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Human and The Devil
(Self-Journey in Context of Monomite Theory)

Goethe'den Nigari'ye Benlik Algısı Yahut İnsan
ile Şeytanın Mücadelesi
(Monomit Teorisi Bağlamında Benlik Yolculuğu)

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Self-Perception from Goethe to Nigari or Fight of Human and the Devil
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*Goethe'den Nigari'ye Benlik Algısı Yahut İnsan ile Şeytanın Mücadelesi
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Abstract: Nigar-name, a work written in an Islamic framework at the same time as Faust, is similar in terms of describing the inner journey of man and his struggle against various obstacles. It is noteworthy that both works describe the evolutionary journey of man. This similarity in the narrative plane of these two works, which were written without knowing each other in the same period, reveals that human beings basically try to cope with the same problem, regardless of belief or society. This fundamental problem is, according to Jung, a product of the collective unconscious. The ways of dealing with these problems, which are the common product of humanity, formed the basis of the archetype concept. Various psychological defense mechanisms created by people against all kinds of events they encounter are explained with archetypes. In this study, the similarity of the two different works of Goethe and Nigari in the same period is examined and the role of the concept of archetype in the emergence of similar creations in different cultures is emphasized by explaining the transformation journey of human through J. Campbell's Monomite Theory. This is a study that helps us understand the fundamental fallacy of the separation of Humanity in the context of Eastern and Western culture. Two people in two different

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"COPE-Dergi Editörleri İçin Davranış Kuralları ve En İyi Uygulama İlkeleri" beyanları: Bu çalışma için herhangi bir çıkar çatışması bildirilmemiştir. Bu çalışma için etik kurul onayı gerekmemektedir. Sorumlu Yazar: Metin HAKVERDİOĞLU

geographies, who did not know each other in the same years - a good Christian and a good Muslim; one German and one Turk - arrive at the same humane conclusion: Man's fundamental fight is with the Devil.

Keywords: Goethe, Faust, Nigari, Nigar-name, monomit, archetype, Jung, Campbell, comparative Literature, East West culture similarity, romanticism.

Öz: Faust ile aynı dönemde İslami çerçevede yazılmış bir eser olan Nigarname, insanın içsel yolculuğu ve çeşitli engellerle mücadelesini anlatması bakımından benzerlik göstermektedir. Her iki eserde de insanın tekâmül yolculuğunun benzer yöntemle anlatılması dikkate şayandır. Aynı dönemde birbirinden habersiz bir şekilde yazılan bu iki eserin anlatı düzlemindeki bu benzerliği, insanın inanç ya da içinde bulunduğu toplum fark etmesizin temelde aynı sorunla baş etmeye çalıştığını ortaya koymaktadır. Bu temel sorun ise Jung'a göre kolektif bilinçdışının bir ürünüdür. İnsanlığın ortak ürünü olan bu sorunlarla başa çıkma şekilleri arketip kavramının temelini oluşturmuştur. İnsanların karşılaştıkları her türlü olaya karşı oluşturdukları çeşitli psikolojik savunma mekanizmaları arketiplerle açıklanmıştır. Bu çalışmada, Goethe ve Nigarî'nin aynı dönemde (1800'lü yıllar) ortaya koydukları iki farklı eserin temelde nasıl bir benzerliğe sahip olduğu incelenmiştir ve insanın dönüşüm yolculuğu J. Campbell'in Monomit Kuramı üzerinden açıklanarak arketip kavramının farklı kültürlerde benzer yaratmaların meydana çıkışındaki rolü üzerinde durulmuştur. Bu, Doğu ve Batı kültürü bağlamında insanlığın ayrılmasının temel yanılığını anlamamıza yardımcı olan bir çalışmadır. Aynı yıllarda birbirini tanımayan iki farklı coğrafyada iki insan - iyi bir Hristiyan ve iyi bir Müslüman; bir Alman ve bir Türk - aynı insani sonuca varırlar: İnsanın temel savaşı Şeytan'lardır.

Anahtar Kelimeler: Goethe, Faust, Nigarî, Nigar-name, monomit, arketip, Jung, Campbell, mukayeseli edebiyat, Doğu Batı kültürünün benzerlikleri, romantizm.

Introduction

The aim of this study is to reveal the spiritual similarity between the famous German writer Goethe and the famous Turkish poet Nigarî with their two works, Faust and Nigarname. These issues, which are discussed one by one in studies on this subject, are revealed for the first time in our study by examining two magnificent works within the framework of monomyth theory.

Our article consists of two main parts: In the first part, the two works of the two writers we discussed were analyzed according to the monomyth theory and similarities were revealed. In the second part, an evaluation arising from this review is made.

The legend of Faust, which sprouted in medieval Europe, is thought to stem from the story of Simon the Magician mentioned in the Acts of the Bible. The legend of Faust results in man selling his soul to Satan. "The influence of Goethe, who worked on Faust until the end of his life and died shortly after completing it, on German literature is very important" (Menderesoğlu, 2005). Goethe, inspired by this legend, constructed the Faust Tragedy within the framework of various events that describe the journey of man in life, his connection with the outside world, and the effort to have more than what he has, unlike the events in the classical legend. In terms of these features, it is not only limited to the society in which the legend was created, but also has a universal feature.

Faust is a doctor specialized in all the sciences of his time. Faust, who also conducts studies on spirit and magic, was not satisfied despite his level of science and was not satisfied with any of his work. As Faust goes through these spiritual crises, a bet is made in heaven between God and Satan. In the narrative, Mephisto, who appears as Satan, stated that he would seduce Faust and lead him to the wrong, and God stated that whatever Satan does, human essence is good and, despite all kinds of wrongdoing and deceit, Faust (human) will eventually lead the right path. It is for this reason that God freed Satan to test Faust.

