

## EIGHT ELEMENTS REQUIRED FOR A SHIP'S NAVIGATION AND ARRIVAL AT ITS DESTINATION IN ÂŞIK PAŞA'S WORK TITLED GARÎB-NÂME\*

### ÂŞIK PAŞA'NIN GARÎB-NÂME ADLI ESERİNDE GEMİNİN FAALİYET VE İSTİKAMETİ İÇİN GEREKLİ SEKİZ UNSUR

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#### Abstract

*In Turkish literature, in addition to the works that deal specifically with the sea and the ship, we also see that more comprehensive works dealing with different subjects devote certain parts of them to the issues related to the sea and the ship. Garîb-nâme is one of the works that addresses this subject from a sufistic/mystical point of view in one of its chapters. Completed in 1330 by Âşık Paşa, one of the 14th century Ottoman scholars, poets and sufis, Garîb-nâme is a mesnevi of more than 10,000 couplets. It is an exceptional work in terms of content and form and has a distinguished place in Turkish literature in terms of the richness of the subjects it handles. In each chapter of the book, which is organized in 10 chapters, 10 stories are told about each of the chapter numbers and the issues related to that number are addressed. The 10th story of the eighth chapter of Garîb-nâme concerns eight elements necessary for a ship to sail safely. In the work, each of these elements, which are listed as "deniz/su" sea/water, "gemi (geminin gövdesi)" ship (ship's hull), "yelken" sail, "yel" wind,*

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“lenger” anchor, “üstâd/gemici/keşîbân” master/sailor/captain, “âdemi/halk (yolcu)” mankind/people (passengers) and “metâ’ (mal)/kâle (kumaş)” commodity/cloth, is explained in detail by returning to the beginning four times and adding new layers of meaning to the subject each time. Âşık Paşa first focuses on the apparent/overt meanings of these elements, which we find important in terms of shipping history, and then refers to the esoteric/covert/mystical equivalents of each of these elements. In his discussion, he draws on the verse “Do you not see that Allah Almighty has put at your service all the inhabitants of the earth and the ships that glide in the sea in accordance with His command...” (Quran 65:22) and uses a didactic style.

This article consists of a total of four sections with an introduction and a conclusion. In the introduction section, a brief review has been made about the Turkish maritime history and the issues related to the sea and the ship in Turkish literature. In the first chapter of the article, its author Âşık Paşa and his work are briefly introduced in order to determine what kind of place Garîb-nâme occupies in this field. In the second section, the eight elements necessary for the ship, which is the tenth story of the eighth chapter of the work, have been tried to be explained in the sub-headings together with their apparent and mystical meanings, based on the words of Âşık Paşa. In the conclusion section, a general evaluation is made on the basis of the information obtained as a result of this study. The aim of this study is to reveal the shipping elements used in Garîb-nâme in detail, thus contributing to the maritime history by drawing attention to the reflections of the elements related to the ship on literary and sufi texts as well as on our cultural life.

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**Keywords**

14th century, Âşık Paşa, Garîb-name, maritime, ship, didactic style, sufistic meaning

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**Öz**

Türk edebiyatında; deniz ve gemi ile alakalı hususları hususi olarak işleyen eserlerin yanında, farklı mevzuları da ele alan daha kapsamlı eserlerin bir bölümünün deniz ve gemiyle ilgili hususlara tahsis edildiğini de görmekteyiz. Garîb-nâme de, bu konuyu bölümlerinin birinde tasavvufî bir bakış açısıyla ele alan eserlerden biridir. 14. yüzyıl Osmanlı âlim, şair ve mutasavvıflarından Âşık Paşa'nın 1330 yılında tamamladığı Garîb-nâme adlı eseri 10.000 küsur beyitlik telif bir mesnevidir. Muhteva ve şekil itibarıyla müstesna bir eser olan Garîb-nâme, ele aldığı konuların zenginliği bakımından da Türk edebiyatında seçkin bir yere sahiptir. 10 bâb hâlinde tertip edilen eserin her bir bâbında, o sayıyla ilgili 10'ar hikâye anlatılıp yine o sayıyla ilgili hususlar dile getirilmiştir. Garîb-nâme'nin sekizinci bâbının 10. hikâyesi, geminin selamete yol alması için gerekli sekiz unsurdur. Eserde; deniz/su, gemi (geminin gövdesi/kalıbı), yelken, yel, lenger, üstâd/gemici/keşîbân, âdemi/halk (yolcu), metâ'/kâle (mal/kumaş) şeklinde sıralanan bu unsurlardan her biri, dörder defa başa dönülerek ve her defasında konuya yeni mana katmanları ilave edilerek ayrıntılı bir şekilde izah edilir. Âşık Paşa, gemicilik tarihi bakımından önemli bulduğumuz bu

