

Considering the ways these words were handled in the commentaries, it may

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be said that the two words have very close meanings. Also in various copies of *Mesnevî*, the two words were used interchangeably and this is handled as a problem about the authenticity of the copies and discussed critically by Abdülbaki Gölpınarlı (1973, pp. I-XXXIX). As many mystics, the commentators consider the act of complaining itself to be a kind of weakness and defiance towards God and they do not make such inclination go with Mevlana. Regarding the holistic meaning of *Mesnevî*, all of the commentators have regarded *şikâyet* and *hikâyet* as two separate words formally but whose meanings are very close to each other, and have drawn up their commentaries accordingly.

Although they are of Arabic origin, *şikâyet* and *hikâyet* are used also in Persian and by many Turkish poets in Divan literature, as in the following example:

Söylet zebân-ı vaslın hikâyetin

Nice şikâyet-i sîtem-i rûzgâr

Ahmed Paşa (XV. century) (Pala, 2008, p. 476)

Ahmet Paşa meant that the days in the past were full of reproach, complaint and rogation and they spoke a language of reunion. Ahmet Paşa, by using *şikâyet* (complaint) and *sitem* (reproach) in the same line, makes it clear that complaint is only a kind of reproach between the lovers. Through this couplet, it becomes clearer in which sense Mevlana has used the word *şikâyet.* .

Ağyârım ağlasın bana hem yârim ağlasın

Gûş eyleyen hikâyet-i Esrâr'ım ağlasın

Şeyh Galib (XVIII. century) (Pala, 2008, p. 307)

Ney tells stories full of secrets. These stories are full of complaint and jeremiad, because they make those who listen to them cry due to their impressiveness. As one of the greatest poets of Divan poetry, next to being affected from Mevlana on Divan poetry, also as a result of being a dervish who was trained in *Galata Mevlevihana*, Şeyh Galib was connected to Mevlana spiritually. He has written a kind of *nazire* (parallel) to the expression "listen to the secret tales of the reed flute" and in this couplet he uses the verb *gûş* (listen) that has the same meaning as *bişnev* in Persian. Furthermore, he makes allusions to the sixth and seventh couplets of *Mesnevi* in which the words *sır* and *esrar* are used. In this couplet, Şeyh Galib draws attention to the secret tales that drive both the acquaintances and those who are alien into sorrow and deep thoughts.

Cüdâyîhâ

The term *cüdâ* stands for the separations that are the motives of all complaints of the *ney*. As every living being that is separated from its own soil, hence from the *ney* sorrows due to such separation and expresses sorrow through its stunning sound. Here, what the *ney* complains about are all the separations that mankind has experienced. For being separated from the people or the places he/she loves, the heart of the mankind is in annoyance and its annoyance is symbolized by "separation of *ney* from reed bed".

Cüdâ (separated) is a singular word and in the couplet, the plural form, *cüdâyihâ* is used to express that this separation happened not only once but many times and experienced by each and every human being. Since the motives of the

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ney's complaints are to be separated from the reed bed and being far away from the homeland, the word *cüda* completes the unity of the meaning of the first couplet. It is hard to build up the united meaning in the first couplet without knowing the motives of the complaints.

Also the term *cüdâ* has a significant meaning in the eighteen couplets, because it makes connotation to *firak* (separation) and *iştiyâk* (longing) in the third couplet. These connations and show that all of the first eighteen couplets should be read in terms of unity of meaning. This brings out the fact that, the unity of meaning can only be achieved by the translations done following the commentary method.

The meanings and the explanation of the term *cüdâ* and of the related words are as follows:

Cüdâ (Persian): Ayrı, ayrı düşmüş, ayrılmış, / [separated, separate, remote] / *Cüda cüda:* Ayrı ayrı, tek tek [separately, one by one] / *Cüdâyî*: Ayrılık [separation]

The term *cüdâ* is used by Şem'î Efendi in the sentences "*cüdâlıklardan şikâyet eyler*" (it complains about separations) (p.139), by Ankaravî as in the sentence "*cüdâlıkları add eyleyip ondan şikâyet eder*" (it takes the separation as a point and complains about it) (p.170), by Bursevî as in the sentence "*yâni şikâyet eylemez belki cüdâlıklardan hikâyet eder*" (thus it does not complain but perhaps talks about separations) (p.356) and these three commentators do not translate the word into Turkish and use the original Persion word. However, Şifâ'î Derviş Efendi, as in sentence "*ayrılıklardan şikâyet eder*" (it complains about separations) (p.320), uses the word *ayrılıklar* (separations). Abidin Paşa, in the translation part of the commentary, uses a synonymous word, *firak* by saying "*firaklardan şikâyet eyler*" (it complains about separations) (p. 417). The word *firak* is also used in the third couplet in the source text. Avni Konuk translates the related line as "*ayrılıklardan hikâyet*

ediyor" (it tells stories about separations) (p. 448) and uses the word *ayrılıklar* (separations) that is used in modern Turkish.

The term *cüda* is synonymous of the words *ayrılık* and *firak* and the word *vuslat* is the antonym of *cüda*. The following samples may be given from Divan literature for the use of *cüda*:

Yâ Rab belâ-yı aşk ile kıl <u>âşinâ</u> meni

Bir dem belâ-yı aşkdan etme cüdâ meni

<div align="center">Fuzuli (XVI. century)</div>

In this couplet Fuzuli, the great poet of Divan literature in the sixteenth century, uses the word *aşina* (close) that makes an opposite connotation to *cüda*. Fuzuli considers love to be the most pleasant curse and does not want to be separated from this sweet curse. Fuzuli makes a similar expression in the following poem:

Endîşe-i akldan cüdâ kıl meni

Işk ile hemîşe âşinâ kıl meni

Fuzuli reveals that he is willing to be together with this sweetest curse and wants to be away and separated from *endîşe-i akl* (reasonable concerns). He uses the word *cüda* to express his desire to be separated. Şeyh Galib, driving the connotations of *cüdâ* a little bit further, composed the following couplet:

<u>Âdem</u>e muttasıl ol ta ki cüdâ olmayasın

Secdeler eyle ki <u>merdûd-i Hüdâ</u> olmayasın

In this couplet, Şeyh Galib uses the word *cüdâ* together with the compound *merdûd-i Hüdâ*. This expression reminds us banishment of Adam from Heaven and is used here to refer to the furthest separation from the homeland or from the place most favored.

In the first couplet of *Mesnevî,* the terms *ney*, *şikâyet*, *hikâyet* and *cüdâ* constitute unity of meaning to make the couplet more comprehensible and to create connotations for some terms in the following couplets. *Mesnevî* should be read considering this unity of meaning. Different words make same connotations and sometimes this connotation is created through words with opposite meanings.

Süleyman Nahîfî has translated the first couplet in verse as follows:

Dinle neyden kim hikâyet etmede

Ayrılıklardan şikâyet etmede   (Güleç, 2008, p. 70)

The Second Couplet

Kez neyistan tâ merâ bübrideend

Vez nefîrem merd ü zen nâlideend   (Bursevî, 2007, p.19)

From the second couplet onwards Mevlana starts to tell the stories from the mouth of the *ney*. *Ney* is cut and taken out of its soil, reed bed and because of this forced emigration it cries and moans. Everyone who hears and listens to this moaning is driven into sorrow. The second couplet is somewhat like an introduction to the stories.

Neyistan

Neyistan (reed bed) is the homeland of *ney*. Mevlana, after attracting the notice of the reader, continues his stories by telling about what happened to *ney*. *Ney* is a plant that grows in reed bed where it is happily together with other reeds. However, as it is cut out, its suffering starts. First its roots are pulled up and then its body is hollowed emptied and dried. Later some holes are opened on its body. Its color turns from green into yellow. *Ney*'s story is nothing but narration of its suffering that starts as it is cut and taken out of the reed bed. All men and women who listen to its cryings share its sorrows. The longing of *ney* for *neyistan* moves everybody.

The term *neyistan* (reed bed) stands for the place where one feels him/herself belong to. With its simplest meaning, *neyistan* can be the environment where one was born and grown up or homeland of those who live elsewehere. With its literal meaning, the term *neyistan* symbolizes the heaven from where man was banished. *Neyistan* is the most suitable place for *ney* to grow and to be happy. However, the conditions in the world are not suitable to reach ultimate peace.

The meaning and the explanation of the term *neyistan* is as follows:

Neyistan (Persian): kamışlık, sazlık. [reed marsh, reed bed, bamboo jungle].

Şem'î Efendi uses the word *neyistan* in his commentary as follows: "*ki neyistandan tâ ki beni kat eylemişlerdir*" (and they cut me out from the reed bed) and makes some comments on the symbolic meaning of the word (p. 139). Also Ankaravi does not translate the word and uses it as it is in the source text and explains its symbolic meaning: "*neyistandan murâd, mertebe-i ahadiyet olsa da kâbil ve mertebe-i ayân olmaya da şâmildir*" (reed bed is the symbol of unity and level of oneness) (p. 171). Şifâ'î Derviş Efendi, by saying "*neyistan yâni âlem-i ervâhdan tâ*

beni kesdiler" (they cut me out from reed bed, thus from the world of spirits), uses the term *neyistan* and by using the expression *alem-i ervâh* (world of spirits) explains its metaphorical meaning (p. 321) Bursevî, in the translation part uses the word *kamışlık,* but in the explanation part says "*neyistândan murâd, vücûd-ı insânînin vatan-ı aslîsi*" (*neyistan* is the original and true homeland of the human being) and states that *neyistan* is the place where the human being originally belongs to (p. 358-359). Abidin Paşa uses the word *kamışlık* in his commentary (p. 430). Avni Konuk uses both *neyistan* and *kamışlık* in his commentary (p. 449).

Şeyh Galib uses the term *neyistan* in one of his poems as follows:

> *Bir midir şir-i neyistân ile hiç şir-i hasir*
>
> *Rûz-ı himmetdir garaz tavr u edâ lâzım değil.*

<div align="right">(Onay, 2007, p. 377)</div>

Şeyh Galib uses the expression *şîr-i neyistân* (the lion that sleeps in *neyistan*) and adds that even for a lion the most secure place is the reed bed. Lion as the most dreadful animal prefers the reed bed to sleep in, because reed bed is the only place where nothing but peace and security exist. Using this expression, Şeyh Galib strengthens the symbolic meaning of *neyistan*. Nowhere is peaceful and secure but *neyistan*. Hence, everywhere, except *neyistan,* is full of pain, sorrow and complaint survives there forever. Ahmet Haşim describes the peaceful atmosphere in *neyistan* in one of his poems, "Bir Günün Sonunda Arzu" (A Wish at the End of the Day) as follows:

> *Yorgun gözümün halkalarında*

Güller gibi fecr oldu nümâyân,

Güller gibi… sonsuz iri güller

Güller ki kamıştan daha nâlân.

Gün doğdu yazık arkalarında!

(...)

Akşam, yine akşam, yine akşam

Bir sırma kemerdir suya baksam

Akşam, yine akşam, yine akşam.

Göllerde bu dem bir kamış olsam!

Ahmet Haşim uses the term *gül* (rose) that is one of the most common metaphors in Divan literature. The rose is in sorrow because it fades at the end of the day. However, the reed in the reed bed does not have this kind of problem. Through these lines he draws attention to the peaceful and secure atmosphere in the reed bed even after the sunset.

Merd and Zen

The word *merd* is used in modern Turkish as a masculine proper name. This Persian word is also used to describe those who are honest and loyal to their promises. The word *zen* is not as common as the word *merd* is in Turkish and it means *woman.* The word *zenne* that was produced from the word *zen* is used as a technical term in shoemaking to name the shoes worn by women. Also when it was prohibited for women to act on stage, male actors who used to act for female characters and they

were called *zenne*.

Mevlana, using these two words, communicates that not only a certain group of people but various groups hear these stories. He points out this variety by using two words that have metaphorically opposite meanings. Their symbolic oppositeness resembles to the contrast between plus and minus or in and out. Also the words *merd* and *zen* mean *the public* when they are used together.

The meaning and the explanation of the words *merd* and *zen* is as follows

Merd (Persian): 1. adam, insan 2. erkek 3. özü sözü doğru, yiğit. / [1. man 2. brave, manly 3. fine in character, dependaple, decent] / *Nâmerd:* korkak, alçak [unmanly, cowardly, despicable, vile], *Merd-i garîb:* yabancı, gurbete düşmüş kişi / [foreigner, stranger], *Merdân:* 1. mertler, insanlar, erkekler / [men] 2. bir çeşit ney / [a kind of reed flute].

Zen (Persian): kadın / [female, woman, lady, wife], *Zenân:* kadınlar / [women], *Zenâne:* kadınla ilgili / [peculiar to women], *Zendost:* kadınlara düşkün / [fond of women]. *Zenpâre:* zampara / [womanizer].

Şem'î Efendi does not translate the words and in the expression "*merd ü zenden murad, halk olmak rûşendir*", he clarifies that these two words together cover all people not considering the gender differences.(p. 139) Ankaravî uses these two words in their plural forms: *merdâne* and *zenân*. (p. 172) Şifâ'î Derviş Efendi also does not translate these words and make comment about their figurative meanings. For him, the word *merd* stands for intelligence and *zen* for sensuality. (p. 320) Bursevî, before he starts his commentary, translates these words using the words *er* (male) and *avret* (female). *Er* and *evrat* are Arabic words and are still used in Turkish. Abidin Paşa, in the translation part of his commentary uses the words as they are in the source text, but in the explanation part he prefers the Arabic words

zükûr (male) and *inâs* (female). (p. 430) Avni Konuk uses the words *erkekler* and *kadınlar* which are commonly used in modern Turkish. Konuk also explains that these two words stand for two opposite groups. (p. 449)

For *merd* and *zen* the following examples from Divan literature can be given:

Âyine-i fûlâd sezâ-vâr-ı zenân-est

Pîşânî-i şîr âyîne-i merd-i dilîr-est

<div align="right">Sâib (XVII. century) (Onay, 2007, p. 50)</div>

In this couplet, Sâib makes comparison between men and women and says that women can use mirror to see themselves but men should use the forehead of a lion.

Zene etmem nazarı <u>duhter-i rez</u>den gayrı

Hâsılı merd olanın himmeti merdâne gerek

<div align="right">Nâbî (XVII. century) (Onay, 2007, p. 217)</div>

Nâbî uses the word *zen* as a sign of weakness. The word *duhter* means daughter or girl and the expression *duhter-ı rez* is used for a special kind of wine. He means to say that the only things he looks at are related to females is a kind of wine whose name comes after the word *duhter* (daughter), because looking at females does not befit men.

Merd odur bintü'l-inebden gayrı bezm-i hâsına

Hiç ne avret uğratır, ne pây-ı duhter bastırır

Sâbit shows men and women in two opposite sides and for him, men are on the positive side. No girl or woman but the girl who brings wine of love can step in the room where a male exists.

In these three couplets, the terms *merd* and *zen* and their synonyms are used as the opposite words. Regarding this oppositeness, the word *merd* has a positive meaning. However, Mevlana does not make any discrimination between genders and uses the symbolic meanings of these terms. Through these symbolic meanings they stand for all good and bad people who were impressed by the sound of the *ney*.