Mephisto makes promises to Faust, who is dragged into a spiritual impasse, that he can bring all the joys of life to fulfillment. As a result, a contract is made between Faust and Mephisto. According to the pact, Faust will die, agreeing to sell his soul to Satan, at any time even for the slightest moment to say "Stay a while, you are so beautiful".; Mephisto will win the bet with both Faust and God.

Mephisto, who takes Faust, whose life has been passed only among the books, in various realms of pleasure, makes every attempt to win the claim. He compares it with all kinds of worldly blessings. He makes Faust drink a love potion prepared by a wizard woman, and he brings out a young girl named Margeret and falls in love with him. This love awakens unstoppable desires for Faust. However, this love is not permanent either, and Mephisto continues to drag Faust around. Faust, who lost himself as a result of these aimless drifts, is shaken by the death of Gretchen (Margeret) and is left alone with his conscience and the first episode is ended.

In the second part, our unsatisfied protagonist Faust falls in love with the Greek beauty Helena. At the beginning of the tragedy, Faust made some inferences about the beginning of creation while engaging in a biblical translation. Is the beginning of crea-

tion "word", "meaning?" or "is it action?" The inference on this thought is set out clearly in second part, and Faust decides that the purpose of creation is "action." This decision is noteworthy for the shaping of the second part. Because Faust prefers to be satisfied by coming to the fore with what he has done more in this part. He thinks that he finds the meaning of his creation as long as it is beneficial for people and his environment, and his heart is one step closer to the level of believer. With these thoughts, the moment he made the decision to turn the swampy area into a productive pasture, he reached the spiritual satisfaction and time at the highest faith level; "Stay a while, you are so beautiful" and surrenders your soul. His last words are "The days I lived in this world will not be erased for centuries." Also "Now I live in this great happiness and enjoy the highest moment." (Menderesoğlu, 2005) says. Apparently, Mephisto won and caused Faust's death; but thanks to Faust's righteous conduct, the angels raised his soul to heaven, and Faust was forgiven by his goodness in him.

Another piece of our study is based on the work of 4545 couplets called Nigarname, written by Mir Hamza Nigari. Mir Hamza Nigari is a great Islamic scholar who migrated from Azerbaijan to Anatolia due to Russian persecution. During the 19th century, he produced important works in both art and Islamic sciences. Besides the Turkish and Persian Divan, there is also a mesnevi named Nigarname. Nigari, who carries out guiding activities in the Halidi branch of Naqshbandi, argued that in addition to the struggle with the Russians, one should be successful in the struggle with the self who commands the evil. Nigar-name is a work of Sufism, written in a purely religious-mystical content, containing Nigari's views on love. (Taşlıova, 1999; Memmedli, 2012; Karadayı, 2017).

Nigari, like Goethe, wrote this work at the end of his life. The main purpose of our study emerges here. It is interesting to find that the Monomite Theory, which reveals the common aspects of all humanity in two works written in about the same years, overlaps so much. This also shows that man, whether in the East or the West, is dealing with the same fundamental problem: the soul captive to evil. Although the Monomite Theory defends this basic similarity, it is important to examine the two works in this context in terms of comparative literature. One aim of our study extends to comparative literature in this context; It aims to support the following sentence of Nezahat Öztekin:

"Comparative literary historians propose to draw a history of ideas, themes, types, feelings, dreams and places within the European continent, ignoring the broad map of cultural interactions and limiting their research to the European continent. They are sure that the currents of interaction within Europe will lead them to the history of general literature. However, it is certain that a history of interaction to be made by ignoring Asia will be incomplete" (Öztekin, 2007: 678).

The subject of Nigar-nama is basically based on the journey of love and maturation of the soul (seyr-i suluk). The Nigarnama contains detailed information about the situations experienced by the person making the spiritual journey and the authorities he has achieved during his divine love journey. We can say that Nigar-nama is a work that deals with the pleasure of reaching God through love and the ordeal on this road, as well as the journey of devout education from the perspective of divine love. In the work, the transformation of the protagonist's experience of love, which begins with a dream, into divine love, supported by various conflicts and other dreams, and the passing of divine authorities on this love journey is explained in detail. In the section "The reason why the Nigar-name poetry book was written", Nigari herself explained why she wrote her work. He informs us of the state of his own with a section stating that he had a dream, that he drank bade in this dream, that this baden made him fall in love and that he was desperate in the hands of the fire of love.

“Bil kadrini imdi bir binâ et
 Bir tâze hikâyeyi edâ et
 Al kilki ele kitâbet eyle
 Bir kıssa-yı ter hikayet eyle” (Memmedli, 2012: 40).

(Translation)

“Know your value now write a poem
 Make a fresh story
 Take the pen and write a poetry book
 Tell a fresh topic”

With the love he saw as a gift from Allah, Nigari progressed on the way of reaching perfection and reached the absolute beauty. Nigarnama is also a result of this maturity. Nigarnama, which is an allegorical work, is one of the mesnevi describing the struggle between the soul and the human. The poet puts his heart, which he tied with a luminous beauty that he saw in his dreams, through certain stages, sometimes by making him talk with scholars and scholars in spiritual assemblies, and sometimes by making him fight with guests who represent his own characteristics.

“As advisors, the following friends are invited to the lover's house: âlim-i sharia (scholars of shari'ah), kamil-i tariqa (matured in tarikat), vâiz-i Hudâ (preacher telling about Allah), sâkiyân-ı mestân (drunk offering drink), kamil-i kühen-sâl (old scholar), nev-civan-ı hoşhâl (young friend), rehneverd (traveler), Lokman (doctor), mutrib-i hoş-âvaz (musician), şair-i güher-bâr (poet),

mâl-dârî (rich). Each of these friends claims, in his own way, that the real purpose of the world is his own rules of life, while other things are empty. The lover shows to each that the road to Nigar (the true lover) does not pass there. " (Hakverdioğlu, 2017: 461).