unsurların önce zahirî manaları üzerinde durur, daha sonra her birinin tasavvufî karşılıklarına değinir. Bu açıklamaları yaparken; "Görmüyor musun ki, Allah bütün yerdekileri ve emri uyarınca denizde akıp gitmekte olan gemileri sizin hizmetinize vermiştir..." (Kur'an-ı Kerim 65:22) mealindeki ayetten yola çıkar ve didaktik bir üslup kullanır.

Bu makale, giriş ve sonuç ile birlikte toplam dört bölümden oluşmaktadır. Giriş bölümünde; Türk denizcilik tarihi, Türk edebiyatında deniz ve gemi ile alâkalı hususlar hakkında kısa bir değerlendirme yapılmıştır. İlk bölümde, Garîb-nâme'nin bu sahada nasıl bir yer tuttuğunu belirlemek amacıyla, müellifi Âşık Paşa ve eseri kısaca tanıtılmıştır. İkinci bölümde; eserin sekizinci bâbının onuncu hikayesi olan gemi için gerekli sekiz unsur, Âşık Paşa'nın ifadelerinden yola çıkılarak, zahirî ve tasavvufî manalarıyla birlikte her biri için açılan alt başlıklarda izah edilmeye çalışılmıştır. Sonuç bölümünde ise, bu çalışma neticesinde elde edilen bilgiler toplu bir değerlendirmeye tabi tutulmuştur. Bu çalışma ile; Garîb-nâme gibi önemli bir edebî eserde yer alan gemicilik unsurlarının detaylı bir şekilde incelenerek gün yüzüne çıkarılması, böylelikle gemiyle ilgili unsurların kültür hayatımızın yanında, edebî ve tasavvufî metinlere de yansımalarına dikkat çekilerek denizcilik tarihine katkı sağlanması hedeflenmiştir.

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#### **Anahtar Kelimeler**

14. yüzyıl, Âşık Paşa, Garîb-nâme, denizcilik, gemi, didaktik üslup, tasavvufî mana



## INTRODUCTION

As is known, before the Turks settled in the Anatolian lands and reached the sea shores, they were mostly a land nation and most of their wars were fought on land. This situation began to change when Anatolia became a homeland for Turks with the Battle of Manzikert in 1071. Following this, the Anatolian Seljuks built ships and formed a navy in the shipyards of Sinop in the Black Sea, Antalya and Alanya in the Mediterranean in order to ensure the security of their trade (Uzunçarşılı, 2003, p. 95). During the disintegration of the Anatolian Seljuk state, the principalities of Menteşe Oğulları, Saruhan Oğulları, Aydın Oğulları and Karası Oğulları, which were based in Western Anatolia, began to expand towards the sea and raided the Aegean Islands and the Balkans with the navies they established (Uzunçarşılı, 2003, pp. 70-91, 96-120; Yavuz, 2010, pp. 21-34). It is obvious that those of the Anatolian Turkish principalities located along the coast, called Tavâif-i Mülûk, played a major role in developing ancient Turkish maritime force. Sinop was the center of the Black Sea admiralty, which was called "Re'îsü'l-Bahr" in the Naval Organization of the Seljuks, whereas Antalya was center of the Mediterranean admiralty called "Melikü's-Sevâhil, Emîrû's-Sevâhil, Emîrû'l-Kebir or Sultânü's-Sevâhil". It is understood that the admirals, who had fleets at their service, also had administrative and military powers, since they were also governors of the coast. At that time, the ports of Sinop in the Black Sea and Antalya and Alaiye in the Mediterranean were like Seljuk shipyards. The seafaring capabilities in the Menteşe, Saruhan, Aydın and Karası principalities were in fact nothing but an improvement on Seljuk maritime (Dânişmend, 1971, p. 169). The Ottoman maritime, too, was also based on this Western Anatolian maritime tradition, which had formed previously and developed since the early 14th century (Tuncel, 2008, p. 18). Ottoman maritime technology made its real breakthrough after the conquest of Istanbul by Fatih Sultan Mehmet, and the Ottomans' full domination of the seas was only achieved in the 15th century.