Süleyman Nahîfî has translated the second couplet in verse as follows:

Dir kamışlıkdan kopardılar beni

Nâlişim zâr eyledi merd ü zeni   (Güleç, 2008, p. 70)

The Third Couplet

Sîne hâhem şerha şerha ez firâk

Tâ bigûyem şerh-i derd-i iştiyâk   (Bursevî, 2007, p. 33)

In the third couplet Mevlana indicates that the stories he will tell through the mouth of *ney* have some hidden and ambiguous meanings. These meanings can be perceived only by those whose hearts are cut out and divided into pieces because of separation. Using the word *şerh* in this couplet Mevlana seems to have revealed that these stories should be explained and commentated to be comprehended and only

those are in a certain level of spiritual maturity can explain and commentate them.

<center>Sîne</center>

Mevlana addresses not the ears but to the heart of the audience. For this reason what he tells should be felt in the deepest part of the heart.

In the biological sense, *sine* (chest) is a place where the heart is in, but in the spiritual sense, it is an abstract zone. The emotional features of a person gather in his/her heart and the heart is the centre of emotional intelligence of this person. Chest is the cover and protector of the heart. Chest protects the heart against outer threats. The chest and heart depend mutually on each other. As is explained below, the word *sine* (chest) and *kalp* (heart) are so close in meaning that they can be used synonymously. Hearing by ear is not enough to comprehend the stories of *ney*; they can be understood only if they touch the heart of the listener. Chest is the treasure chamber of one's spritiual world. Those who are willing to be known by others open their heart, and for this, *sine* (chest) must be *şerha şerha* (cut into pieces).

The meaning and the explanation of the term *sine* is as follows:

Sîne (Persian): 1. göğüs 2. yürek, kalp / [chest, bosom, heart], / *Sîneçâk:* göğsü, yüreği yaralı [whose chest is rent open; grieved, sorrowing], *Sînezen:* göğüs döven, göğsünü döverek yas tutan [one who beats his chest (in mourning)], *Sînesûz:* yürek yakan [tormenting, distressing], *Sînepuş:* göğüslük, zırh [chestplate].

Şem'î Efendi, both in translation and explanation parts, uses the word *sine* (p. 140). Ankaravî, as seen in the sentence "*şerh eylemeye bir sîne-i bî-kîne isterim*", uses the original word (p. 175). Şifâ'î Derviş Efendi, like Şem'î Efendi and Ankaravî, does not translate the word and prefers, again, the original word in the source text. (p.

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320) Bursevî, however, as seen in the sentence "*... bir sîne ve bir dil isterim*" (I want a chest and heart) (p. 364), uses the word *sine* and in addition, the word *dil* that is also a Persian word and that has a very close meaning. Abidin Paşa, as can be seen in the sentences "*... sîne isterim*" and "*... sînesi pâre pâre olmuş bir merd isterim*", also uses the word *sine* as it is in the source text (p. 431). Avni Konuk in the translation part of his commentary uses the expression "*ayrılıktan pâre pâre sîne isterim*" and in the explanation part he uses the expression "*... sînesi ve kalbi dilim dilim ve pâre pâre olmuş ...*" (p. 450). So next to the word *sine*, similar to Bursevi's commentary, Konuk uses another word, *kalp* (heart) that has a close meaning to *sine*.

In modern Turkish, the word *sinem* (my heart) that is used as a feminine proper name comes from the term *sine.* The following examples can be given from Divan literature for the use of this term in Turkish:

> *Bana âlem nice hayrân olmasın kim aşk-ı yâr*
> *Cür'adân-ı sînem içre gizli esrârım komaz*
>
> Hayâlî (XVI. century) (Onay, 2007, p. 90)

In this couplet Hayâlî says that he has no secret left even in the deepest part of his heart because of love he has for his beloved. Everybody admires him for he submits the beauties of love. So *sine* is a place where even the deepest secrets can be hidden.

> *Cism-i pâkinde letâfet o kadar kim sanasın*
> *Sînesi âyinedir, âyîne-dân pîreheni*
>
> Nef'î (XVII. century) (Onay, 2007, p. 51)

Nef'î in this couplet expresses the beauty of his beloved to whom he compliments, is clear enough to be reflected from the mirror of heart.

The term *sine* is also used in the lyrics of some songs in Turkish classical music. In the following lyric, the term *sine* means the house of the beloved.

Sînede bir lahza ârâm eyle gel cânım gibi

Geçme ey rûh-i revân ömr-i şitâbânım gibi

<div align="right">Nedim (XVIII. century) (Aksüt, 1993, p.1265)</div>

This lyric was composed by Dellâlzâde İsmâil Efendi in makam sûzinak in the nineteenth century. Nedim, contrary to the days that go pass, wants his beloved to stay in his heart and not to go away.

Olmaz ilaç sîne-i sad-pâreme

Çâre bulunmaz bilirim yâreme

Baksa tâbiban-ı cihan yâreme

Çâre bulunmaz bilirim yâreme

<div align="right">Nâmık Kemâl (XIX. century.) (Aksüt, 1993, p. 1208)</div>

This lyric was composed in makam segâh by Hacı Arif Bey who is one of the leading composers of Turkish classical music. In this quatrain Nâmık Kemâl complains that the sore in his heart can not be cured although all the doctors deals with it and no medicine works on this sore.

Sînemde bir tutuşmuş yanmış ocağ olaydı

Zülfün karanlığında bezme çerağ olaydı

<div align="right">Harputlu Hâfız Osman (XIX. century)</div>

Osman Efendi is a famous *hafız*, reciter of the Qur'an, from Harput, a town in eastern Turkey. This lyric has an anonymous composition and is performed as a folk song even today in Turkey. Hâfız Osman, in this couplet, wants his beloved to set up a light in his heart, because he wants this fire to be the light that enlightens the environment.

The term *sine* is mostly used together with the terms *sevgili* (beloved) and *aşk* (love) with its emotional meaning in Divan literature. Although not as often as it was before, it is still used in Turkish literature and folk songs. .

<u>Firâk</u>

The word *firâk* (separation) has the same meaning as the word *cüdâ* in the first couplets. Using the two words that have same meaning, Mevlana refers to the concept of separation again and highlights that the causes of his sorrow is separation.

Since the explanation about the term *cüdâ* is sufficient, there is no need to deal with the word *firâk* in detail. The word *fark* (difference) in Turkish also comes from the same root as *firâk*.

The meaning and the explanation of the word *firâk* is as follows:

Firâk (Arabic): Ayrılık, ayrılma, sevgililerin ayrılığı / [separation, separation of lovers], *Firâkiye:* Sevgiliden ayrı düşme yüzünden yazılan şiir [poem expressing sorrow at separation], *Fırka:* Parti [parti], *Tefrik:* Ayırma, seçme, ayırt etme

[separating into parties], *Tefrika:* Gazetelerde bölüm bölüm çıkan yazı [an instalment of a story in a newspaper], *Firkat:* dostlardan ayrılmak [separation, absence].

The first five commentators use the word *firak* without looking for a Turkish equivalent (pp. 140, 175, 320, 364, 431) However, Avni Konuk uses the word *ayrılık* instead of the word *firâk* (p. 450) as he uses the same word instead of the term *cüdâ* in the commentary of the first couplet.

Some of the poems in which the word *firâk* is used are as follows:

Bisât-ı meclisine baktırıp ıraklardan

Firâk oduna yeter yak bu şem'-i sûzânı

Nev'î (XVI. century) (Pala, 2008, p.157)

Nev'î resembles himself to a candle and regards being away from the community in which his beloved exists like a fire. So, being away from his beloved will macerate and make him disappear.

Firâk-ı gamze-i hûn-hâr ile kan ağlıyor çeşmim

Benim her bir müjem bir tig-i cevherdâra dönmüştür

Necîb (XVIII. century) (Onay, 2007, p. 86)

Necîb is away from his beloved and cannot see her dimple, since he is crying, his eyelashes have turned into swords.

Firâk u mihneti aslâ azîz-i Mısr olan bilmez

Anı tenhâ-nişîn-i külbe-i ahzân olandan sor

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In the eighteenth century Şeyh Nazif was head of Istanbul Beşiktaş Mevlevi lodge. In this couplet he recalls the separation of Joseph and Jacob whose story are told in the Scriptures of Judaism and Islam. The expression "*azîz-i Mısr*" stands for Joseph and his father is in deep sorrow for being away from his son. Furthermore, in Divan literature "*Yusufistan*" (Land of Joseph) is used to name the place that is full of beautiful and handsome people. (Onay, 2007, p. 416)

The term *firâk* also connotates its antonyms *vuslat* and *kavuşma* and makes the reader perceive better what separation means in the couplet. As an Arabic word, *firâk* is used in Turkish, Arabic and Persian literatures commonly.

Besides, we come across the term *firak* through "*Firaknâme*" (book or poem written especially on separation) in Divan literature. The poem composed taking the sorrow at separation as a theme is entitled *Firaknâme*. As Orhan Kemal Tavukçu emphasizes in his essay, "Türk Edebiyatında Firâk-nâme Adlı Eserler" ("The *Firakname*s in Turkish Literarture"), the first eighteen couplets of *Mesnevi* can be considered an independent poem and can be accepted as one of the most impressive *firakname*s (Tavukçu, 2004, pp. 89-91).

Derd

The term *derd* (sorrow) can be regarded as the general name of the things that *ney* complains about. Sorrow is the result of being separated from the beloved and also of the *ney*'s moaning. In this couplet Mevlana intends to concentrate on what *ney*'s moaning means and on the details of this sorrow. There are many synonymous words

for *sorrow*. These words point out how extensive the term *derd* is in meaning. For instance, the verb *dert yanmak* (to complain, to pour one's trouble to a person) has a very close meaning to the verb *to complain* (şikâyet). This closeness shows the unity of meaning between the couplets. In the first couplet, *ney* complains about separations and in the third couplet the term *derd* is used and the concept of complaining is repeated, thus the meaning is reinforced.

In Turkish there are many nouns, adjectives and verbs that are formed using the term *derd* and this shows that the term *derd* has been *turkishized*. The meaning of *derd* and meanings of related words are as follows:

Derd (Persian): 1. dert, gam, keder, kasâvet, tasa, kaygı 2. acı, ağrı, sızı / [1. pain, suffering, malady, disease, illness 2. affliction, woe, trouble, sorrow, grief, cares, worries, annoyance, grievance], / *Derd-i ser*: baş ağrısı [headache], *Dertleşmek:* derdini paylaşmak [to have heart to heart talk (with)], *Dertli:* acı veya sıkıntı çeken [pained, sorrowful, wretched, complaining], *Dert yanmak:* şikâyet etmek [to complain, to pour one's trouble (to a person)].

Şem'î Efendi uses the term *derd* in the translation part of his commentary, but in the explanation part he prefers the expression *hasb-ı hâl* (a friendly chat) (p. 140). In Ankaravî's commentary the expression *derd-i iştiyâk* (sorrow of seperation) (p. 175) is used as in the source text. Şifâ'î Derviş Efendi does not provide any explanation for the term *derd*. (p. 320) In Bursevî's commentary both *derd-i iştiyak* and *hasb-i hâl* are used. (p. 364) Both Abidin Paşa and Bursevî use the term *derd* in their commentaries as it is in the source text (pp. 431, 451).

The term *derd* was used in Divan literature and is still used in Turkish literature as follows:

Gavgâ-yı andelib güle derd-i ser verip

Doldurdu gonca üsküresin jâleler gülâb

Mesîhî (XV. century) (Onay, 2007, p. 76)

Mesîhî says that the exclamation of the nightingale makes the rose's head ache. As a remedy to this problem, other flowers fill in rosebud with rose water for the rose to drink it.

Dost bî-pervâ, felek bî-rahm, devrân bî-sükûn

Derd çok, hem-derd yok, düşmen kavî, tâli zebûn

Fuzûlî (Onay, 2007, p. 126)

In this couplet Fûzûlî says that it stopped raining (God's mercy stopped) and the number of enemies increased. In addition, the fate is the slave of evil people, so he cannot find anybody to share his sorrow.

Derdin nedir gönül, sana bir hâlet olmasın

Sad el-hazer ki sevdiğin ol âfet olmasın

Nedim (XVIII. century) (Onay, 2007, p.15)

Nedim in this couplet asks himself first about the causes of his sorrow and then if the cause is a beautiful lady or not.

The term *derd* is also used in modern Turkish literature.

Bir dert var içimde bir dert

Izdırap ve çile üstüne gam an be an

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Yokluğa bir hasret ve bir dert

Öyle bir dert ki bu

Ne sen anlarsın sırrını

Ne gayrısı çare olur hikmetine

Özdemir Asaf , from his poem "Bu dert"

This poem of Özdemir Asaf is selected because next to some connotations of *derd* such as *ızdırap* (suffering), *çile* (ordeal) and *gam* (grief), the word *çare* (remedy) that has opposite meaning to *derd* is used as well.

As is seen through one Arabic word and two Persian words in the third couplet, the relatonship between the Turkish language and Persian and Arabic languages has been very strong and an extensive vocabulary is common to all three languages.

The first three couplets were used as the lyrics in *Ferahfezâ Mevlevî Âyini* (liturgical choral composition of the Mevlevi order in makam ferahfeza) that was composed by Hamamîzade İsmail Dede Efendi who is the regarded as the greatest composer of Turkish music and who was also connected to the Mevlevi order. This *ayin-i şerif* [sacred music] is one the most favored and performed compositions of religious Turkish music (Türk Mûsıkîsi, 1937).

Süleyman Nahîfî has translated the third couplet in verse as follows:

Şerha şerha eylesin sînem firâk

Eyleyem tâ şerh-i derd-i iştiyâk   (Güleç, 2008, p. 70)

The Fourth Couplet

Herkesî kû dûr mand ez asl-ı hîş

Bâz cûyed rûzgâr-ı vasl-ı hîş (Bursevi, 2007, p.37)

In this couplet Mevlana refers to those who were separated from their homelands long after to come back. They recall the good days in the past and dream about living those days again.

Asl

As is known from the second couplet, *neyistan* (reed bed) is the homeland of *ney*. The reed is away from the reed bed, because its roots are pulled up. The word *asl* means root in Arabic and here it stands for the core of *ney*. This word has passed into Persian from Arabic and it means *temel* (basis) and *kök* (root) also in Turkish (Devellioğlu, 2002).

It is not possible for the *ney* to be happy as long as it is separated from its root. The only remedy is to go back to its reedbed. When it goes back to the reedbed, its yellow color will disappear and green color that symbolizes liveliness will come back. The origin of *ney* is alive and green in color. Its color is yellow since it was cut out and separated from *neyistan*. The yellow color stands for morbidity, sickness and annoyance. This sickness can only be cured in *neyistan*. The term *asl* with these meanings connotates *neyistan* and this connotation establishes unity of meaning between the couplets.

The meaning of *asl* and meanings of related words are as follows:

Asl (Arabic): asıl, kök, dip, kütük, temel, esas, kaide, kural; hakîkat; soy, nesep, bir şeyin belli başlı kısmı; yer [origin, original, esence, essential, real, true; fundamental, family stock, radical stock, base, root]. *Asâlet:* soy temizliği [nobility, deep rootedness], *Asil*: asâlet sâhibi, sağlam, iyice kökleşmiş [noble, firm, rooted], *Aslî:* asla mensup, husûsî, seçkin [fundamental, original, principal], *Aslen:* temelden, kökten, soyca [originally, fundamentally, basically].