"As the spiritual journey narrative develops in history, passenger types become public. The purpose of the journey is also found in the passenger. So the purpose; maturity achieved on the journey. At this point, the spiritual journey narrative and the theme of the mesnevi on the path of love overlap. In spiritual journey narratives, there is a theme of maturation in a kind of love path since the beginning of history. When this theme is combined with the mesnavi tradition, the narrative of the spiritual journey begins to be processed in a male-female relationship" (Holbrook, 1996: 7).

This situation is also valid for Nigâr-nâme. The protagonist of the Mesnevi, Mizban (the host), also started a spiritual journey through the imagination of a woman named Nigâr. After all, truth is not separate from the beloved in terms of existence, the presence of the beloved is a reflection of the truth. It is possible to reach the original of the truth through the beloved.

The metaphor of road and journey also manifests itself in Faust. However, in Faust, the journey takes place not only in the inner world but also physically. Faust's journey influenced his soul based on the outside world. He tried to reach satisfaction by tasting the pleasures of the world, and after these mistakes, he realized that the spiritual satisfaction he sought throughout his journey would actually come from spiritual pleasures rather than worldly pleasures.

The stages we have determined over the two narratives are quite similar to the "monomite theory" created by Campbell under Jung's influence. Campbell divides the steps in the narratives into stages starting from the departure of the protagonist's, and has systematized this journey as "Departing", "Maturity" and "Return". C.G. Jung argued that all of humanity's cultural accumulation from past to present is recorded outside of human consciousness. According to Jung, although people live in different geographies unaware of each other, they have created similar creations under the influence of a universal culture. No events have been erased throughout history. This common culture is automatically registered in the people's unconscious. These symbols are called archetypes. Dreams and dreams are the areas where these symbols are transferred to human consciousness. That is why, consciously or unconsciously, human beings have shaped their life and environment with the effect of these dreams, dreams and feelings.

Based on Jung's work, Campbell also discovered the common features of the protagonist in the narratives and explained this with the concept of "monomite". According to this theory, the protagonist goes on an adventure with a cyclical journey. The story that begins with the irresistible call for the road turns into an adventure woven with different allegorical approaches. This adventure is knitted with various tests required for maturity / transformation and at the end of the adventure, the protagonist returns to where he started. The beginning referred to here can be called the goodness in the creation of man, the love it contains, the realm of spirits, which is its original homeland, or the evolution and rise of his soul. Man has been abroad since he was sent to the world and is separate from his original homeland. Its real homeland is the beauty of the creator. Attaining this homeland is possible with the rise of the soul. The step that Campbell calls "adulthood" is related to being perfect in the mystical sense of man and the rise of the soul. In this respect, the journey ends with the protagonist returning to where he started. Because the beginning is the Divine Light. In this study, in Faust and Nigar-name, two works written in different geographies in the same century, the search for meaning of human was tried to be analyzed through the monomite theory. The quest journey, which is the subject of both works, is similar in that it is a mirror of the two authors' experiences from their youth to the last period of their lives. In the Nigar-name mesnevi, the character of Mizban (host) is a dervish who goes up the evolutionary steps one by one, and he is the subject of his struggle with his soul in the spiritual world. On the other hand, Goethe's Faust, on the same plane, but by taking a different route, revealed the search for meaning of man and the various difficulties he encountered in this search, by taking a pantheist approach to the struggle with Satan.

Although no direct relationship can be observed between the works, the similarity of the subject in the main axis is remarkable. Both of the works we have dealt with are the journey that emerges as a result of human searching for the essence and purpose of existence with an inquiry-centered approach.

The Nigari is the host (Mizban); He is also a master and has followers around him; He is fighting the spiral of his own desires. His being a master is an indication that he is religiously and morally perfect or that he is seeking excellence. Faust is also seen in the story as an important scholar, moral and religious person for the period he lived in. In the prologue part of the tragedy, he is depicted as a person who has gained a degree in God's sight. God knows that Faust, however deceived, will eventually find the right path, and gives Satan the opportunity to play tricks on him

"Mawlana also states that his humility, that is (zühd), his life as an indispensable stage for the traveler of truth (sâlik), stating that stuck in this process will leave the traveler of truth (sâlik) in a lethal uneasiness. Mevlânâ compares the difficulties and difficulties experienced at this stage to the period of a prophet before he was given

prophethood" (Küçük, 2009: 46 cited. Gökcan, 2018: 20).

The level reached without passing certain exams is not considered internalized. It is not possible for the truth traveler (sâlik) who is not subjected to examinations to mature either. No matter how advanced the immature traveler of truth (sâlik) reaches in worship and obedience, this rise is in the same way, it has not become internalized (Gökcan, 2018).

For this reason, nothing Faust achieves through reason and science will not satisfy him. The accumulation he gained throughout his life collapses suddenly and he is left with Satan. Because his accumulation lacks an internal basis, it is in form. Faust, who devoted himself to science seemingly enough to deprive himself of daylight, is dragged into spiritual crises and cannot reach his satisfaction because he does not have a basis in his inner world.

The breaking point in both works is love. There must be a strong spiritual tremor so that this prosaic self is destroyed and the truth traveler (sâlik) can begin the journey. Since only love can bring this strong jolt, the protagonist's were subjected to a struggle for ego by falling in love and eventually they left the "me" and started looking for "him".

Heading the Road

Call to Adventure

J. Campbell accepted a scheme similar to the "structuralism theory" proposed for fairy tale studies as common for all narrative types and explained within the framework of "monomitic theory" that each narrative consists of "separation-maturity-return" stages. Monomitic is basically a narrative scheme put forward by a person to make sense of his life and environment. According to Campbell, this scheme has an unchangeable structure throughout human history. Because every narrative has a protagonist archetype, and the conscious and unconscious activities that make up this protagonist are a result of the common creations of society and even the universal culture. Since this universal culture is a set of indirect rules that affect the protagonist, the main event will be common wherever the narrative occurs. The basic similarity in the narratives emerging as a result of universal culture is that the protagonist goes on a journey and undergoes change and transformation as a result of this journey.