Katip Çelebi (d. 1067/1657), explains this situation in his work Tuhfetü'l-Kibâr fî Esfari'l-Bihâr as follows:

*"It is not a secret that from the early days of this eternal state until the time of Fatih Sultan Mehmet Khan, who attained Allah's mercy and forgiveness, most of the battles were about destroying, burning and taking the infidel fortresses on land. At the time, sea voyages and wars with the Europeans had not started yet. Although there are rumours circulating that some coasts and nearby islands were harassed and teased in the time of Murat II, they are not reliable. After the conquest of Istanbul, it became necessary to think about ships and*

*navy affairs in order to seize 'Berreyn and Bahrain'<sup>1</sup> as well as the castles and palankas<sup>2</sup> on the Rumelian and Anatolian coasts and the Mediterranean islands. Initially, laying siege to the Istanbul Fortress only by land was not enough to seize it, and it seemed an important task to prepare ships for attack from the sea. Therefore, Baltaoğlu Süleyman Bey was put in charge to conduct this substantial task, and according to one story, ships were built behind Sütlüce. It is written in Tâcü't-Tevârîh<sup>3</sup> that Süleyman Bey was the first chief admiral in the Ottoman Empire who arrayed the ships behind the Rumeli Fortress." (Gökyay, 1973, pp. 18-19).*

Although Katip Çelebi indicates Baltaoğlu Süleyman Bey (appointed in 1451) as the first Ottoman chief admiral in his work, *Dânişmend*, in the chapter titled "Kapdan-ı Deryalar (Chief Admirals)" in his work titled *Osmanlı Devlet Erkânı* (Top Ottoman Ministers and Officials), names Kara Mürsel Bey as the first Ottoman Chief Admiral (appointed in 1324). Indeed, after placing Saruca Paşa (appointed in 1390) in the second rank and Çavlı Bey (appointed? / d. 1416) in the third rank, he cites Baltaoğlu Süleyman Bey as the fourth Ottoman chief admiral (pp. 172-173).

"Lisan-ı mellâhân", i.e. "the language of sailors", which arose around the concept of ship, was formed only in the 16th century, as the Ottomans' domination of the seas began in the 15th century, (Gündüz, 2016, p.16). However, topics related to ships also manifest themselves in *Garîb-nâme*, which is a 14th century book. Poets did not remain indifferent to nature. Instead, they incorporated nature and, as an element of nature, the sea and the sea-related issues, especially the ship, into the content of their poems through different designations and metaphors. Indeed, poets often described what was in their hearts with similes, metaphors and imageries about the sea (Şahin, 2016, p. 863). Although poets mostly used, in order

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<sup>1</sup> This word, meaning two lands, Asia and Europe and two seas, which refers to the Mediterranean, and the Arabian Sea/Persian Gulf, and the Indian Sea, or the Mediterranean and the Indian Sea, or the Black Sea and the Mediterranean (Parlatır, 2001, pp. 148,184; Devellioğlu, 1996, p. 66), also earned a place for itself among the titles of the Ottoman sultans as "Sultan-ı Berreyn ü Bahrain". According to this, the two lands where the sultan ruled were Anatolia (Asia) and Rumelia (Europe), whereas the two seas were the Mediterranean and the Black Sea (Gökyay, 1973, p. 249).