Şem'î Efendi uses the term *asl* in his commentary without translating it. (p. 140) Ankaravî and Şifâ'î Derviş Efendi do not also translate the term and give its inner meaning (pp. 177, 320) Bursevî does not translate the term and specifies that *asl* means *neyistan* by saying "*Asldan murad neyistandır*" (p. 365). Abidin Paşa explains the meaning of *asl* and says that "*beşerin aslı âlem-i rûhâniyettir*" (the origin of mankind is the world of spirits) (p. 431). Also Avni Konuk does not translate the term *asl* and makes a similar explanation like other commentators (p. 450).

Like the term *sîne* in the previous couplet, the term *asl* also used as a female name, *aslı,* in Turkish.

<u>Rûzgâr</u>

At first sight, the word *rûzgâr* seems to be a very familiar Turkish word. In Turkish it means *wind*; but in Persian it means *time* or *era*. The word *ruzgâr* is formed by the combination of the word *rûz* (day) and a suffix *–gâr*. The word *rûz* in modern Turkish is also used in the name of a folk festival, *nevruz* (new day) that is celebrated today in Iran, Middle East and Anatolia. This festival is celebrated at the begining of

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spring, hence that of the new year.

The term *rûzgâr* in Turkish primarily reminds a natural event, *rüzgâr* (wind). It also has additional meanings that are used to describe passing time, fortune, fate that cannot be stopped and blocked. Mostly people do not want time to pass, but those who have been separated from their roots long for, because they cannot go back to their homeland if time does not pass by.

The meaning and explanation of the term *rûzgâr* is as follows:

Rûzgâr (Persian): 1. zaman, devir, vakit 2. dünya 3. rüzgâr, yel / [1. time, space of time; period, age 2. world; fortune, one's life 3. wind, breeze].

Şem'î Efendi explains the term *rûzgâr* using the word *zaman* (time) (p. 140) In Ankaravî's commentary the expression *rûzgâr-ı vasl* (time of union) and the term is not translated (p. 177) Şifâ'i Derviş Efendi also uses the term *rûzgâr* in his commentary. (p. 320) Bursevî gives the meaning of the word *rûzgâr* by "*rûzgâr, zaman mânâsındadır*" (*rûzgâr* means time) and in the explanation part o his commentary, the work *zaman* (time) ise used. (p. 365) In commentaries of Abidin Paşa and Avni Konuk, the term *rûzgâr* is translated as *zaman* (pp. 431, 451).

For the term *rûzgâr,* the following examples from Divan literature can be given:

Söylet zebân-ı vaslın hikâyetin

Nice şikâyet-i sîtem-i rûzgâr

Ahmed Paşa (Pala, 2008, p. 476)

In this couplet *hikâyet* and *şikâyet* are juxtaposed with *rûzgâr*. It also includes a connotation of *şikâyet*, *sitem* (reproach), and the term *vasl* which is crucial

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in the mevlevi terminology. This again shows that these words have a common semantic basis. The following couplet by Baki is one of the best loved and quoted lines of divan poetry:

Bâki çemende hayli perîşân imiş varak

Benzer ki bir şikâyeti var rûzgârdan

<div align="right">Baki (Pala, 2008, p. 472)</div>

Baki reveals that he is annoyed from the falling of the leaf in Autumn because of wind. However, when another meaning of the term *rûzgâr*, time is considered, it is understood that what makes the leaf fall is not only the wind itself but the time that passes. So the term *rûzgâr* has a double meaning: *blowing breeze* and passing time.

O verd-i ter dil-i pür-hûnu lebrîz-i neşât anlar

Ne bilsin rûzgârın şiddetin kendi esenlikte

<div align="right">Nedîm (Onay, 2007, p.140)</div>

Nedîm uses, again, the term *rûzgâr* meaning *blowing breeze*. To him, the rose behind the wall is not aware of the wind outside. Nedîm, by using the term *rûzgâr* in this meaning, warns that time is working outside the wall, hence in this mortal world, so there remains nothing to be called time hereafter.

As is seen in three sample couplets, the term *rûzgâr* that passed into Turkish from Persian is used with both its literal and its metaphorical meanings in poetry.

<u>Vasl</u>

Mevlana, using the term *vasl* (reunion) describes how the pains and sorrows the *ney* suffers from will be removed and how it is expected to come back to its homeland where its roots lie.

The term *vasl* is the opposite of the term *cüdâ* in the first couplet. This reverse connotation strengthens the meaning. The separation causes pain and sorrow, but in union this pain and sorrow will disappear. The term *cüdâ* is a Persian word and *vasl* is Arabic. Although they are from different languages, they are here used as the opposite of each other.

The meaning and the explanation of the term *vasl* and of the related words are as follows:

Vasl (Arabic): bir şeye ulaşma, kavuşma, sevilen biriyle birleşme; / [joining; meeting; union; attainment] / *Vâsıl:* erişen ulaşan; Hakk'a eren [arriving, joining; who is joined with God in spirit], *Vuslat:* buluşma, sevgiliye kavuşma [union with one's beloved], *Leyl-i vasl:* ayın son gecesi [the last night of a lunar month].

Şem'î Efendi uses the term *vasl* in his commentary and to strengthen the meaning introduces another word, *ittisal*, that has the same meaning: "*vasl ü ittisal*" (union and meeting). (p.140) In their commentaries, Ankaravî and Şifâ'i Derviş Efendi use the original term in the source text. (pp.177, 320). While interpreting the couplet Bursevî says "*kendinin zamân-ı vaslını ve safâ-i hâlini taleb eder ...*" (it demands the time of union for itself) and uses the term *vasl* in his commentary. (p. 365) Abidin Paşa says "*kendi zamân-ı vaslını tekrâr arar*" (it searches for the time of its union again) (p. 431) Avni Konuk uses the same expression as Abidin Paşa and adds "*tekrar kendi vaslının zamanını ister*" (it searches for the time of its union

again) (p. 450). The term *vasl* is another word which is not translated in one way or another and is used in the target text as it is the source text.

'Love' and 'lover' are the two most common subject matters that are used in Divan literature and they makes connotation for some other terms. *Vasl* is one of such terms.

Vaslını bulmak dilersen aşka gavvâs ol yürü

Âşinâ ol bahr ile ey dürr-i şeh-vâr isteyen

Ahmed Paşa (Pala, 2008, p. 473)

Ahmed Paşa addresses the one who is longing for meeting his/her beloved should dive into love as the one who wants to find pearl dives into the sea.

Vasldan çün âşıkı müstağni eyler bir visâl

Âşıka mâ'şûktan her dem bu istiğnâ nedir

Fuzûlî (Pala, 2008, p.100)

In this couplet Fuzuli gives a good example for the use of words that have the same meanings. He says that the lovers will be satisfied if they once meet their beloveds, but the beloved always feigns reluctance. In this couplet Fuzuli, juxtaposes the words *vasl* and *visâl* that have the same meaning, uses another two words that have the same meaning: *müstağni* (satisfied) and *istiğna* (contented). The root of these two words is *gain* (abundant).

Kim ki esmâ çekerek vâsıl olur matlûba

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Yâ Vedûd iskelesinden yanaşır <u>Eyyûb</u>'a

Sâbit (Onay, 2007, p.141)

Sâbit alludes to the Prophet Ayyub whose name is mentioned in the Old Tastement and the Qu'ran. This prophet is renown for his patience. Sâbit says that if lovers are as patient as the Prophet Ayyub and repeats one of the names of God, *Vedûd*, they will meet their beloved more easily.

Şimdi çoktur ketebe sâhibi câhil hattat

Lâkin esrâr-ı hurûfa kanı vâsıl hattat

Sürûrî (XVIII-XIX. centuries) (Onay, 2007, p.187)

In this couplet Sürûrî complains that there are many calligraphers around but they only know how to write but not what they write about. They should use their blood inside of ink to uncover the secrets in the letters.

In the fourth couplet Mevlana says that *ney*'s complaints will cease as soon as it comes back to *neyistan*. In addition, Mevlana imagines death to be reunion with God, because for him God is the greatest beloved. On the basis of Mevlana's descriptions, the anniversary of his death, December 17, is celebrated every year and this celebration is called *Sheb-i Arus* (the nuptial night).

Süleyman Nahîfî has translated the fourth couplet in verse as follows:

Her kim aslından ola dûr u cüdâ

Rûzgâr-ı valsı eyler muktedâ (Güleç, 2008, p. 70)

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The Fifth Couplet

Men beher cem'iyyetî nâlân şüdem

Cüft-i bedhâlân ü hoşhâlân şüdem   (Bursevî, 2007, p. 42)

In this couplet Mevlana says that *ney* talks about its sorrows and cries in every
community. In these communities there are not only kind people but also evil people.
While warning that indicating that kind and evil people people are together,
Mevlana means to say that the complaints of *ney* are received both in a positive and
favorable way. Kind people try to find remedy to these sorrows, but the evil ones try
to make things worse.

<u>Nâlân</u>

The term *nâlân* (moaning) comes from Persion into Turkish and it is used as a
common feminine proper name in modern Turkish. In this couplet a reference is
made to the terms *şikâyet* and *derd* through the word *nâlân*. In Turkish the term
nâlân (moaning) means to complain without making noise and without crying. The
term *nâlân* implies not an active reaction. It is a passive way of expressing
displeasure.

The meaning and the explanation of the term *nâlân* and of the related words
are as follows:

Nâlân (Persian): 1. inleyen, 2. kadın adı [1. moaning, lamenting 2. feminine
proper name in Turkish], *Nâle*: inleme, inilti, feryat [moan, groan], *Nâlekâr*: inleyen

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[moaner, groaner], *Nâle-künân*: inleyerek [uttering complaints, groaning].

Şem'î Efendi translates the term *nâlân* using the expression *nâle edici* (the one who moans) and does not need to make any explanation about the term in the commentary part. (p. 140) Ankaravî explains the term through the expression "*aşk-ı ehadiyetle nâle kıldım*" (I moan due the love of unity) (p. 177) Şifâ'i Derviş Efendi says only "*ben her bir cem'iyyede nâlân oldum*" (I have been the one who moans in every community) and does not make additional explanation (p. 321) Bursevî explains the term *nâlân* using the expressions "*inleyici*" (the one who moans) and "*feryâd u figân kılıcı*" (the one who cries and shouts aloud) (p. 367). Abidin Paşa says "*Ben her bir cem'iyyetde ağlar oldum*" (I have cried in every community) and translates the term *nâlân* using the expression "*ağlar oldum*" (I have cried) (p. 431). Avni Konuk, just as Şem'î Efendi, uses the expression "*nâle edici*" (the one who moans) (p. 451) in his commentary.

Some poems in which the term *nâlân* is used are as follows:

Çekdim <u>firâk</u>ın savmını erdim cemâlin ıydine
Aç leblerin meyhânesin <u>ney</u> gibi nâlân et beni

Ahmed Paşa (Pala, 2008, p.365)

In this couplet Ahmet Paşa says that when the lips of *ney* open, all of those who hear it will moan. Ahmed Paşa uses the terms *firâk* and *ney* together with the term *nâlân* in the same couplet and makes the reader better understand in which meaning the term *nâlân* is used in *Mesnevî*.

Baki nice bir fâhte-veş bâğ-ı belâda

Nâlân olam ol serv-i hırâmânın elinden

<div align="right">Baki (Onay, 2007, p.153)</div>

Baki calls his beloved "serv-i hırâman" (my gentle cypress) and says that he is content to moan as long as he hears the voice of his beloved. For Baki, sense of love is nothing but "bâğ-ı belâ" (garden of troubles).

<div align="center">Cem'iyyet</div>

Ney, after it was cut out from the reed bed, joins every community to find remedy by expressing its sorrow. The word "cem'iyyet" (community) is used in Turkish as *cemiyet*. In Turkish there are many other words that come from the same root as the word *cemiyet*.

The meaning and the explanation of the word *cem'iyyet* and of the related words are as follows:

Cem'iyyet (Arabic): topluluk, cemiyet [society, community, social body], *Cem*: toplanma [gathering], *Cemaat*: 1. insan topluluğu, 2. dinî grup 3. topluca namaz kılanlar [1. assembly 2. religious community 3. prayers as a group], *Cem'an:* Toplam [as a total], *Mecmua:* 1. toplanmış 2. dergi [1. gathered together 2. magazine], *Câmi:* Namaz kılmak için toplanılan yer [mosque].

In the translation part of his commentary Şem'î Efendi renders the first line as "*Ben her cem'iyyetde nâle edici oldum*" (I have been the one who moans in every community) (p. 140) and does not make any additional explanation. Ankaravî does not make any explanations about the meaning of the word and gives a general commentary of the couplet. (pp. 177-178) Şifâ'i Derviş Efendi says that the one who

moans is Mevlana himself and translates the first line as "*Ben her bir cem'iyyetde nâlân oldum*" (I have been the one who moans in each and every community) (p. 321) Bursevî uses the word as is seen in the expression "*... her cem'iyyetde inleyici yâni ...*" (p. 367) Also Abidin Paşa and Avni Konuk use the original word in the source text (pp. 431, 451) and do not make any additional explanation about the meaning of the word *cem'iyyet*.

All of the six commenatators above use the word *cem'iyyet* and do not feel it necessary to translate it. This shows that this word has been in common use in every era in which these commentaries were drawn up.

The following examples for the word *cem'iyyet* can be given from Divan literature.

Kazâ her kişverin ehline cem'iyyet murâd etse
Ana elbette bir dânâ-yı kâmil şehriyâr eyler

<div align="right">Fuzûlî (Onay, 2007, p.155)</div>

Fuzûlî says that if God wants to saves a community in a country from the conflict, He sends a good statesman to this community.

Bende aceb mi olmasa cem'iyyet-i şikîb
Yârin dağıttı aklımı müşgîn gülâlesi

<div align="right">Nazîm (XVII. century) (Onay, 2007, p. 169)</div>

Nazîm uses the noun phrase *cem'iyyet-i şikîb* which means a unit of patience that has been gathered in a certain place and says that the hair of his beloved puts out

his patience and makes him impatient.

<u>Cüft</u>

The word *cüft* is a Persian word and it is used in Turkish as *çift* (pair). Also in Turkish there are several words that were made up from the word *çift*. The word *çifte* is one these words. It has two meanings in Turkish: 1. kick of horse with both hind feet at once 2. double-barreled gun. Also the verb *çiftleşmek* (1. to become a pair 2. to mate) comes from the same root. These words are used very often in everyday Turkish.

Süleyman Nahîfî has translated the fifth couplet in verse as follows:

Ben ki her cem'iyyetin nâlânıyem

Hem-dem-i hoş-hâl ü bed-hâlânıyem   (Güleç, 2008, p. 70)

The Sixth Couplet

Herkesî ez zann-ı hod şüd yâri men

Ez derûn-i men necüst esrâr-i men   (Bursevi, 2007, p. 47)

Mevlana, from the mouth of *ney*, says that everyone in the communities he joins befriends him. However, unfortunately, they understand him taking the surface meaning of his sorrows and they do not take interest in the innermost meaning of his moaning.

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<center>Derûn</center>

The term *derûn* (deep inside, interior) has passed into Turkish from Persian and is used in modern Turkish as *derin*. The term *derûn* is the opposite of *sığ* (shallow) and has both physical and emotional meaning. In Ottoman Turkish, the term *derûn* is used as it is in Persian.

In modern Turkish the term *derin* is used as the opposite of the word *yüzeysel* (superficial, pertaining to the surface). In the emotional sense, it is used to describe the abstract subject matters which are difficult to explain and comprehend. As everyone cannot dive into the deep sea, deep subjects cannot be understood by everyone. With this meaning, the term *derûn* connotates the term *esrâr* in the same line.