"Whether big or small, and at what stage or stage of life, the call always unclashes with the mystery of a transformation — a moment of spiritual transition or ritual that equates to a death and a birth when completed. The habitual life horizon has widened; old concepts, ideals and emotional patterns are no longer enough; It is time to cross a threshold" (Campbell, 2010: 65).

The search for truth (seyr-i suluk) also proceeds in the same direction as the monomite theory as a structure. After the creation, the separation phase started with the sending of human to the world. As a result of the tests and wars in the period in the world, the human completes the stage of maturity. The aim of the exams passed at this stage is improvement. Direction is the beauty of God (al-absolute). Return is reaching the starting point, returning to the essence, discovering what has existed in it from the beginning. The protagonist who completes the process after a long and arduous journey is actually where he started.

No matter who the protagonist is, "the archetypal images that symbolize the same danger, gaining confidence, testing, transition and birth mysteries, strange sacredness always act with it" (Campbell, 2010: 66). These images are in Nigar-name with a dream motif, followed by guests (mihman) and Nigar Hanım; In Faust, on the other hand, it is revealed through the creatures in the various realms and women who are the symbols of love that Mephisto and his travels Faust.

The call to travel stage appears as the breaking points of all narratives. After this break, the course of the work changes, the protagonist's ordinary life suddenly turns into an adventure, and the main event begins to take place after this stage. While the call was conveyed to the landlord, Nigari (Mizban) in a dream, it was conveyed to Faust in his study at a moment when he was conscious in an environment he was alone with.

Nothing will be the same for the protagonist anymore after the summon phase has occurred. At this stage, the protagonist may not be aware of the journey he was sucked into at first or may not accept this call. This constitutes the stage of rejection of the call. However, although the call is rejected and ignored, adventure is now inevitable and this rejection will gradually be replaced by acceptance.

Rejection of the Call

According to Campbell, this stage is defined as the protagonist not wanting to disrupt his current order, not wanting to leave his comfort zone, or rejecting, ignoring or not being aware of the incoming call as a result of the imposition of the cultural environment he is in.

The road call sent to the protagonist is ignored or denied for any reason, consciously or unconsciously

"Often in real life, and in myths and folk tales, we encounter an abundant, unanswered call, a strange situation; because it is always possible to turn to other interests. Refusal of calls turns adventure into negative. The "subject" covered with boredom, hard work or "culture" loses its positive action power and becomes a victim to be saved "(Campbell, 2010: 73).

In Nigar-nama the call is made in a dream. The landlord, Nigari (Mizban), had a dream in childhood but could not make sense of it. This meaningless invention can be considered as the stage of rejection of the call. However, even if the call is ignored, fate will compel the protagonist on this journey in the future. Because with the rejection of the call, the protagonist has become a victim to be saved. The same refusal applies to Faust. The first call to the self-journey to Faust comes when Mephisto pulls out of the dog silhouette and shows himself in the form of black smoke while he is immersed in various metaphysical pursuits in the study. Faust also chose to reject the call at the first stage. Because, according to him, the creature that is the harbinger of the call is a demon, and obeying its call is not acceptable for the religious and cultural environment in which it lives. At the same time, Faust sees Satan as a despicable and wretched creature and thinks that he is a miserable who cannot reach his rank and therefore cannot benefit from him. The protagonist (Mizban) has received a sign that he does not know whether he is divine or not; but Faust is sure he has received a Satanic sign.

Supernatural Help

At this stage, assistants are sent to the protagonist to turn away from his mistake, as he is a victim who needs to be rescued after rejecting the call. These helpers, who show that the journey is inevitable, are also described as messengers. While the helpers are in the messenger position at the beginning of the adventure, they can turn into characters who help the hero after the adventure begins. Some time after the rejection of the first call, the protagonist (Mizban) encounters Nigar, the wife of the lodge he went to to study.

"The news of the messenger could be living or dying at a later point in life. It may seem like a call to an important historical event. Or it could indicate the dawn of a religious enlightenment. As interpreted by the mystic, it indicates what is called "the awakening of the self" (Campbell, 2010: 65).

In Mesnevi, with the lover (Nigar) reminding the dream; The messenger, which is the first step for the "awakening of the self", has emerged in terms of the protagonist (Mizban) in search of love and thus on his inner journey. After this encounter, Mizban's journey started and the first step towards reaching perfection was taken with the search for love. The protagonist, who was the victim, is now on his way to salvation and his first assistant on this path has been Nigar.

Faust's assistant is Mephisto. Because he too refused the call and became a victim to be rescued. Mephisto's mission is to persuade Faust to travel. Mephisto also appears in the position of both assistant and messenger. Faust did not welcome Satan at the first encounter with the Messenger and refused the call. After this refusal, Mephisto tried to persuade Faust again, and now his effort was fruitful and an agreement was

reached. This agreement is the first step in Faust's journey towards his self.

Although the supernatural helper is usually female, we cannot say that male aides are also rare types. Goethe presents the male guide in Faust as Mephisto, and he does so by highlighting his downside. Because it is he who leads the innocent Faust on the test road.

"Whether it is a dream or a myth, in these adventures, it is seen that the figure that suddenly emerges as a guide by indicating a new period, stage in life, has an irresistibly fascinating atmosphere" (Campbell, 2010: 70). Nigar, who reminded Mizban of his dream; We can see that Mephisto, who suddenly appeared in Faust's room and took him under his influence, also had the characteristics of being a messenger and a guide in accordance with this definition. Mephisto promised Faust satisfaction, burning with an insatiable curiosity and desire to know. This promise is the most important feature that makes it irresistible. Because he is Satan and he is the only creature who knows the weakness of the other and acts in this direction.