The meaning and the explanation of the term *derûn* and of the related words are as follows:

Derûn (Persian): 1. iç, içeri, dâhil 2. gönül, kalp, yürek [1. inside, interior 2. heart, mind, soul], *Derûn-bin:* endoskop [endoscope], *Derûnî:* içten, gönülde [internal, spiritual], *Derûnperver*: gönül yapıcı [noble hearted, heart-winner].

Şem'î Efendi, as seen in the expression "*derûn u bâtınımdan*", uses the term *derûn* together with the term *bâtın* that has the same meaning. (p. 141) and does not make any additional explanation about the meaning of the term. Ankaravî says "*benim derûnumda*"(in my depth) (p. 178) and does not use any other word to translate the term. Şifâ'î Derviş Efendi's interpretation is as follows: "*Benim derûnumdaki esrârım bilmedi. Yâni maksûdu bilmedi*" " (He did not understand the secret in my depth, I mean he did not understand my aim) (p. 321). In Bursevî's commentary the expression "*derûnumdaki esrârım*" (my secret in my depth) (p. 367)

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is used and the term is not translated. Abidin Paşa explains the term using a noun phrase "*esrâr-ı derûnî*" (deep secrets) (p. 431). Avni Konuk uses the term *bâtın* to explain the term *derûn* in his commentary (p. 452).

For the term *derûn*, the following examples can be given from Divan literature:

Aks-i hüsnün girye mahvetmez derûn-ı sîneden
Şüşt ü şû kılmaz izâle sûret-i âyîneyi

Nazîm (Onay, 2007, p. 50)

Nazîm describes the beauties in the heart of his beloved cannot be purged by tears, because the reflection of an object on the mirror does not go away if the mirror is washed up.

Düşünce cûybâra pertev-i hurşîd-i âlem-tâb
Derûn-ı şîşede ayniyle nârenc-i müdevverdir

Sâmî (XVIII. century) (Onay, 2007, p. 377)

Sâmî says that when the sun goes down into the sea, it looks like an orange in the bottle.

Derûnum cilve-gâh-ı hikmet-i ma'nâ olup hâlâ
Müheyyâyım gelirse bahse Yunan'ın Aristosu

Beliğ (XVIII. century) (Pala, 2008, p. 26)

Beliğ says that in the deepest part of his heart lies meanings full of wisdom and if he has to debate even with Aristotle, he is ready for the discussion.

As is seen in three examples from Divan literature, the term *derûn* can be used in three different meanings: these meanings are respectively 'inside', 'heart' and 'depth'.

<div align="center">Esrâr</div>

The word *esrâr* is the plural form of the word *sırr* in Arabic. However, the term *esrâr* is used as a singular word in Turkish. The term *esrâr* means *gizli, saklı* (secret, hidden) in Turkish. Also as a result of slip of meaning, it is also used with the meaning of "drug" in Turkish. The term *esrâr*, in its literal meaning, is used to describe subjects which need to be explored to be understood. With this meaning, it connotates the term *derûn*.

The meaning and the explanation of the term *esrâr* and of the related words are as follows:

Esrâr (Arabic): 1. gizlenen ve bilinmeyen şeyler, aklın eremeyeceği işler [mystery, secrets], *Esrâr-engiz*: sırlı, gizli [mysterious].

Şem'î Efendi translates the term *esrâr* as "*esrâr u hakîkat*" (mystery and truth) and while commentating he uses the term *sırr* (p. 141). In Avni Konuk's commentary as well as the others the term *esrâr* is directly borrowed from the source text (p. 452).

For the term *esrâr* the following examples can be given from Divan literature:

Sorma aşk abdâlının sırrın, helâk eyler seni

Bunların esrârı zâhid key katı kattâl olur

<div align="right">Baki (Onay, 2007, p. 6)</div>

Baki says that it is dangerous to learn the secret of love and the one who learns this secret will perish, because everyone cannot keep this secret.

Aşk esrârının anlamağa keyfiyetini

Ni'met-i hân-ı gamın almak için lezzetini

Hayretînin dahi artırmak için hayretini

Cür'a-dânı getir abdâl yerine hayrân olalım

<div align="right">Hayretî (XVI. century) (Onay, 2007, p.145)</div>

In this quatrain Hayretî uses the term *esrâr* with its two meanings: 1. secrets 2. drug. He says that he wants to take pleasure of learning the secrets of love and to intensify this pleasure, he needs to take some drug.

Keşşâf'a bakıp okusa bülbüller Mevâkıf

Olmaz kişi esrâr-ı kitâb-ı ömre vâkıf

<div align="right">Hayretî (Onay, 2007, p. 245)</div>

Hayretî in this couplet gives the names of two well-known *tefsir* books: *Keşşâf* and *Mevâkıf*. Even if these books are narrated by nightingales, it is not possible to learn the secret about mankind.

Süleyman Nahîfî has translated the sixth couplet in verse as follows:

Her kişi zu'munca bana yâr olur

Sohbetimden tâlib-i esrâr olur   (Güleç, 2008, p. 71)

The Seventh Couplet

Sırr-ı men ez nâle-î men dûr nîst

Lîk çeşm ü gûşra an nûr nist   (Bursevi, 2007, p. 53)

In this couplet Mevlana says that the secrets of the *ney* is in its crying and it does not cry in vain. Those who want to comprehend the causes of the *ney*'s complaint should listen to its cryings carefully. However not everybody can do and not every ear can hear it. In addition Mevlana uses the term *sırr* that comes from the same root as the term *esrâr* that was analyzed in the previous couplet. By this way he highlights the mystery of *ney*'s complaints.

Sırr

The Arabic term *sırr* is used in Turkish as *sır*. In Arabic, the plural of *sır* is *esrâr*, but in Turkish this word is used in its singular meaning and as the synonymous of the neologism *gizem* (mystery). In sufism, the term *sır* is used to describe the things that cannot be understood by human mind and that are in the possession of God. Also to describe the secrets that are not possible to know and to understand, the expression *sırr-üs-sırr* (the secret of secrets) is used. Needless to say, both *sır* and *esrar* are in use in common Turkish. *Sır* also lends itself to many idioms.

The meaning and the explanation of the term *sırr* and of the related words are

as follows:

Sırr (Arabic): gizli tutulan, kimseye söylenmeyen şey, sır [secret, mistery], *Sırdaş:* bir sırrın paylaşıldığı kişi [fellow-holder of a secret] *Sırra kadem basmak/Sır olmak:* kaybolmak [disappear], *Sır küpü:* birçok sırrı bilen kişi [one who keeps secrets], *Ser verip sır vermemek:* kendine verilen sırrı canı pahasına korumak [rather to die than tell a secret].

Şem'i Efendi uses the term *sırr* in his commentary and does not make any explanation about the meaning of the term (p. 141), but in Ankaravî's commentary, the term *esrâr* that comes from the same root is used instead of the term *sırr* (p. 178). Şifâ'î Derviş Efendi and Bursevî use the expression "*benim sırrım*" (my secret) (pp. 321, 370) and they do not explain its meaning. Also Abidin Paşa uses the same expression, "*benim sırrım*", and in the explanation part of the commentary he says "*benim sırrım ve hakîkatim*" (my secret and essence) (p. 432) Avni Konuk uses the expression "*benim sırrım*" too and makes adds explanations to the textual meaning of the term (p. 452).

Since the terms *sırr* and *esrâr* are from the same root and have very close meaning, it was not considered necessary to give example for the term *sırr* from Divan literature.

<div align="center">Lîk</div>

The word *lîk* is a Persian word and it was transformed into Turkish as *lâkin*.

The meanings of the word *lik* and related words are as follows:

Lîk (Persian): lâkin, fakat, ama/amma, ancak, velâkin [but, stil, yet, however, though].

Şem'i Efendi uses the word "*lîkin*" (p. 141) in his commentary. In Ankaravî's and Bursevî's commentaries, the word "*velâkin*" is used. (p. 179) (Demirel, 2009:370). Şifâ'î Derviş Efendi, uses the word "*lâkin*" (p. 131) Abidin Paşa uses the word "*fakat*" in the translation part and "*amma*" in the commentary part (p. 432) Avni Konuk uses the word "*fakat*" (p. 452) both in translation and explanation parts of his commentary.

For the word *lîk* the following example can be given from Divan literature:

Bâr-ı gamdan dâla döndi kametim oldu dütâ
Lîk Ferhâd itmeğe ol pür-cefâdan korkaram

          Muhibbi (XVI. century) (Ak, 1987, p. 559)

Sultan Süleyman II (Suleyman the Magnificient) (reigned: 1520-1566) used *Muhibbi* as his *nom de plume*. Muhibbi compares himself with Ferhâd who is legendary hero of a famous love story in Asian culture. Due the overload of his sorrow, his body has been douple up. However, nothing compares to the sorrow of Ferhâd, he abstains from talking about his condition.

Süleyman Nahîfî has translated the seventh couplet in verse as follows:

Sırrım olmaz nâlişimden gerçi dûr
Lîk yok her çeşm ügûşâ feyz-i nûr   (Güleç, 2008, p. 71)

The Eighth Couplet

Ten zi cân ü can zi ten mestûr nîst

Lîk kes râ dîd-i can destûr nîst   (Bursevî, 2007, p. 56)

In this couplet Mevlana says that the body and the soul are not separated but when the body is in view, the soul is not permitted to be seen and it is not possible to see the body. While making this discrimination Mevlana highlights the deficiency of the eye and ear and refers to things that exist even though they are seen and heard.

<u>Ten</u>

The meaning and explanation of the word *ten* is as follows:

Ten (Persian): 1. insan vücûdunun dış yüzü, ten [skin] 2. gövde, vücut, beden [the body, flesh], *Ten rengi:* adını buğday tenli kişilerin ten renginden alan bir renk [flesh color], *Tenperver:* rahatına düşkün [fond of comfort].

Apart from these, in sufist texts the human body symbolizes the cage in which the soul is imprisoned and the expression *ten kafesi* (cage of body) is used. The death of a human being is compared to the flight of the bird, thus freedom of the soul.

All the commentators, except Abidin Paşa, use the word *ten* in their commentaries. Abidin Paşa uses the word *beden* instead of *ten* (p. 432).

For the word *ten*, the following examples for Divan literature can be given:

Tâb-ı âlem-suz-ı hüsnünden ki ten sûzan olur

Her zaman ol âteşe sad berehmen sûzan olur

                    Şeyhülislam Yahyâ (XVII. century) (Onay, 2007, p. 70)

Yahyâ was not only a poet but also the dignitary responsible for the practice of Islamic canon law in the seventeenth century. He says that because of the beauty of his beloved his body is on fire and resembles himself to fireworshippers who are fond of fire.

Yine bir gülnihâl aldı bu gönlümü
Sim ten, gonca fem, bîbedel ol güzel

The poet of this poem is not known but it is supposedly written by Dede Efendi who also composed it in makam *rast*. The poet compares his beloved with the plant of rose and talks of the glare of her skin and resembles her mouth to the rosebud. For the poet, his beloved is matchless unique, and precious.

Görmeden ancılayın dilber-i nâzik-teni dil
Cânımı bezl edeyim ol kaşı râ dildâre

Fârisî (Sultan Osman II) (XVII. century) (Onay, 2007, p. 319)

Sultan Osman II (reigned: 1619-1622) used *Fârisî* as his *nom de plume*. The poet says that even when he does not see the gentle body of his beloved, he can give his life for her eyebrows that are in the shape of letter *ra* (رَ) in the Arab script.

<u>Cân</u>

The term *cân* is one of the most commonly used words that have passed from Persian into Turkish. In Turkish there are many expressions in which the word *cân* is used.

Cân is used to describe God who gives life to all living beings. Through this meaning, the reasons of *ney*'s moaning are remembered, because *ney* suffers due to separation from reedbed where it was alive, thus where it was with God that is the provider of *cân* (soul and life).

The meaning of the term *cân* and some of the expression in which *cân* is used are as follows:

Cân (Persian): 1. ruh 2. hayat, yaşayış 3. gönül [1. soul 2. life 3. person individual 4. energy, strength, 5. friend 6. dear, lovable], *Cân-ı cân*: Allah [God], *Candan:* gönülden, içtenlikle [sincerely, wholeheartedly, *Canı ağzına gelmek:* çok korkmak [to be frightened to death], *Can alıcı nokta*: en önemli nokta [the crucial point], *Can boğazdan gelir*: yemek yaşamın kaynağıdır [one cannot live without food], *Can katmak*: hayat vermek, destek olmak [to enliven, to delight greatly], *Canciğer*: çok sevilen [very dear], *Canını dişine takmak*: bir işe azamî güç sarfetmek [to make desperate efforts], *Canımın içi*: sevgili [my darling], *Canına kıymak:* öldürmek [to kill], *Cankuşu:* ruh [soul (as a bird)].

Also in Turkish poetry the terms *ten* and *cân* are used in many poems together carrying the meaning body and soul. The terms *can* and *ten* are so internalized in Turkish language that compare to *ruh* (soul) and *beden* (body), they sound most pristine Turkish. Fuzuli uses these two terms expressing their pristine meaning.

Can ü ten oldukça benden derd ü gam eksik degil
Çıksa can hak olsa ten ne can gerek ne ten bana

In this couplet, Fuzuli says that as he has his soul and body, he will never get rid of sorrow and pain. To get rid of sorrow and pain, he should die and let his soul

free from the body.

In addition these, the word *cân* is often used together with the word *cânân* (beloved) to emphasise the unity of the lover and beloved. The word *can* is also used as a masculine proper name in Turkish. It is not possible to list all of the idioms related with *cân* here. However, the examples that are given point out that this word is internalized in Turkish as if it is originally a Turkish word.

In all of the six commentaries the word *cân* is used without making any explanation about its meaning.

For the word *cân* the following examples can be given from Divan literature:

Yandırdı şevkin cânımı ey derde dermân kandesin

Cânıma cân sensin velî ister seni cân kandesin

<div align="right">Nesimî (XIV. –XV. centuries) (Pala, 2008, p. 30)</div>

Nesîmî is one of the most important figures in Anatolian sufism. In this couplet, he imagines God to be his beloved and addresses God through the word *cân*. He admits that he is in unbearable sorrow since he is away from his beloved, but the remedy for this sorrow is also in his beloved's hands. He can only be in life provided that he reaches *cân*.

Leb-i can-bahşı ile mürdeler ihyâ etsin

Nic'olur mûcize-i hazret-i İsa göresin

<div align="right">Baki (Pala, 2008, p. 84)</div>

In this couplet Baki makes allusion to the miracle of Jesus Christ. As Christ

brought some people back to life, some miracles may take place on the places where the lips of beloved touch.

> *Âfet-i cân dediler gamze-i cellâdın için*
>
> *Nahl-i gül söylediler kamet-i şimşâdın için*
>
> <div align="right">Nedîm (Pala, 2008, p. 84)</div>

Nedîm says that the dimple of his beloved is so dangerous that it can be a killer and her body resembles to a gentle rose plant.

<div align="center">Destûr</div>

The word *destûr* is a Persian word and in Turkish it is used as the synonymous of the word *izin* (permission). Also the word *destûr* is used to designate the Zoroastrian priest of high rank in Persian.

The meaning and the explanation of the word *destûr* and of some related words are as follows:

Destûr (Persian): izin, ruhsat [permission, license], *Destûrsuz:* izinsin [without permission] *Destûr almak:* izin almak [to obtain permission], *Destûr vermek:* izin vermek [to allow, to permit].