Likewise, while Mizban is unconsciously preserving the effect of the luminous presence he saw in his dreams in the depths of his soul, Nigar appears before him. What is hidden in the depths of Mizban's soul is actually love. Nigar is also the trigger of this love. Nigar, who brings out the secret desire he carries in his soul, has an indispensable and magical effect in this regard.

"Moses seeing the light of his Lord in a burning tree; Mevlana's love to his Lord with the light he felt in Shams; Mecnun saying "Mawla" with the light he saw in Leyla; Splitting the mountains with the light that Ferhad saw in Sirin; It is the same thing that Hamza Nigârî (Mizban) saw Nigâr and fell in love with the beauty of God "(Hakverdi-oğlu, 2017: 498).

Exceeding the First Threshold

The threshold is the moment of transition when the ordinary flow is interrupted and the process of becoming the protagonist begins. For the protagonist, this threshold acts as a curtain between his ordinary life and the world where his adventurous journey will begin. Campbell describes this curtain as "the threshold guard." "The protagonist advances in his adventure, with personalizations of his destiny guiding and helping him, until he comes to the" threshold guard "at the entrance to the extreme power zone" (Campbell, 2010: 94). The protagonist will leave his ordinary life and embark on an adventure full of dangers, which will cause him some anxiety. Still, the protagonist takes these dangers and courageously crosses the threshold and embarks on an adventure.

For Nigarî (Mizban), the threshold is the moment she meets Nigar Hanım. The dream he had long before this encounter was the first sign that the call to adventure

was made; But Mizban was inadequate at that time to make sense of this dream and unconsciously refused the call. Nigar, whom he encounters after the rejection of the call, is the first step in the adventure, Nigar is also the "threshold guard". Because after this encounter, the hero will leave his ordinary life and take the first step into his new and adventurous life. This step is the first threshold in the transition to "Whale's Belly".

Threshold for Faust; It is the agreement he signed with Mephisto. Faust tries to translate the Bible in his own way and decides that "action" is more correct than "word". This decision is like the preliminary preparation of the agreement to be signed with Mephisto. Because now Faust has entered into a belief that going from thought to action, from theory to practice will satisfy him. At this point, the agreement he will make with Mephisto will provide him with opportunities for action that will live in the moment. With this agreement, Faust will get out of his comfort zone, get rid of theory and reach practice in a realm he does not know, and in this way, he will attain the satisfaction that science has not been able to achieve for years. This agreement is an indication that the hero candidate is determined and willing for transformation despite all the uncertainties and worries. Now his old life will be left behind and he will be transferred to the "whale's belly", which is the first and most important stage of his journey towards his self.

Whale's Belly

According to Campbell (2010:108), the belly of the whale is where the protagonist's rebirth will take place. This area is the area where the protagonist will fully mature, in all aspects. Campbell (2010:107); He symbolized this stage, which he determined as a symbol of rebirth after the first threshold, with the belly of the whale as the image of the uterus. This area required for a transformation; It can be expressed with many symbols such as a cave, a well, a temple or a dormant state. These areas often have specific structural features. These spaces appear as places where the protagonist on his journey to adulthood finds himself spiritually and has the necessary features for transformation to occur.

For Mizban, the belly of the whale is the place called "Mihman-saray" and is depicted as an abstract space that symbolizes the love house of the lover. In this abstract space, Mizban is again visited by abstract guests. These guests are a kind of social value judgments that try to keep the lover from the maturing journey of "seyr-i suluk". In the mystical sense, the concept of sufism is to liberate the soul that is imprisoned in the body and the world and to bring it to the highest rank, "fena" "destruction". The protagonist (Mizban), who dares to go on an inner journey, changes his view of things as an individual with awareness, and wages a war against them by moving away from the value judgments of the environment he is in. This war is actually a war waged by the devotee against himself. As a result of this war with his soul, he will reach the

"hidden treasure", "kenz-i mahfi". This unique treasure is the truth that exists in its "self". The truth is revealed by the excavation in the heart's house (Küçük, 2007). Ultimately, man finds the treasure of truth that he seeks from all over, in the eternal light that he has within himself, which discovery combines with the absolute absolute. This union gives him a high consciousness and decency. Mizban's guests feel sorry for his love affair and make various offers to him. However, the lover does not pay attention to any of them and continues his journey of evolution in the house of the heart where he takes refuge. The mihman-saray (mihman-palace) is actually a guest house. Although various hosts come and go to this guesthouse, it is an abstract place chosen by the lover to be isolated from people and to be alone with himself, since they do not have an objective response. In this respect, it can be described as the whale's belly. After all, the belly of the whale is also a symbolic place in which the protagonist is drawn into isolation from the outside world in the process of maturing and finding himself. The Light (Mizban) can be regarded as closing himself up against all incoming advice (these are worldly requests), proving his righteousness by answering each host separately, and concentrating on his beloved. His struggle with the Companions (those who praise worldly wishes) are, in fact, the struggles of the lover to escape from the material world. Mizban is drawn to his inner world a little more with every reply he gives. As a result of this withdrawal, the lover will find himself, come to the truth, and will be re-born as soon as he reaches Nigâr.

The mihman-palace (lover's house- mother's womb) is also a symbol of the mother archetype. Mother archetype; It symbolizes femininity, sublimity, rebirth, compassion. Mom; It is a symbol that looks and grows, carries it in its belly and leads to maturity. The mihman-palace is the place that, like the mother, hides Mizban in it, carries it to a certain maturity and causes its rebirth when the time comes.

Information that has gone through long and troublesome processes to obtain it can turn into superficial knowledge that prevents the seeker of truth from gaining knowledge after a certain stage in terms of spiritual development (Küçük, 2007). In this respect, the knowledge that Faust has worked hard for years did not satisfy him, and even started to lead him to revolt. So much so that Faust even came to the point of poisoning himself with the depression of losing the meaning of his life. Meanwhile, the stolen easter bell brought Faust to life and set the stage for his rebirth. Easter, in the Christian faith Hz. It is the symbol of Jesus' resurrection. Jesus the Savior was resurrected for Faust that day too and reconnected him to life. For Faust, the whale's belly is the "Study Chamber". Here, he interprets the Bible in his own way and substitutes "action" for "word". Because now practice, not theory, action, not word, is important. Having signed the pact with Satan, Faust took the first step towards the journey. Nothing will be the same for Faust anymore. Choosing action as the source of life and progress, Fa-

ust will enjoy the moment instead of literary information, and in this way he will escape from the impasse he fell into. Aware of the divine power that exists within him, Faust still lacks the power to activate it. This is where Mephisto steps in and will drag his life, which he had been shattered by dragging him to the most miserable situations, in an order that is collapsed and reshaped at any moment.

Maturing

Exams Path

After crossing the threshold, the hero strangely moves through the dream world of ambiguous forms to pass a series of tests (Campbell, 2010: 113). After the symbolic birth in the "Whale's Belly", the hero passes through a series of tests that will mature himself. On this path, the hero is supported by some helpers in order to pass his exams successfully. The journey is also important in improving the hero's self-confidence. At this stage, which is necessary for spiritual development, the protagonist is confronted with events that shape his view of life and things in a different direction. The most important step in terms of reaching perfection is passing these exams successfully.

The protagonist encounters various obstacles on his journey to mature. In this journey, he must have an assistant to overcome the obstacles. His path must be illuminated by a kind-hearted person who supports him, and he must reach the range. Mizban's supporters on this path should be their hosts. Because they feel sorry for him and give advice and worry about his troubles. But these friends also have the feature of obstacles, since they do not know the main point to go (meeting God). It is possible to see the properties of more than one archetype in one type. Sâhib-i Dil (who understands love) also shows the characteristics of both the wise and the shadow archetype. It is interpreted as the wise archetype accompanying the lover throughout his journey, in terms of grieving the situation of Mizban and trying to remedy him, wanting to guide him, and summoning other hosts whom he regards as sane in his own way. On the other hand, it appears as a shadow that is negated in terms of making love strange and bringing the mind forward and leading the advice of other hosts. He occupies an important position in Mizban's inner journey and is the constant companion of this journey as the embodiment of his fears or deficiencies. Throughout his inner journey, he was the initiator of the conversations in which the lover spoke to each other and his dilemmas reached the conclusion and helped the lover find the truth as a representation of opposing thoughts during the inner conflict. As a result, Mizban's achievement and meeting with Nigar actually occurred as a result of the conflict between "Sâhib-i Dil" and the opposing views of the guards (Mihmans). This conflict has made the lover find the right way and reunite with his lover.

On the other hand, Faust is now ready to travel after his agreement with Mephisto. Mephisto will be his assistant in the exams he will pass on this way. In Tragedy, Mephisto is presented as a negated type. It has despicable and miserable qualities, after all, he is a Satan. As a product of collective consciousness, it is quite natural to attribute these negative features to it. Mephisto will be Faust's mentor throughout the narrative; However, contrary to this guiding tradition, it appears as a darkness that tries to pull people down below, rather than a lamp that leads to the good and the right. Depicted with fire and darkness throughout the narrative, Mephisto seems to have successfully accomplished the task assigned to him. Mephisto is an example of the shadow archetype in this respect. As is known, shadow is a router with negative features. He managed to get Faust out of the way, which he had misled with various deceptions. At the end of the tragedy, it has been demonstrated that the way out of the road actually seemed, by the rising of Faust's soul to the sky, his happiness. In this manner, although Mephisto led the protagonist to bad roads, these roads led the protagonist to where he was supposed to be, that is, the good he was in. From this point of view, Mephisto can be interpreted as the archetype of wisdom, known for its ability to help the protagonist at the same time, as it leads the hero to the right, even if his path is wrong. As it is known, the wise archetype supports the protagonist to overcome the obstacles he encounters on his journey and does not spare any help. Mephisto also guided Faust throughout the journey, giving him advice so that he could easily get out of the various events that happened to him, allowing the hero to continue on his way; even though its purpose is bad. Even if the result is bad, every test matures a person and elevates his soul. Fire also gives maturity.

For Faust, after the purpose of life is action, his now aging body is presented as the first obstacle to achieving his physical ambitions. Assistant Mephisto fulfills his first task by making him a young body. Faust has now reached the desired consistency, both physically and intellectually, by Mephisto. After this change, our insatiable protagonist Faust, who had no obstacle, started the journey literally. Mephisto needs a trigger to pull Faust where he wants. This trigger will be Gretchen, who is the representative of purity and innocence in the first step of the journey. The beauty of Gretchen will grab Faust from physical pleasures and desires and pull him towards the inevitable end. This pure and beautiful young girl has such a pure beauty and a lofty heart that Faust's work and know-how over the years cannot achieve. It is this feature that takes Faust under the grip of his desires, and this is how Mephisto achieves his first goal. Dragged into many wrongs for the sake of getting Gretchen, Faust gave Satan what he wanted.

On the way to the exams, the protagonist may face a single exam or be tested with a series of exams that are lined up one after another. The end of one exam can be

the beginning of another exam. This series of exams is also valid for the two protagonists we consider. As soon as both have finished one exam, they are placed on another exam. While Mizban gave his exams with heated discussions with his hosts; Faust fights a war between fulfilling the necessity of being a human and obeying Satan in the despicable environments where Satan drags him with various tricks. Mizban dismisses their ideas by discussing with each host. The hosts can be considered here as abstract entities rather than as an objective form. The author of the *Mesnevi* did not describe them physically in his work. However, based on his conversations with Mizban, it can be concluded that the hosts are actually some ideas and thoughts that exist in Mizban's mind and heart rather than human beings and prevent him from reaching his essence. On the other hand, Faust's first test begins when he lets Gretchen down after seducing him. This test also entails the assassination of the innocent girl's brother at the hand of Faust with a sword guided by Satan. This event, which ends the relationship with Gretchen, causes Faust, who is on his way to maturity, to enter an accounting with his conscience. The first emphasis on the goodness inherent in man is made here. Although Faust obeyed Satan and even signed a deal in which he sold his soul to him, the goodness inherent was not lost. No matter how much Satan cheats, man is inherently good, and no matter how astray he deviates, he will find the truth again in the end.