Şem'i Efendi uses the word "*icâzet*" to translate the word *destûr.* (p. 141), Ankaravî and Şifâ'î Derviş Efendi uses the word "*destûr*" in their commentaries (pp. 181, 321). Bursevî, as seen in the sentence "*destûr, feth-i dâl ile izn ü icâzet mânâsındadır*", uses the words *izin* and *icâzet.* (p. 371) In Abidin Paşa's commentary the word "*ruhsat*" (p. 432) is used. Avni Konuk prefers the word "*izin*" (p. 453).

For *destûr* the following examples can be given from Divan literature:

Çileye destûrsuz girdi kapandı zâhid

Habs olur tâ Ramazân âhir olunca şeytân

<div align="right">Sâbit (Onay, 2007, p. 321)</div>

Sâbit says that in Islam it is believed that during the month Ramadan *şeytan* (the demon) is imprisoned, so the dervishes do not need to go into "çile" (going into treat for a definite time). If they had asked for permission before going into "çile", they would be informed and they would not need to do that in the month Ramadan.

Süleyman Nahîfî has translated the eighteenth couplet in verse as follows:

Birbirinden cân u ten pinhân değil

Lîk yok destûr-ı rü'yet cânâ bil   (Güleç, 2008, p. 71)

<div align="center">The Nineth Couplet</div>

Âteşest în bang-i nay ü nîst bâd

Herki înâteş nedâred nîst bâd   (Bursevi, 2007, p. 63)

Mevlana compares the sound of the *ney* to that of fire that comes out when it burns in flames. The sound of the *ney* is as outsanding as the sound of fire, and it should not be confused with the sound of wind. The sound of the *ney* resembles to the sound of fire, because both have high temperature. Those who do not feel the temperature in the sound of *ney* are almost without life.

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<u>Âteşest – Âteş</u>

The word *âteş* (fire) is a word of Persian origin. Although the word *od* (fire) exists in Turkish, it is not used as often as the word *âteş*. The term *âteş* is not used with its denotative and figurative meaning sonly in literature but also in everyday speech.

In the physical sense, fire is used in lighting and heating, and also it produces sound when it burns in flames. Through these features, if it is taken as an abstract concept, there is a similarity between the sound of fire and that of the *ney*. For instance, when forest fire is considered, not only heat but also very mighty sound spread around and it draws attraction. Also the tunes on the *ney* produce very mighty attraction and burn the hearts of the listeners. Fire has a caustic feature. This feature connotates the term *love* and it reminds a very common expression in Turkish: "aşk âteşi / ateşi" (fire of love). Those who are away from their beloved or from their homeland feel the similar things to those of who are in the middle of fire. The heart of those who feel the sorrow of separation burns like a huge hearth. So as they give tongue to their sorrows, the fire in their hearts goes out and felt by the listeners.

The meaning and the explanation of the term *âteş* and of the related words are as follows:

Âteş (Persian): 1. od, hareret, kızgınlık [fire, heat, fever] 2. aşk, sevda, tutku, acı, ızdırap [love, passion, pain, suffering], *Ateş etmek* [to shoot], *Ateşe atılmak*: Canını riske etmek [to risk one's life blindly], *Ateşle borut aynı yerde durmaz*: Genç erkek ve kız yalnız bırakılmaz [*lit.* Fire and powder cannot stay together – It is dangerous to leave young people (boys and girls) together], *Ateş bacayı sardı:* İki taraf arasında aşk başladı [*lit.* The fire has caught the chimney – The love affair is out

of control], *Ateş kırmızısı*: Parlak kırmızı [fiery red], *Ateş pahası*: çok pahalı [too expensive], *Aşk ateşi* [fire of love].

In all of the six commentaries, though they were drawn up in different centuries, the writers looked not for a Turkish word since *âteş* had been firmly established both in literary and common Turkish. The term *âteş* is used in Turkish in many expressions and the following examples from Divan literature can be given:

> *Gül âteş, gülbün âteş gülşen âteş cûybâr âteş*
> *Semender-tıynetân-ı aşka bestir lâlezâr âteş*
>
> Şeyh Galib (Pala, 2008, p. 41)

In this couplet Galib says that the rose, the roots of the rose and rose garden are burning in flames and even the rivers have turned into fire. A beast by the name of *semender* that is believed to live in fire has dived into the mud of love. Also the tulip garden is on fire. With these expressions the poet wants to describe that everything around him is on fire and suffers because of love.

> *Tahammül mülkünü yıktın Hülâgû Hân mısın kâfir*
> *Amân dünyâyı yaktın âteş-i sûzân mısın kâfir*
>
> Nedîm (Pala, 2008, p. 41)

Nedîm says that he cannot stand any longer because of coyness of his beloved. He resembles his beloved to Mongolian emperor Hulaghu Khan who burnt down Baghdad. The fire that was set by his beloved is big enough to burn down the whole world and he calls this fire *âteş-i sûzân* (the biggest fire).

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Germâbe-i vuslat ısınır âteş-i terle

Sen tarh-ı esâs-ı heves-i âlem-i âb et

<div style="text-align: right;">Haşmet (XIX. century) (Onay, 2007, p. 42)</div>

In this couplet Haşmet compares the place he meets with his beloved with a bath. This bath is heated by the fire coming out of his sweat. His beloved, on the contrary, feigns reluctance and keeps on living in her own world.

<div style="text-align: center;">Bang</div>

In this couplet the word *bang* (voice, sound) that is used in the expression "bang-ı nay" (sound of the *ney*) is a Persian word. In Turkish it is used as *bangır bangır*. This expression is used to describe noisy use of human voice. Since the tunes on the *ney* is very impressive and sonorous, Mevlana might have preferred this word to highlight the impression of the *ney*'s sound on listeners.

Şem'i Efendi says "*bang u sadâ*" (voice and sound) and uses two synonymous words together. (p. 141) Ankaravî, Şifâ'î Derviş Efendi, Bursevî uses the word "*sadâ*" (sound) (pp. 181, 321, 374) to explain the meaning of the word *bang*. Abidin Paşa (p. 432) and Avni Konuk (p. 454) use the word *ses* (sound / voice) in their commentaries.

Süleyman Nahîfî has translated the nineth couplet in verse as follows:

Oldu âteş sıyt-ı ney sanma hevâ

Kimde bu âtel yoğ ise hayf ana   (Güleç, 2008, p. 71)

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<u>The Tenth Couplet</u>

Âteş-i ıskeşt ke'nder ney fütâd

Cûşiş-i ışkest ke'nder mey fütâd   (Bursevî, 2007, p. 67)

In this couplet Mevlana keeps on referring to the relationship between "*âteş*" and "*ney*". The effect of the sound of the *ney* on the listeners is similar to the effect of wine on the drinkers. Those who hear the tunes on the *ney* fall down in excitement as if they drink wine.

<u>Cûşiş</u>

The meaning and the explanation of the word *cûşiş* and of the related words are as follows:

Cûşiş (Persian): coşma, kaynama, coşku [commotion, excitement, boiling], *Cûşân*: coşan, kaynayan, coşkun [boiling, fermenting, agitated, excited], *Cûşacuş*: çok coşkun, taşkın [full of excitement], *Cûşiş-i dil:* gönül coşkusu [enthusiasm in heart].

In the commentary of Şem'i Efendi, two synonmous alternate words are used to reveal the meaning of the word *cûşiş*: *cûşiş u hurûş* (p. 142). However, Ankaravî does not make add any explanation about the word *cûşiş* and does not use it. (pp. 181-182). Şifâ'î Derviş Efendi explains the meaning of the word "cûşiş" through the expression "*aşk kaynaması*" (fervent love). (p. 322) Bursevî uses the term in his commentary and makes explaining about its meaning (p. 375) in the source text.

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Abidin Paşa, in the translation part of his commentary uses the expression "*aşk kaynaması*" (fervent love) and in the explanation part he uses the expression "*kaynama ve buhar*" (boiling and vapour) (p. 433). Avni Konuk, both in the translation and in explanation parts uses the word "*kaynayış*" (boiling). (p. 455)

For the word *cûşiş*, the following examples can be given from Divan literature:

Âheng-i âh u nâleleri edelim bülend
Ashâb-ı derdi cûşa getirsin bu heft bend

<div align="right">Baki (Pala, 2007, p. 66)</div>

In the first line of this couplet Baki says that he wants to listen to harmonious voices. In the second line he uses the words *ashab* (companions) and *heft* (seven), and makes references to *Ashâb-ı Kehf* (Seven Sleepers), because these harmonious voices give excitement to those who stand still.

Gûş et her yanında olan sıyt-ı safâyı
Var gülşene cûş-ı dil-i enhâr ile söyleş

<div align="right">Neşâtî (Onay, 2007, p. 337)</div>

Neşâtî advices the reader to listen to sounds that give pleasure and to talk to the river that flows in full excitement through the rose garden.

<u>Mey</u>

Mey is a Persian word and is used as the synonmous of the word *şarap* in Turkish. The word *şarap* is of Arabic origin. In literature the word *mey* is used metaphorically to describe love. *Bâde* is also a Persian word and has the same meaning, but is not used as commonly as *şarab* in Turkish. In Arabic, the word *şarap* means a drink not containing alcohol but not wine. However, in Persian it means wine, a drink containing alcohol and this meaning (and not the Arabic one) has been imported into Turkish.

The meaning and the explanation of the word *mey* and of the related words are as follows:

Mey (Persian): şarap, içki [wine, drink], *Meyhâne:* içki içilen yer [winehouse, tavern], *Meyhoş/Mayhoş*: ekşimsi lezzet [pleasantly sour].

The word *mey* is used by all the commentators, except Bursevî and Avni Konuk. Bursevî, as can be seen in the sentence "*mey şaraptır, matbuhuna husus üzere bâde derler*" (*mey* is wine and regarding the way it is distilled they call it *bâde*) (p. 375), uses the word *bâde* to explain the meaning of the word *mey* and gives details about its distilling process. Avni Konuk uses the word *şarap* to translate the word *mey* and in the explanation part, he says "*mey ve şarap*" (*mey* and wine) (p. 433) and uses two synonmous words together.

For the word *mey*, the following examples from Divan literature can be given:

Âbgîne içinde mey gibidir

Leb-i la'lin hayâl-i dilde müdâm

<div align="right">Baki (Onay, 2007, p. 7)</div>

To Baki, the lips of his beloved that are full red in color are like red wine in a glass decanter and he says that he dreams of his beloved's lips.

Sûz-i aşkından dimâğım şol kadar âşufte kim

Mey değil âsûde kılmaz dâru-yı hûşber bile

<div align="right">Baki (Onay, 2007, p.108)</div>

In this couplet, Baki says that because of fire of love in his heart, his mind is confused and nothing, even wine can not be remedy for his pain.

Yâr elinden aşk meyin biz içmişiz

Mest olup can ü cihandan geçmişiz

<div align="right">Kenan Rifâî (XX. century) (Rifâi, 1974, p. 81)</div>

Kenan Rifâî who is also a commentator of *Mesnevî,* says that he is drunken because of wine of love that he drank from the hand of the beloved, So as the result of this drunkenness he is interested in nothing but love.

In the Turkish sufistic tradition, hence in divan literature, *mey* does not always refer to wine in the narrow sense of the word. *Mey* is very often used as a poetic metaphor to refer to divine enthusiasm as well. Also *meyhane* (wine shop or place where people may have wine) is another related metaphor used to point out the place where such divine enthusiasm is experienced or where people may share their private feelings and sympathize with each other. The couplet below has been written using this metaphor:

Meyhânede ister yıkılıp olmayı vîrân

Bî-çâre <u>harâbat</u>ta âbâd olayım der

<div align="right">Rûhî-i Bagdâdî (Onay, 2007, p.180)</div>

In this couplet, Rûhî-i Bagdâdî talks about a helpless person who wants die in *meyhane* and to flourish in *harâbat* (big wine shop).

Süleyman Nahîfî has translated the tenth couplet in verse as follows:

Âteş-i aşk iledir te'sir ney

Cûşiş-i aşk iledir teşviş-i mey   (Güleç, 2008, p. 71)

<div align="center">The Eleventh Couplet</div>

Ney, harîf-i herki ez yârî bürîd

Perdehâyeş perdehây-ı mâ dirîd   (Bursevî, 2007, p. 73)

In this couplet Mevlana says that *ney* is the friend of those who are separated from their beloved, because it can understand their feelings better than everyone else. Also the tunes played on the *ney* have torn the veil before the truth.

<div align="center">Perde</div>

The word *perde* is primarily and technically a musical term in Turkish. The major pitches on the fundamental scale in Turkish music are called *perde*. In Western

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classical music the notes are named A, B, C and etc. In Turkish classical music the notes have names such as *yegâh, dügâh, segâh, çargâh* and so on. The seven holes on the body of the *ney* produces the notes whose names are y*egâh, aşiran, ırâk, rast, dügâh, segâh* and ç*argâh*. These notes stand for seven levels in the spiritual development of mankind. The word *perde* in this couplet represents these levels. The word *perde* also means "veil". As these levels are reached, the veils are torn and man becomes more mature. The sound of the *ney* helps the listeners move on to the next level, because its sound provokes and expand their levels of perception. In the end all the veils before the reality disappear and the listeners face truth.

The meanings and explanation the term *perde* are as follows:

Perde (Persian): 1. kapı ve pencere asılan örtü [cover, curtain] 2. (musıki) nota [note] 3. tiyatro eserinin bölümleri [act of a play] 4. ekran [movie screen] 5. gökyüzü [sky] 6. hakikatin görünmesini engelleyen şey [veil before the reality].

Şem'i Efendi in his commentary says "*neyin perdelerinden murad…*" (the *perde*s of *ney* means that…" and uses the term *perde* (p. 182) and then reveals the spiritual meaning of the term. Also in Ankaravî's commentary, a similar approach is seen. (p. 322). Şifâ'î Derviş Efendi explains the meaning of the word *perde* also as a musical term and includes the names of some notes such as *dügâh, bûselik*. (p. 376). Bursevî, Abidin Paşa and Avni Konuk use the term *perde* and give the figurative meaning of the term (pp. 433, 444, 456).

For the term *perde,* the following examples can be given from Divan literature:

Nice nat'-ı emelde <u>mât</u>-ı hayret olmasın âşık

Ruhundan perde-i zülfün o şâh-ı işvekâr açmaz

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Sünbülzâde Vehbî uses some expressions relating to chess, a game. Even if the lover *mât*s (dies) due to the beauty of his beloved, this beautiful lady keeps on feigning reluctance and does not open her face that is covered by her hair.

Bir al perde çekdi remed tâk-ı çeşmime

Dîdem zifâfa girdi arûs-ı hayâl ile

Seyyid Vehbî (XVIII. century) (Onay, 2007, p. 323)

Seyyid Vehbî says that he has an eyeache because of the sorrow in his heart and this ache is like a curtain between him and his beloved. He cannot see but only dreams of his beloved.

Bu cihânda eğer bir katre nûş etseydi Cebrâil

Verâ-yı perdede mahfî kalırdı hürmet-i bade

Yenişehirli Avni Bey (XIX. century) (Onay, 2007, p. 330)

Avni Bey says that if the Archangel Gabriel had drunk a drop of wine, the prohibition for drinking wine in Islam would not have come down to earth and would have stayed in the sky, so it would not have been prohibited.

Süleyman Nahîfî has translated the eleventh couplet in verse as follows:

Yârdan mehcûra hem-derd oldu ney

Çâk-sâz-ı perde-i merd oldu ney   (Güleç, 2008, p. 71)

The Twelfth Couplet

Hem çû ney zehrî vü tiryakî ki dîd

Hem çû ney demsaz ü müştâkî ki dîd   (Bursevi, 2007, p. 77)

In this couplet Mevlana keeps on representing the features of *ney*. *Ney* is both poison and antidote. It is a poison for those who are keen on their physical desires and who are interested only in worldly matters. However, it is an antidote for those who exhalt the pain resulting from love. Consequently, as is told in the sixth couplet, everyone listens to and understands *ney* according to his/her level of perception. Those who take pleasure come closer and others keep themselves away from *ney*.

<u>Zehr and Tiryak</u>

In this couplet Mevlana uses two words that have opposite meanings: *zehr* (poison) and *tiryak* (antidote). It is interesting that the word *zehr* is Persian and *tiryak* Arabic. Persian also has the word *panzahr* (antidote), but Mevlana prefers to use the Arabic word.

The two words that have opposite meanings are used to describe the sound of the *ney*. This means that it does not have the same effect on everybody. In the chemical sense, it is known that antidote is made from poison. What is significant here is that a substance can be a poison for some people but an antidote for others.

The explanations of the terms *zehr* and *tiryak* are as follows:

Zehr (Persian): zehir [poison], *Zehir zemberek:* çok kötü, aşağılayıcı (söz)

[very bad and insulting (words)], *Zehir zakkum:* çok zehirli, lezzetsiz [very poisonous, tasteless].

Tiryak (Arabic): 1. panzehir [antidote] 2. afyon [opium], *Tiryâkî*: bağımlı [eddicted].

Except Abidin Paşa, all commentators use the terms *zehr* and *tiryak*. Abidin Paşa uses the word *panzehir* (antidote) in the translation part of his commentary and *tiryak* in the explanation part (p. 445).

For the terms *zehr* and *tiryak*, the following samples can be given from Divan literature:

Ben vedâ ederken oldu zehr-ı katilden beter

Bûse vermekte dehân-ı şekker-efşânın senin

<div align="right">Ahmed Paşa (Pala, 2008, p. 262)</div>

Ahmed Paşa says that the mouth of the beloved is full of sweets, but these sweets turn into the most lethal poison because she does not kiss her lover while leaving.

Zehre çalınmış meğer tiryâk-ı ekberdir Hasan

Zehri tiryâk eylemiş kand-i mükerrerdir Hüseyn

<div align="right">Aşkî (XVI. century) (Pala, 2008, p. 195)</div>

Aşkî uses the terms *zehr* and *tiryak* twice in the same couplet and says that the grandson of Prophet Mohammed, Hasan, was poisoned by those who killed his brother, Huseyn. The poet refers to Hasan "tiryâk-ı ekber" (the most effective

antidote).

Zehri tiryâk eyleyip tiryâki zehr eylerdi halk

Olmasa tağyîr-i mâhiyyât-ı eşyâ mümteni

Yenişehirli Avni Bey (Onay, 2007, p. 391)

Avni Bey uses the two terms in the same line and says that if it was possible to change the compositon of the substance, the people would turn poison into antidote and antidote into poison.

Süleyman Nahîfî has translated the twelveth couplet in verse as follows:

Ney gibi bir zehr ü tiryâk olamaz

Ney gibi dem-sâz ü müştâk olamaz   (Güleç, 2008, p. 71)

The Thirteenth Couplet

Ney hadîs-i râh-ı pürhûn mî küned

Kıssahây-ı ışk-ı mecnûn mî küned   (Bursevi, 2007, p. 81)

In this couplet, Mevlana goes on telling the contents of the complaints of *ney*. *Ney* tells people about the way of love that is full of blood and tells the love story of Leila and Mejnun. Mevlana here gives a kind of hint about the stories of *ney* in the following parts of *Mesnevî* that these stories are like that of Leila and Majnun.

Işk

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The Arabic term *ışk* (love) is used in Turkish as *aşk*. *Aşk* is the most commonly used term in Turkish literature. The term *aşk* imposes a hierarchical order in sufi theosophy. With its simplest meaning it is used to describe emotional feelings between a man and a woman. It can be applied to any kind of love or affection, or devotion, such as to closeness or devotion of someone to his/her country, to a branch of art or science. However, in the highest level of this hierarchy there lies the love for God, which is the most mature kind of love. The love on this level contains all other kinds of love. No matter whatever or whoever someone loves, everything is created by God and everything is a part of God, so every kind of love takes the lover eventually to God. The lover reaches this highest level by seeing God in everything he/she looks at.

Many terms in the eighteen couplets can be chanelled into *aşk*. When the lover meets his/her beloved, the term *vasl* is recalled, but if they are separated, we recall *firak*. The emotion of love evoked in the heart of the lover and the heart is in the *sine*. Love can be *zehr* (poison) for someone or *tiryak* (antidote) for others. Love is a *dert* (pain and sorrow) that has no remedy. Love is full of *sır*s (secrets); everyone is aware of these secrets but noone can thoroughly and properly explain them.

Love of fire is the most caustic fire. It makes the heart of the lover more mature and trains him/her. So while interpreting a poem or a text in which the term love is used, there can be several connotations, many allusions can be given, hence several different comments can be made.

The meaning and the explanation of the term *ışk* and of the related words are as follows:

Işk (Arabic): aşk, sevgi [love], *İlâhî aşk*: mânevî aşk [spiritual love], *Vatan*

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aşkı: vatana duyulan sevgi [love for homeland], *Âşık*: seven [lover] *Mâşuk*: sevilen [beloved], *Aşk-ı memnû*: yasak aşk [forbidden love].

The term *aşk* is used by all of the six commentators without including any explanation. Only Abidin Paşa makes an additional reference to Leila and Mejnun by saying "*Mecnûn'un hikâyeleri*" (stories of Mejnun) (p. 445) and explains the metaphorical meaning of Mejnun's love for Leila.

For the term *aşk,* the following examples can be given from Divan literature:

Âşık ki sûz-ı aşk ile giryân olur gezer

Abdâldır ki âlemi hayran olur gezer

<div align="center">Baki (Onay, 2007, p. 4)</div>

Baki says that fire of love burns down the lover, but the one who dedicates him/herself to God will take pleasure from everything he/she looks at.

Dil verme gam-ı aşka ki aşk âfet-i cândır

Aşk âfet-i cân olduğu meşhûr-ı cihândır

<div align="center">Fuzûlî (Onay, 2007, p.15)</div>

Fuzûlî says that falling in love is the biggest trouble, so noone should fall in love. However, since everybody unfortunately falls in love in one way or another, everybody is aware of this trouble.

Tekye-i gülzârda bir cür'andândır gonca kim

Bülbül-i şûrideye teklif eder esrâr-ı aşk

<div align="center">166</div>

The rose and nigthingale is a famous twosome in literature. Hayâlî uses this metephor and says that the rosebud resembles to a wine glass. Through the wine glass, the rose always keeps the nightingale around itself and makes some unreal promises.

<u>Pürhûn</u>

The word *pürhûn* means "kan dolu" (*full of blood*) in Turkish. *Pür-* is a Persian prefix that means "full, too much". The word *hûn* means "blood". Here what will be dealt with is the prefix *pür-*, not the word *pürhûn*.

Some of the words that are made up using the prefix *pür* and their meanings are as follows:

Pür- (Persian): 1. dolu [full of] 2. çok fazla [too much] *Pürdikkat*: çok dikkatli [very carefully], *Püredeb*: çok terbiyeli [very respectful], *Pürneşe:* çok neşeli [very happy], *Pürnûr*: nur dolu [full of light], *Pürtelaş*: çok telaşlı [very restless], *Pürcefâ*: çok çileli, çok acı veren [very painful].

Şem'î Efendi says "*hûnla pür olmuş*" (filled with blood) (p. 142). Ankaravî says "*pür-hûn olan tarîk-i aşkın ...*" (the path of love that is full of blood) (p. 184) Şifâ'î Derviş Efendi, saying "*ney kanla dolu yol hikâyet eder*" (*ney* tells stories about the path that is full of blood) and "*ol yol ki pür-hûndur*" (it is a path that is full of blood) (p. 322), uses both the prefix *pür-* and the word *dolu* (full) in his commentary. In Bursevî's, the prefix *pür-* is used as is seen in the expression "*râh-ı pür-hûndan murad ...*" (path that is full of blood means …) (p. 378) Abidin Paşa in the translation

part of his commentary says "*ney kanlı yolun vasfını söyler*" (it talks about the features of the path that is full of blood), but the explanation part he says, as Bursevî does, "*râh-ı pür-hûndan murad ...*" (path that is full of blood means …) (p. 445). In the explanation part of his commentary Avni Konuk says "*ney kan dolu olan yolu söylüyor*" (*ney* talks about the path that is full of blood) (p. 457).

This Persian prefix has been adopted in Turkish and used in Turkish literature as is seen in the following examples:

Hasret-i la'l-i lebin bağrımı pür-hûn etti

Dağ yakmağa komuş göğsüne ahker hâtem

Baki (Onay, 2007, p.105)

In this couplet Baki says that he yearns for the wine-colored lips of his beloved, he has made his chest bleed and complains about the lock in the chest of his beloved which is made of fire.

Etsem dedim cemâline ey pür-cefâ nazar

Yâr açtı sînesin dedi âşık safâ nazar

Şeyh Galib (Onay, 2007, p. 337)

Şeyh Galib complains that her beloved's behaviours are full of harshness. However, he was shocked because all of a sudden his beloved let him look at her chest and see her bosom when he was expecting to see only her face.

Her yer karanlık, pür-nûr o mevki

Mağrip mi yoksa makber mi yâ Rab

Abdülhak Hâmid

This couplet is a part of the lyrics that is performed as a *gazel* (a form of vocal improvisation in Turkish music). Abdülhak Hâmid has written this poem for his late wife who died at a very young age. The poet says that the grave of his wife is full of light and looks like the chamber of bride.

Süleyman Nahîfî has translated the thirteenth couplet in verse as follows:

Ney virir bir râh-ı pür-hûndan haber

Aşk-ı Mecnûn kıssasın takrîr ider   (Güleç, 2008, p.71)

The Fourteenth Couplet

Mahrem-i in hûş cüz bîhûş nist

Mer zebanrâ müşterî cüz gûş nîst   (Bursevî, 2007, p. 85)

Mevlana reveals who listens to what the *ney* tells.Those who are under the control of profane desires cannot understand what the *ney* tells, Mevlana means to say. Those who are eager to understand what the *ney* tells should care about spiritual matters. The only customer for the tongue is the ear. Thus, *ney* knows who to address, and those the ney cannot appeal to will remain alien to it.

<u>Mahrem</u>

The term *mahrem* is Persian and comes from the same root as *mahrem* which is used to describe the acts that are forbidden to do in Islam. In everyday Turkish, the word *mahrem* is used to describe the strangers or to describe the things that should be kept hidden therefrom. In the Ottoman imperial court, there was an apartment called *harem* where only the members of sultan's family could get in. In sufism, the term *mahrem* is used to describe those who know the secrets pertaining to God. The term *mahrem* is also used to describe very close friends and those close friends who know the most secret things about their friends. Furthermore, in Islamic culture two most important cities, Makka and Madina are named *Harem-i Şerif*, because the non-Muslims are not allowed to get in these cities.

The term *mahrem* connotates the term *esrâr* in the sixth couplet and the term *sırr* in the seventh couplet. So they help unity of meaning in the first eighteen couplets.

The meanings of the term *mahrem* and of the related words are as follows:

Mahrem (Arabic): 1. haram, İslâmî kurallarca yasak olan [confidential, intimate] 2. herkesin bilmemesi gereken, sır [secret] 3. yakın dost [close friend], *Nâmahrem*: nikah düşen kişi [canonically a stranger], *Mahremiyet*: gizlilik [secrecy], *Haramî:* hırsız [robber], *Haramzâde*: yasaklanan şeyi yapan, kötü kişi [villain].

In all the commentaries studied in this thesis, the commentators use the term *mahrem* and do not need to define and explain it.

For the term *mahrem* and for the related word, the following examples can be given from Divan literature.

Âyet-i hüsnünle sen vaslın harâm ettin bana

Ben harâmî çeşmine kanım helâl etmek neden

<div align="right">Ahmed Paşa (Pala, 2008, p.192)</div>

In Divan literature it is *haram* (forbidden) for a beloved to show her beauty. Taking this act as a starting point, Ahmet Paşa complains that it is not possible for him to see his beloved because she is very beautiful, and he asks himself why he keeps on crying to see her.

Seyr-i cemâle mahrem edip ey <u>peri</u> beni

Bir âdemiyet eyle, ne var, göreyim seni

<div align="right">Neylî (XVIII. century) (Onay, 2007, p.14)</div>

Neylî in his couplet calls his beloved *peri* (fairy) and reproaches her. He also wants his beloved to open her face and let him see her beauty.

Meyi ayakta gördüm, elde tutup yüz verdim

Ne haramzâde imiş başıma çıktı şimdi

The poet of this couplet is not known. He makes a personification and talks about wine as if it is a human being. He says *meyi ayakta gördüm* (I have seen wine standing) meaning that the wine is in goblet. This means that the wine is ready to be drunk. When it is drunk, it makes the drinkers lose their minds. So eventually the poet understands why it is forbidden to drink wine.

<u>Müşterî</u>

The term *müşteri* is Arabic and comes from the root *şira* which means "to purchase or buy" in Arabic.

The term *müşteri* is not used only to describe the ones who purchase something, also those who demand to learn the secrets which are not known by everybody. Thus, the term *müşteri* means "one who demands". The more their demand is serious and sincere in learning these secrets, the more they learn.

Also, the word *müşteri* was used to name a group of stars in the Solar System in Mediaeval times. In this group, there are seven stars and they are known as "Pleiades" in Greek mythology and as "Seven Sisters" in the western world. The number of the stars reminds us the number of holes on the body of the *ney*.

The literal meaning of the term *müşteri* is as follows:

Müşterî (Arabic): 1. müşteri, satın alan [buyer, purchaser] 2. alışveriş eden [client] 3. istekli, ilgili [desirous (for), interested (in)].

Like the term *mahrem*, the term *müşteri* is used in all of the commentaries and none of the commentators need to translate or explain this term.

For the term *müşteri* the following examples can be given from Divan literature:

Hâlin neyse müşterî sen oldun o hâle

Noksânı meğer adl-i ilâhîde mi sandın

Kenan Rifâî (Rifâî, 1974, p. 74)

In this couplet Kenan Rifâî uses, among the meanings given above, the third

meaning of the term *müşteri*. To him, the things that one has experienced are the motives for his/her actions. Through cause and effect relationship we build up our lives. So if something bad happens, we should not be fatalist and should not blame the divine justice.

Süleyman Nahîfî has translated the fourteenth couplet in verse as follows:

Bî-dilândır mahrem-i esrâr-ı hûş

Yok zebâna müşterî illâ ki gûş   (Güleç, 2008, p. 71)

The Fifteenth Couplet

Der gam-î mâ rüzhâ bî-gâh şüd

Rûzhâ bâ sûzhâ hem-râh şüd   (Bursevî, 2007, p. 89)

Mevlana says that because of his sorrows he does not care about how fast the days pass and that these days are full of fire. Many commentators think that Mevlana was in sorrow because his best friend Şems-i Tebrizî (Shams Al-Din Tabrizi) has disappeared. As is known, Mevlana started to compose *Mesnevî* after Şems-i Tebrizî had left Konya.