Encounter with the Goddess

At this stage, the protagonist is brought face to face with a strong female figure. The female figure is presented as a complementary element to the protagonist.

“As he progresses in the slow adulthood called life, the Goddess's form undergoes a series of changes for her: she can never be greater than the protagonist herself, but she can promise more than she can grasp. It attracts, guides, makes it break its chains. And if the protagonist can conform to his wish, the two of them, the knowing and the known, will break away from any restrictions” (Campbell, 2010: 134).

In the narratives, this female figure encountered by the protagonist is also a reflection of the anima and animus archetypes in the archetypal context. With this encounter, the masculine and feminine aspects that are thought to exist in human beings are integrated and a perfection emerges here.

Jung called the female elements "anima" in the male's unconscious and "animus" to the masculine elements found in the woman's unconscious. The anima has a double view: On the one hand, his personality like pure, good and noble Goddesses On the other hand, they represent the light and dark aspects of women, namely seductive and witchy qualities. “Anima is more pronounced in narratives whose main theme is love. The person who is the lover of the protagonist, the sultan's daughters, the girls captured by the giant, and the female elements are all animations” (Kayaokay, 2014: 9).

Accordingly, if Nigar is accepted as Mizban's unconscious collective woman image, we can say that it is the anima of love (Aşık). Nigar appears as an anima with positive qualities in mesnevi. It helped Mizban find divine love. As a result of his love for Nigar, the lover (Aşık) became aware of the fact of love that existed in him and started on an inner journey, thus seeking a divine love. Anima is a female figure who communicates between self and unconscious forces and helps protagonists through the stages. In this respect, the love of the lover for Nigar started the search by revealing the unconscious forms. This love has revealed the strength required for Mizban to find himself and reach integrity

Mizban fell in love with a beauty he saw in his dream. This beauty is also objectified as a female and named Nigar. The lover described the beauty he saw as a woman; Because the most beautiful creature among all creatures is human beings, and human beings are also the most beautiful female beings, and it has been a tradition to symbolize beauty with it. Although the beauty seen in the dream is a luminous beauty that is a reflection of God, the narrator portrayed her as a woman and told her love for this woman throughout the mesnevi (Nigar-name). This is not an accident. Symbolizing the beauty in the dream as a woman is a result of the lover's unconscious feminine feelings.

Likewise, for Faust, the female element is presented as a complementary element. The image of pure faith and lofty heart in Gretchen is for Faust inaccessible. The science, which he even gave up his life for years of struggling and struggling, could not give him this pure faith and lofty heart. The source of this spiritual dissatisfaction, which is the cause of all his depression, was embodied in Gretchen. However, this does not result in a sufficient level of association for Faust to mature. It appears as an auxiliary element as only one step. The stage of Faust's encounter with the main Goddess will be with Helen of Troy. Hellen is presented as the only being that enchants Faust with his beauty. Just like the presentation of Nigar to Mizban as a reflection of him as a piece of "wishful-absolute"; Helen is also treated and glorified for Faust as a reflection from God. The power required for Faust to find himself and complete the stage of maturity is revealed by his love for Helen. With Helen's influence, Faust is now able to fully appreciate the pleasure of the act that has replaced the word. He is no longer interested in either the past or the future; he is simply enchanted by the pleasure of living the moment, he sees the present as a treasure. He has reached a level that can only be content with the happiness of living in the present. Now all he wants to achieve is to gain strength by working hard and to build a new world of his own. The encounter with Helen not only gives Faust the honor of enjoying the moment better; it also transforms him into a free hero who is now self-sufficient. After that, his need for Mephisto gradually decreased, he became stronger and more confident. Now he walks alone and

is not afraid of making mistakes. Because now he has learned to be self-sufficient and realized that he can exist independently from Satan. The positive influence of the goddess recreated Faust, so to speak, and became a cornerstone in his finding himself as expected.

Deification

“In this episode, the protagonist's state before the journey dies symbolically and he is spiritually reborn, complete and free of his weaknesses. With this aspect, rebirth is completed in this section” (Güzel, 2014: 202).

The deification phase takes place when Faust realizes that he no longer needs Mephisto. Our protagonist has now reached the secret of being self-sufficient, and despite not knowing what to do at the beginning of the narrative, we have evolved into a self-sufficient Faust instead of Faust who constantly hopes for Mephisto. Now, our protagonist has come to the final stage of his journey to his own self, free of his weaknesses, having completed the stage of maturity and realized the rebirth. Approaching the last step of the spiritual journey, Mizban has now proved that it has nothing to do with the world and its blessings and agyar (everything except God), which has become aware of its secret Enel-Hak (not being in God) in its Seyrangâh-ı Vahdet (realizing the unity of God) now he has found his Nigar. Now his tongue is silent and his heart has started to speak. His soul is full of happiness and his heart has risen to the degree of happiness. Now both he is pleased with his love, that is, his Lord, and his Lord is pleased with him. The lover (Aşık-Mizban-Nigari), who passed the terms of (fena) absence and (beka) eternal existence after this position, almost flew with the joy of gathering all the positions in himself.