In this couplet two prefixes will be dealt with.

Bî-

In this couplet, placed before the word *gâh* (time), the prefix *bî-* is used and changes its meaning into negative: *bî-gâh* (untimely). This prefix is also used in Turkish to

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make up some new words that have negative meanings. This prefix has the same function as the suffix *–sız* (without, -less) in Turkish.

The indicative meanings and grammatical functions of the prefix *bî-* and of some words in which it is used are as follows:

Bî- (Farsça): -sız, -siz [without, -less], *Bî-bedel*: benzersiz, eşsiz [like no other], *Bî-can*: cansız [lifeless], *Bî-çâre:* çâresiz; zavallı [without remedy, helpness; poor], *Bî-gâh:* zamansız [untimely], *Bî-gâne*: 1. ilgisiz [detached (from)] 2. yabancı [stranger], *Bî-haber*: habersiz, vurdumduymaz [unaware (of), ignorant (of)], *Bî-karar*: kararsız [inconstant], *Bî-vefâ:* vefâsız [faithless, insincere].

Şem'i Efendi uses an Arabic word *bî-vakt* (untimely) that has the same meaning as the word *bî-gâh* (p. 143). In Ankaravî's commentary, the word *bi-gâh* not used (p. 185-186). Şifâ'î Derviş Efendi uses the word *bî-gâh* (p. 323). Bursevî says "*bî-gâh, lûgatte vakitsiz demektir*" (in the dictionary *bî-gâh* means untimely) (p. 381). Abidin Paşa translates the word *bî-gâh* as "*vakitsiz*" (untimely) and explains the word using the word *serî* (quickly, very fast) (p. 446). Avni Konuk uses the word "*akşam*" (evening) (p. 457) to translate the word *bî-gâh* and says that within the context the word *bî-gâh* means evening.

For the use of prefix *bî-*, the following examples can be given:

Taşradan geldi çemen sahnına bî-gâne diyü

Devr-i gül sohbetine lâleyi iletmediler

<div align="right">Necâtî (XV. century) (Onay, 2007, p. 74)</div>

Necâtî compares the rose to tulip. He says that since tulip is a stranger that comes from somewhere from outside, they do not let it be in the same community as

the rose.

Perisin bî-bedelsin tarz u tavrın hep müsellemdir

Ne çâre bî-vefâsın ah insâniyyetin yoktur

Hâlet (XIX. century) (Onay, 2007, p. 313)

Hâlet says that his beloved is like a fairy (peri) and everyone appreciates her beauty. However, she is insincere and without mercy.

Ki bu sûrette merâkî görünür gerçi velî

Oldu âlemde o bî-çâre ne âkıl, ne deli

Refî-i Kâlâyî (XIX. century) (Onay, 2007, p. 271)

Kâlâyî says that the ones who look inwardly unhappy or anxious may be a saint. However, everyone thinks that he is a poor man.

Hem-

The other prefix is *hem-*. In the couplet it is before the word *rah* (path, way). The word *hem-râh* means the same path. Like the prefix *bî-,* also prefix *hem-* is used in Turkish to form new words. The explanations of the prefix *hem-* and of some words that are made up using this prefix are as follows:

Hem- (Persian): aynı [in common], *Hem-ân*: hemen, o anda [at the same time, right there and then], *Hem-cins*: aynı cins [of the same kind], *Hem-fikir*: aynı fikirde olan [of the same opinion], *Hem-hâl*: aynı hâlde olan [in the same condition], *Hem-*

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şehrî: hemşeri [fellow citizen], *Hemşîre*: aynı kandan olan, kız kardeş [sister], *Hem-zemîn*: aynı seviyede olan [on the same level].

Şem'î Efendi, Ankaravî and Şifâ'î Derviş Efendi use the word *hem-râh* in their commantaries (pp.143, 186, 322). Bursevî, in his commentary in which he deals with the couplets XV and XVI together, uses the expression "*hem-râh u musâhib*" (same way, same path) in which are two synonmous words (p. 182). Abidin Paşa and Avni Konuk use the word *yoldaş* (comrade) (pp. 446, 457) instead of the word *hem-râh*.

For the use of prefix *hem-*, the following examples can be given:

Nigâr la'line hemşîredir meger engûr

Ki mürde-dillere bir katresi verir bin can

<div align="right">Ahmed Paşa (Pala, 2008, p.139)</div>

The word *hemşire* in this couplet means sister or nurse in Turkish. Making use of these two meanings, Ahmed Paşa says that the red lips of his beloved are the sisters of grapes and they give life to dead people.

Halâs olmaz kişi hem-rengin âzâr-ı cefâsından

Ketâne sâir eşyâdan füzûn te'sir eder mehtab

<div align="right">Hâmî-i Âmidî (XVIII. century) (Onay, 2007, p. 238)</div>

Âmidî says that those who have similar personality have influence on each other. Since linen is in the same color as the moon, the moonlight impresses it more than other kinds of cloth.

Süleyman Nahîfî has translated the fifteenth couplet in verse as follows:

Derdimizden rûzlar bî-gâh olur

Rûzlar çok sûz ile hem-râh olur   (Güleç, 2008, p. 71)

The Sixteenth Couplet

Rûzhâ ger reft gû rev bâk nîst

Tû biman ey anki çün tü bâk nîst   (Bursevi, 2008, p.89)

In this couplet Mevlana expresses a self-criticism and gives advice to himself. He says that complaining makes no sense and the days in the past will not come back if he cries. He has to stand against the sorrow and keep his fortitude. Mevlana wants Şems-i Tebrizî to stay with him even if all others abandon him, because only Şems-i Tebrizî is his true friend.

<u>Rûzhâ</u>

The word *rûzhâ* means *günler* (days) in Turkish. It is a plural word and its singular form is *rûz.* This word has been analyzed in the fourth couplet, hence its definition and sample couplets from Divan literature will not be repeated here.

Şem'î Efendi uses the word *rûzlar* (days) (p. 143) and uses a Turkish suffix –*lar* (-s) to turn singular noun into plural. Other commentators, Ankaravî, Şifâ'î Derviş Efendi, Bursevî, Abidin Paşa and Avni Konuk, use the word *günler* (days) (pp. 186, 382, :446, 458) in their commentaries.

Süleyman Nahîfî has translated the sixteenth couplet in verse as follows:

Gam değildir günler eylerse güzer

Sen hemân Baki ol ey pâkize-ter (Güleç, 2008, p.71)

The Seventeenth Couplet

Herki cüz mâhî âbeş sîr şüd

Herki bîrûzist rûzeş dîr şüd (Bursevî, 2007, p.95)

In this couplet Mevlana takes the fish in the sea and says that all the living things can become satisfied by a little amount of water, but the fish in water are always thirsty. Why they are always thirsty is that the fish cannot realize how precious water is. For those who are like the fish, life is so boring, because they cannot realize the value of the things they have, so they can never be satisfied.

Mâhî

The word *mâhî* means *balık* (fish) in Turkish. In Turkish literature it is used as a symbol to describe those who do not realize the value of what they already have. What a person looks for is so close to him/her as the fish in the sea. "Fish and sea" is a very common metaphor in literature.

Mâhî (Persian): balık [fish].

The word *mâhî* is used the commentaries of Şem'i Efendi, Ankaravî, Şifâ'î Derviş Efendi and Bursevî (pp. 144,187,323, 383). Abidin Paşa in the translation part

of his commentary uses the word *balık* (fish) and also gives its figurative meaning in the explanation part (p. 447) Avni Konuk both in translation and explanation parts of his commentary, uses the word *balık* (p. 458).

For the word *mâhî*, the following examples can be given:

Cihân-ârâ cihân içredir ârâyı bilmezler
Ol mâhîler ki deryâ içredir deryâyı bilmezler

<div align="right">Hayâlî (Pala, 2008, p.92)</div>

In this couplet Hayâlî says that everything that is needed to make the world beauty is in the world itself, but human beings forget where to find those things and become unhappy, because they are keen on their material desires. These people are like the fish who do not know what the sea is even though they are in it.

Keşt-i Nûh'un n'ider bahr-i fenâya gark olan
Mâhî-i deryâ eder mi mevc-i Tûfân'dan hazer

<div align="right">Nev'î (Pala, 2008, p.460)</div>

Nev'î reminds us of the Deluge (Tûfân) and says that those who do not have anything to do with worldly things are indifferent to Noah's Ark. The fish in the sea will not be afraid of the storm on the surface of the sea. Thus, those people do not need physical solutions against the problems, because they are themselves live in annihilation do not afraid of dying.

Süleyman Nahîfî has translated the seventeenth couplet in verse as follows:

Mâhiyi bahr olamaz sîrab sâz

Rûz-i bi-rûzî olur gâyet dirâz   (Güleç, 2008, p.71)

The Eighteenth Couplet

Der neyâbed hâl-i puhte hîç hâm

Pes sühan kûtâh bâyed vesselâm   (Bursevî, 2007, p.101)

Mevlana in the last couplet says that those who are brutal and ignorant will not emphatize with the mature people. So it is pointless and meaningless to be wordy. The couplet is composed in conclusive style. Mevlana makes a kind of early conclusion for *Mesnevî*.

Hâl

In modern Turkish, the word *hâl* is used as the synonymous of the word *durum* (condition). Although it is an Arabic word, the word *hâl* is commonly used in Turkish and it is used to make up new words.

The meaning and the explanation of the word *hâl* and of the related words are as follows:

Hâl (Arabic): 1. şimdiki zaman [now] 2. durum [condition], *Her hâl ü kâr*: her durum ve şartta [in every condition], *Hâlden anlamak:* anlayışlı olmak [to sympathize], *Hâlbuki*: buna rağmen [however], *Hâle koymak*: düzene sokmak [to put in order] *Hâlini sormak*: bir kişinin durumunu sormak [to inquire after someone's health], *Hâl-i hazır*: şimdiki zaman [the present time], *Hâl-i vakti yerinde*: zengin

[rich], *Hâlsiz kalmak*: yorulmak [to be exhausted].

Since it is commonly used in Turkish, it is not very difficult to predict that in all of the commantries, the word *hâl* is used and no additional explanation is made.

From Divan literature the following examples can be given for the word *hâl*:

Hâlini göreli cânım azm-i <u>Hindistân</u> eder

Gönlümü acebleme ger kasd-ı Erzincân eder

                Kadı Burhâneddin (XIV. century) (Pala, 2007, p. 210)

In Divan literature the word *Hindistan* (India) is used to refer to people with dark skin. Kadı Burhaneddin says that since he saw the condition and the color of the face of his beloved, he always recalls India. He adds that his beloved should not doubt about him. If she does, he will be offended and will go far away from her.

Sen ne câmın mestisin âyâ kimin hayrânısın

Kendin aldırdın gönül noldun ne hâl olmuş sana

                        Nedîm (Pala, 2008, p.184)

Nedîm thinks that his beloved does not care about him because of someone else in her life and wants to know who he is. Nedîm asks her what causes her lover's indifference.

Uyutmamış gibi ol âfeti bu şeb âşık

Delîl-i hâl yeter çeşm-i mesti hâb-zede

                      Sâbit (Onay, 2007, p. 399)

Sâbit says that the lover did not let a very beautiful woman sleep all night long. This is not at all difficult to understand this when you look at the face of this woman.

<u>Hâm</u>

The word *hâm* is used as the opposite of *işlenmiş* (processed), *pişmiş* (cooked) and *olgun* (mature). This Persian word is used both with literal and figurative meanings.

The word *hâm* is often used in Islamic sufism. It symbolises those who need to be edified and be mature. It is the first level of the process of improvement. As this process goes forward the immature person becomes mature and experienced.

The meaning and the explanation of the word *hâm* is as follows:

Hâm (Persian): 1. pişmemiş, ham, olmamış, çiğ [uncooked, immature, green] 2. işlenmemiş [raw, unrefined] 3. boş, nâfile [vain, useless].

The word *hâm* is also used in Turkish in some expressions such as *ham madde* (raw material), *ham meyva* (unripe fruit), *ham petrol* (crude oil). All the commentators, except Avni Konuk, use the word *hâm*. Avni Konuk prefers to use the word *çiğ* (uncooked) (p. 459).

Süleyman Nahîfî has translated the eighteenth couplet in verse as follows:

Puhte hâlin hiç fehm itsin mi hâm

İhtisâr üzre gerek söz vesselâm   (Güleç, 2008, p. 71)

When forty terms and words are considered, it is seen that twenty seven of

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them are Persian and thirteen are Arabic. This fact shows the linguistic exchange and

relationship between Persian, Arabic and Turkish. The main cause of this relationship

is the Islamic culture that functions as the historical and social basis between these

three languages.

The Terms and Words in the First Eighteen Couplets

In this part, all the terms and words explained above are shown in a table. The aim in

arranging the terms and words in a table is to show their spelling in the source

languages (Persian and Arabic) and target language (Turkish) together. On the left

side of the table are the terms and words in the source languages and on the right side

are those in the target language. The Arabic words are marked with a star (*).

Ney	Ney
Şikâyet (*)	Şikâyet
Hikâyet (*)	Hikâye
Cüda	Ayrı
Neyistan	Neyistan
Merd	Mert
Zen	Kadın
Sîne	Sine
Firâk (*)	Ayrılık
Derd	Dert
Asl (*)	Asıl
Rûzgâr	Rüzgâr
Vasl (*)	Vuslat
Cem'iyyet (*)	Cemiyet
Nâlân	Nâlân
Cüft	Çift
Derûn	Derin
Esrâr (*)	Sır
Sırr (*)	Sır
Lîk	Lâkin
Ten	Ten
Cân	Can
Destûr	Destur
Âteş	Ateş

Bang	Ses
Cûşiş	Coşma, coşku
Mey	Şarap
Perde	Perde
Zehr	Zehir
Tiryâk (*)	Panzehir
Pür-	Pür, dolu
Işk (*)	Aşk
Mahrem	Mahrem, haram
Müşteri (*)	Müşteri
Bî-	-siz, -sız
Hem-	Aynı
Rüzhâ	Günler
Mâhî	Balık
Hâl (*)	Hâl
Hâm	Ham

It is more apparent in this table that most of the words are used in Turkish without any change in their spelling (*hikâye, şikâyet, rüzgâr, cân, derd, ateş, müşteri,* etc.) or with some minor changes (*aşk, aslı, cemiyet, derin,* etc.).

When the ninety couplets that are given as examples for the use of these terms and words, and thirty two poets of these couplets are considered, it is noticed that most of these poets who lived in the seventeenth and eighteenth centuries. This fact reveals the impact of the commentaries of *Mesnevî* first of which was produced in the sixteenth century on the internalization thereof in Turkish literature and culture.