Return

The journey, which started for some reasons and continued through some helpers, should now be completed and the protagonist must return from the journey. In Nigar-name, we see that before the return begins, the hero first leaves his guests and enters the last part of his journey, staying alone with him. In Nigar-name, we see that before the start of the return, the protagonist first left his guests and entered the last part of his journey, staying alone with him. Mizban should remain only himself in these Divine steps so that the journey can reach the desired point and reach the ultimate goal, God. Since these positions are symbols of vahdet (the unity of God and all being) and are at the highest level that can be reached, it is necessary to get rid of the self, the desire and the enthusiasm, especially the so-called self. Mizban also fought with his soul through the mihman (guests) and was completely saved by defeating him. Mizban, the lover, is all about love now. His only wish is to see the beauty of God for his beloved.

The lover (Mizban), who awakened with the happiness of the degrees he reached in his dreams, besides the guests (Mihman), gave this good news to them as well. The hosts were also very pleased with this situation. This shows that - as stated at the beginning - Mizban is also a symbolic protagonist who resides in the same body in the hosts, representing the heart and worldly enthusiasm and enthusiasm. For some reason, this symbolism is ignored by many Western intellectuals, and for this reason the ball of relations cannot be resolved. The most wrong version of this is seen in *The Age of Beloveds: Love and the Beloved in Early-Modern Ottoman and European Culture and Society* (Andrews, 2005). Mizban (the protagonist) overcame all of the mihmans (desires of the world) and pushed all worldly desires with the back of his hand, stated that his only goal is God, and finally, he sent his guests and attained the beauty of the beloved in the state of absence by being alone with his love. This disappearance is a harbinger that Mizban has completed the maturation process. Nigar's love has brought him to what he is looking for now. Mizban has now established the link between consciousness and the unconscious. At the end of the journey, he reached the treasure he was looking for.

“Hâlıkdur o yirde cümle eşyâ
 Ol yerde bulunmaz illâ Mevlâ
 Erbâb-ı gönül ol yerde mestdür
 Bilmez özünü ki nist ü hestdür
 Sermeddür o yirde âşık-ı Hakk
 Bilmez özünü ki dir Enel-Hakk
 Hallâc o yirde virdi cânı
 Cân virdi ki buldı bir canânı
 Mahv oldu itürdi ar u varın
 Terk eyledi buldı bir nigârın
 Terk eyledi cümle âr u vârin
 Ol vakt ki buldı bir nigârın
 Anladı hemîn ki bir Hudâdur
 Ol ki ana cân u dil fedâdur” (Memmedli, 2012: 346-347)

(Transtlate) A sentence in that place is God/ There is nothing but God The person who loves is in that place, ecstatic, happy/ The lover does not know whether he is present or not/ In that place he is out of his mind, who loves God/ He does not know his essence. What is Enel-Hakk (To perish in God)/ Hallac died in that place/ He gave

his life. He found his beloved God/ He lost its existence and all its feelings. is destroyed/ He left. Found a Nigar/ He left all his shame and existence/ Be time. Found a Nigar/ He understood that everything is God/ Life and all love are sacrificed to God"

Faust's return is felt through the image of fire. The transformation and change of Faust has been revealed thanks to the purifying property of fire that allows for a new formation. The image of fire has been frequently mentioned throughout the Faust narrative. However, the fire addressed at this point in the narrative is symbolic and figurative, symbolizing the fire resulting from remorse. Faust burns with remorse after a judgment of his experiences throughout his journey. This burning is the most important tool that will bring him to perfection. He suffers from his guilty conscience, and this fire of distress burns everything he has, giving him up from his life, allowing him to end up. Thanks to these renunciations, he attains the pure goodness it contains. The "action" substituted by "word" in the first verse of the Bible, now reaches its ultimate goal, and puts on the armor of goodness. Any work that benefits humanity now represents the pinnacle of spiritual satisfaction for Faust. For this purpose, it undertakes the task of draining a swamp and turning it into pasture. Drying this swamp may not be a big step for humanity; but the goal in the first part where the beginning is defined as "action" will be realized. The symbolic meaning of this act and the main element that is tried to be expressed throughout the narrative; It is the concept of 'goodness'. Evil has also been taken as the equivalent of the swamp expression. The holy purpose of Faust in draining the swamp is actually to drain the swamp of evil on earth and to raise hopes in the pasture of goodness. Just like Mizban escaping from the circle of "evil" around him by feeling God.

When the story reached the end in this state, Faust attained the spiritual satisfaction he had been seeking from the very beginning, by capturing eternal happiness, he brought his soul and soul to the degree of believer. As this state was about to be, the following expressions that mean death for him have been spoken out of his tongue: "Stay a while, you are so beautiful". By rising to the sky at the same time, he returned to where he started and completed his adventure here.

Conclusions

Jung gave clues about the existence of the common unconscious and similar values in the universal dimension with the concept of archetype he put forward. Monomite theory put forward by Campbell; He states that narrative protagonists have a special journey based on common unconscious and universal values. This journey, on the other hand, was designated as "departure", "maturity" and "return", and these stages were divided into sub-steps and provided the opportunity to make a detailed analysis on the inner journey of the protagonist. Based on this theoretical approach, the similarity between Goethe's "Faust" tragedy and Mir Hamza Nigarî's "Nigar-name" was dis-

cussed, and in both works, the transformation of the protagonist was followed step by step, and the change and the level of protagonists who set out on the path to maturity. It has been put forward. The similarity between the level of mature man in the mystical sense and the individuation process revealed by Jung shows that the monomite theory is also applicable for Sufi texts. Between the two works discussed throughout the study; Similarities such as the road metaphor, the struggle of the human with himself and the soul, and the effective role of love in both narratives prove the correctness of this approach. Both Faust and Mizban have reached the desired level by overcoming all kinds of difficulties they fought, as a result of their journeys towards their own selves, cooking in the fire of earthly desires and at the same time pursuing love. By successfully completing the process of individuation, they returned to the place where they started at the level of "found the truth" (mutmain), that is, they performed rebirth by being absent in the presence of the creator. In terms of comparative literature, two cultural people of these two different geographies; He made the same search and invention with two immortal characters in the same years: The Human Who Finds His Own Essence.

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