Visualizing the Terms in the First Eighteen Couplets

Putting *Ney* and *Cân* at the Center
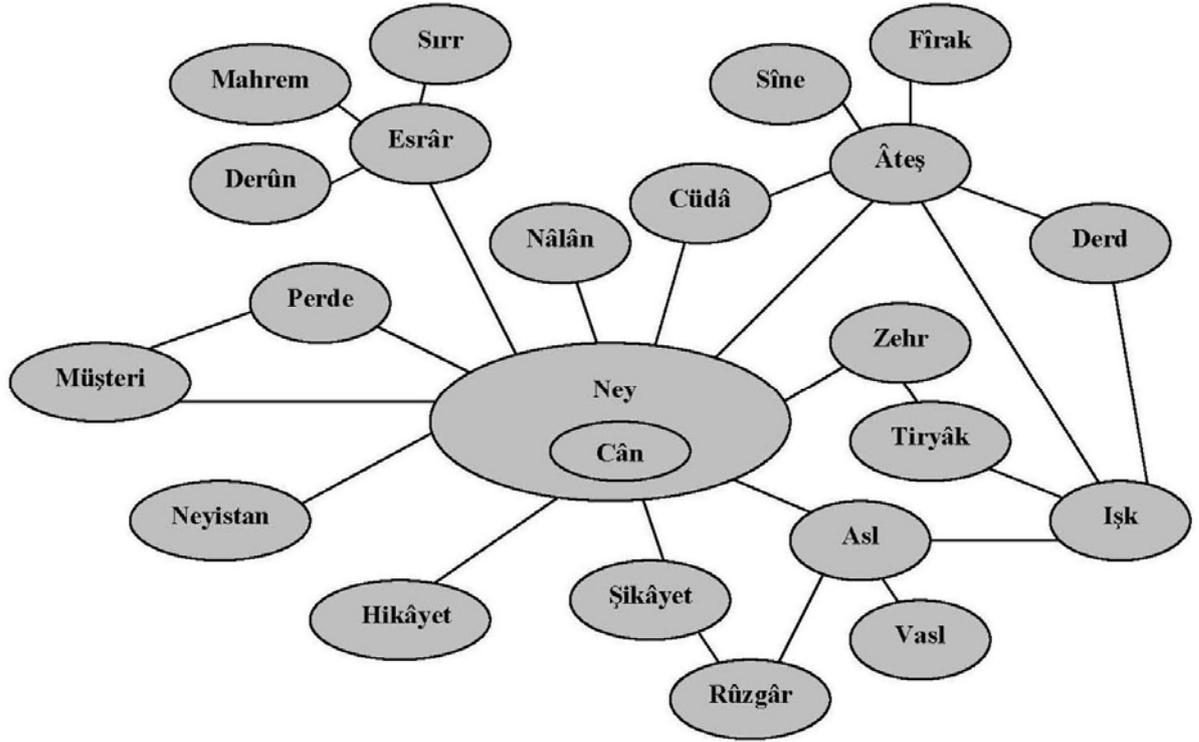
CHAPTER IX

CONCLUSION

The point of departure in this thesis the idea that commentaries, the *şerh* books, may be read and studied as a kind of translation. The starting point in drawing up commentaries, the texts that have been commentated and their properties, and the texts in the *mesnevi* form as one of these commentated text forms and also Celaleddin Rumi's *Mesnevî,* which is the *par excellence* of the *mesnevi* form, constitute the predominant aspects of this study. The study focuses on the first eighteen couplets of *Mesnevî* which consists of approximately twenty five thousand couplets. *Mesnevî,* the source language of which is Persian, is examined through the commentaries thereon. Six of the more than thirty *Mesnevî* commentaries have been selected and the way the terms of the first eighteen couplets are used therein are investigated through samples couplets as used in Divan literature. Thus, the way the term and words of the first eighteen couplets are used in Turkish, that is the target language, through the commentaries is demonstrated with examples from classical Ottoman poetry. As a result, their role that the commentaries have in the reception and internalization of *Mesnevî* in the Turkish culture and language is intended to described.

The idea that the commentary is a kind of translation or at least a genre very close to translation is based on the fact that in the past periods in which the commentaries were being frequently produced, the activity of drawing up commentaries functioned as a type of translational activity in the process of adopting

in Turkish the literary works written in the source languages such as Arabic and Persian. The genre which is based on *tefsir* which is an Islamic discipline, has been applied to many texts most of which are religious and/or sufistic ones. Consequently, a commentary tradition has been established, and by being commentated, a number of texts have not only been translated but also been made accessible to various target audiences. In times in which commentaries were frequently written, activity of producing commentaries has functioned as a translational activity, and has transferred works written in several different source languages into various target languages. In accordance with the subject of the literary or sufistic work to be interpreted, commentating requires an accumulation of knowledge and background of various subjects. Considering this aspect of the activity, it can be stated that it is indeed a deeper kind of translational activity.

The method followed in commentaries, in which the source text to be interpreted is not regarded solely as a text, requires that when the work at hand is being translated into the target language, in addition to the background and the accumulation of knowledge of the author of the work, the social and cultural circumstances prevalent at the time the author has lived in are also taken into consideration. The commentator further takes into account the immediate needs of the potential target audience. Hence, the explanations are not restricted to the superficial meanings, for example, of the stories found in texts of *mesnevi* form and of the metaphors found in those parables, and, instead, their deeper senses are explained in detail. Due to such convenience resulting from method followed in commentators, the commentators, being independent of the language of the source text, have been able to interpret in every possible way in order to communicate the subject of the text and its intended message to the target language. Thus, for a long

time, the method of commentary has functioned as translation.

The reason for focusing on the *mesnevi* form among the types of texts that are commentated is the fact that texts in this form, being composed in verse, require explanation, and that in those texts a narrative style of expression is used. The inner meanings and the intended messages of the parables that are told in the poems which include intensely-woven expressions are interpreted by the commentators. *Mesnevî,* being produced by Mevlana who is a master of the narrative style of expression and also the metaphorical and allegorical language, provides a rich source of commentaries and the opportunity to analyze the subject of commentaries in detail. That is because, when writing *Mesnevî,* Mevlana has made use of many other works and has referred to many disciplines, and also, while the commentators were commentating *Mesnevî,* they made use not only of the works Mevlana has earlier made use of but also of other canonized works of their time.

Mesnevî is a literary work which has been so prestigious and appreciated that it has been regarded as "the Persian Qur'an". Even though its source language is Persian, *Mesnevî* has drawn the attention of the various circles and the public who did not speak Persian, and has been widely read firstly in Anatolia and then in the other geographies under Turkish rule in the Ottoman era. This attention is the result of its value both as a eminent literary work and as a work that was written to give instruction to the target audience. This two-side value of *Mesnevî* is what makes it not only a work that has didactic functions, but also a work that has a magnificent influence on the literary works written later in Turkish. This influence is apparent through the vocabulary in the works of the Divan literature.

The grounds for this interest and attention to exist cannot be attributed to its spiritual significance. The role of the commentaries written by the commentators

who have all, with only few exceptions, been raised in the Mevlevî order cannot be ignored.

When works on *Mesnevî* are studied through the commentary books, it is seen clearly that the commentaries include both the Turkish translations and explanations of Mevlana's work. Regarding this work, which has been written on the basis of a great background and accumulation of knowledge, solely as a literary work and translating it as a poem would not result in a satisfactory understanding of its inner meanings.

With an understanding rooted in the Qur'an translations, it is believed that the translation of a poem into a target language will not equal the poem in the source language. Hence in the Turkish translations of the Qur'an the expression "*Türkçe meal*" [Turkish purport] is adopted. Although *Mesnevî,* which is written with the poetic meter *aruz,* is also translated as a poem, their number is very small in comparison with that of its translations in prose form and their literary value can not be compared to the literary value and power of *Mennevî.* Additionally, translating *Mesnevî* in prose form, and adding explanations in its translations, considering its perceptive purpose, is regarded as the most effective method of translating it.

Mesnevî has been the primary book of the Mevlevî order which has been formed, after Mevlana's death, by his son Sultan Veled. It has also drawn the attention of other sufistic orders since the Mevlevî order is a sufistic path that has merged and institutionalized Islamic sufism and literature, and that has a universal world view and principles.

Mesnevî has been commentated almost every fifty years. This time interval between the commentaries, in a sense, fits the principle of translating and explaining a literary work in accordance with the needs of a certain era and target audience. For

being a very powerful and influential literary work, in this time interval, *Mesnevî* could have been used to generate and to renovate the literal grounds.

Approaching *Mesnevî* commentaries regarding the target audience, there is a parallelism between the purpose of *Mesnevî* and the purpose of its commentaries. Next to being one of the literary masterpieces, Mevlana has written *Mesnevî* primarily to give instruction to the pupils around him, and also to edify the rest of the public, and to provide them with a moral training. Its commentaries have also been written for the same purpose, and they have been aimed at making sure that *Mesnevî* is better understood by various target audiences. For considering only didactic side of *Mesnevî*, in these commentaries, the literary value of the text were not given importance. When it is approached in the sense of training, it is noticed that the activity of producing *Mesnevî* commentaries fits in the skopos theory of translation studies. According to the skopos theory, it is not necessary for a target text to have the same purpose as the source text. It may well be the case that the purpose of producing a target text is different from that of the source text. However, putting the literary value of the source text aside, it can be claimed that there is a unity of purpose between *Mesnevî,* that is the source text, and its commentaries as the target texts.

However this aim, giving instruction, does not weaken the literary value of *Mesnevî*. Its literary merits are so emphatic that as can be seen in the sample couplets, the main terms existed in *Mesnevî*, in the first eighteen couplets in this thesis, are the central terms in Divan literature. Through both its source texts and its commentaries, *Mesnevî'*s influence on Turkish literature is so apparent that, the main terms and concepts, such as *aşk, cân, ten, firak, vuslat, derd, şikâyet, esrâr, sır, âteş,* used in Divan literature were used by Mevlana in his masterpieces and these terms

were worked on for centuries by the means of commentaries. From artistic point of view, for master poets such as Şeyh Galib, Fuzuli, Bakî, Nâbî it would not be enough to be influenced by a text of which only spiritual side is strong. The power and strength in the rhetoric of Mevlana made the poets of Divan literature accepted the mastery and dexterity of Mevlana as a literary figure.

Mesnevî has been named after the word '*mesnevi*' which signifies a genre in classical Persian literature. Although there are many literary works, both in Persian and Turkish literatures, composed by various poets in the *mesnevi* form, *Mesnevî* of Mevlana has become so widespread and well-known that it eventually turned out on its own terms to be canonized as a literary work. Adopting the *mesnevi* form as a literary genre in Turkish literature results from the efforts to meet the deficiency of written works in Turkish literature. In order to be able produce written works, a literary convention requires forms or genres eligible to written compositions. With this aim, together with *mesnevi* form, many other forms have also been borrowed into Turkish literature. Here, the polysystem theory which sheds light on the trailblazing role of translated literature comes to the foreground. The conditions classified in the polysystem theory to explain of the factors causing exchange between literatures also sheds light on the adoption of the *mesnevi* form in general and Mevlana's *Mesnevî* in particular in Turkish literature.

The foremost of those conditions is the inclination from a strong literature towards a weak one. Turkish literature has enriched its polysystem with the sources it has borrowed from classical Persian literature. As a natural outcome of this process, original works have started to be produced in the adopted forms. Since commentaries are also translations including interpretations, they are, in this sense, original literary works as well. Taking particularly the fact that *Mesnevî* commentaries have started to

be written in the fifteenth century, as it is seen in the examples of Divan poetry, almost all of these poems were written after the deficiency of written literature had begun to be met.

Mesnevî, which has reached various geographical regions, cultures and target audiences, has appealed to a great reading public ranging from the élite of the Seljukian and Ottoman palaces to the common public. The most convenient way for Mesnevî, which is meant for such a wide range of readership, to reach those audiences in accordance with its intended purpose has been the activity of producing commentaries. Although it is indeed a literary work of high quality in verse form, Mesnevî has been enounced primarily for giving instruction to a potential target audience and its commentaries are also drawn up with the same purpose. It is not the case that all of the commentaries approach Mesnevî as a whole. While some of them are commentaries of Mesnevî as whole, the others are the commentaries of the couplets on certain subjects. This property of the commentaries may be connected to the messages intended to be given to target audience.

In the commentaries they have written making use of their backgrounds and knowledge, the commentators have taken the needs of the target audiences into account and have commentated in line with the needs of a potential target audiences. Since the primary purpose of the commentaries, which have been written with the support firstly of the Qur'an and the Islamic disciplines, and also of astronomy, chemistry, history and music, was being well understood by the target audience, the cultural background of the target audience has been taken into consideration. Thus, Mesnevî has been understood and internalized by the target audience. In this process of internalization, the words and concepts used in Mesnevî have also been adopted in Turkish, and internalized insomuch that they have become words of everyday

language. As it is seen in the examples of Divan poetry, the poems in which those concepts and words are used belong to the time period after the fifteenth century in which the commentaries have started to be written.

Mesnevî which has been written in Persian, for the literary language of the era was Persian, and for Mevlana was not such an eminent master of Turkish dialects to be able to produce his works in Turkish, has firstly started to be read in Mevlevî lodges.

With the emergence of the *Mesnevî* commentaries in the fifteenth century, many Persian and Arabic words have been adopted in Turkish and have been conceptualized. Examples of these concepts that have been internalized in Turkish are demonstrated with couplets from Divan poetry. Taking the limitations of this study into account, the concepts and words of only the first eighteen couplets of *Mesnevî* are studied.

When the concepts and words of the first eighteen couplets are focused on, it is seen, as shown in Figure 7.20, that those concepts are concentrated on the term *ney* and the term *cân* inside. The reason for this is the fact that the concept of *ney* (reed flute) is used as a metaphor. It literally stands for the human being and *ney*'s *cân* (soul) is in the center of all that *ney* experiences when it is separated from reed bed where *ney* is with its soul and alive. Mevlana tells the stories in *Mesnevî* from the *ney*'s mouth. The stories consist of what has happened to the *ney*. Here, the *ney* is allegorically personified, thus it talks and tells its story as such. This personification is another sample for the literary value of *Mesnevî*.

Another interesting property of the concepts and words of the first eighteen couplets is the associations between those concepts and words. Those concepts and words are associated with each other both as equivalents and as oppositions. This

shows that the first eighteen couplets are composed within a unity of meaning, and that they also need to be read as such. These first eighteen couplets, which are regarded by many commentators as a literary on its own, are accepted as a poetic summary of *Mesnevî* that consists of almost more than twenty five thousand couplets.

Before analyzing Mevlana's masterpiece and its commentaries, as the basis for the study and importation of a Persian literary form and Persian words into Turkish, information on the *mesnevi* form as a literary genre has to be presented. The most commentated works have been those written in the *mesnevi* form, and among the works written in the *mesnevi* form, the most commentated one has been Mevlana's *Mesnevî*. Having provided this essential connection for the background of the subject at hand, information on the properties of the *Mesnevî* commentaries is required. The contents of the commentaries, the methods used in the commentaries, the complete commentaries of *Mesnevî* as a whole and its partial commentaries, the personal properties of the commentators of these commentaries and their connections to Mevlana and the Mevlevî order, their purposes of writing the commentaries, information on the various eras in which the commentaries are written, the intended target audiences of the commentaries are all points that have to be stated in the explanation of the functions of the commentaries. The statement of these crucial points have demonstrated that in the periods in which they have been written, the commentaries have functioned as translations and had an important role in the adoption of works whose source languages are Arabic and Persian in Turkish.

Translation methods that have a history of three thousand years are basically categorized as *ad verbum* and *ad sensum*. In this thesis which focuses on the activity of drawing up commentaries as an *ad sensum* translational practice, in addition to the

effects of the commentaries of Mevlana's *Mesnevî* on the adoption of this work in Turkish literature, the internalization of the words and concepts of this work in Turkish literature and culture is demonstrated with examples from Divan poetry.

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