<sup>2</sup> A noun used to indicate a small fortress made of wood and soil, surrounded by a moat, and a suburb surrounded by such a fortress (Parlatır, 2001, p. 1334)

<sup>3</sup> Hoca Sa'deddin Efendi's (d. 1008/1599) work on Ottoman history (İpşirli, 2010, Vol. 39, pp. 357-359).

to refer to the "sea"<sup>4</sup>, the words "deryâ"<sup>5</sup> and "bahr"<sup>6</sup>, they also made use of the words "umman"<sup>7</sup>, "kulzum"<sup>8</sup>, "muhît"<sup>9</sup>, "yemm"<sup>10</sup> and "lucce"<sup>11</sup>. It is observed that all of these words actually refer to the "sea" in meaning, but there are slight differences between them and their use in literature, especially in poetry, is shaped according to these differences. The ancient people believed that there were seven seas in the world, namely Bahr-i Muhît (The Pacific Ocean), Bahr-i Sind (The Indian Ocean), Bahr-i Lût (The Dead Sea), Bahr-i Rûm (The Mediterranean), Bahr-i Nitaş (The Black Sea), Bahr-i Hazer (The Caspian Sea) and Bahr-i Kulzum (The Red Sea). However, there were also those who included the Aral Sea and the Sea of Tiberias "Lake Tabariyah"<sup>12</sup> instead of the Pacific Ocean and the Red Sea (Pala, 2000, p. 104). This belief is also reflected in literature and poetry. This is what Âşık Paşa means by the "seven seas", which he occasionally uses in "Garîb-name". Âşık Paşa usually sees nature from the eyes of a Sufi mystic, and in his eyes nature, with all its elements, including the sea, air, soil and fire, bears traces of the oneness of Allah Almighty (Siyavuşgil, 1993, p. 10). Therefore, we may form an idea concerning from what angle Âşık Paşa approaches the sea and the elements related to the sea as a sufi poet. Just as Hodja Ahmed Yesevi's<sup>13</sup> (d. 562/1166) Divan-i Hikmet is

<sup>4</sup> A Turkish noun referring to the parts of the earth covered with water, (Şemseddin Sâmî, 1317, p. 614).

<sup>5</sup> A Persian noun meaning sea. Deryâ-dil: One whose heart is as wide as the sea. Kapudân-ı deryâ: The title once given to the minister of the navy (Şemseddin Sâmî, 1317, p. 608).

<sup>6</sup> An Arabic noun meaning sea. Its plural form is "buhûr", "ebhâr", "bihâr", "ebhur". Bahr-i sefid: The Mediterranean, Bahr-i black: The Black Sea, Bahr-i Ahmer: The Red Sea (Şemseddin Sâmî, p. 280).

<sup>7</sup> An Arabic proper noun. Although it is the name of a large country consisting of the southeast corner of the Arabian Peninsula, it is also the name of the open sea that stretches from the coast of this country to the Indian coast and south. It is used figuratively to mean "big sea". Related to this, the phrase "ummâna dalmak" "to dive into the ocean" is used (Şemseddin Sâmî, p. 950).

<sup>8</sup> Although it is originally an Arabic proper noun, the word also has the meaning of "closed, trapped" in Greek. It is the name of an ancient city near Suez on the Red Sea coast. Bahr-i Kulzüm: Red Sea, Alum Sea, Bahr-i Ahmer (Şemseddin Sâmî, p. 1079).

<sup>9</sup> Derived from the "ifâl" subsection of the Arabic triple root "hut" to refer to doer of an action, the word gives the meanings of encompassing, surrounding, or encircling something. "Bahr-i muhît" is used as a geographical term to mean the great sea, the ocean, which surrounds the lands of the earth from all sides. It has uses such as Bahr-i Muhît-i Kebîr (The Pacific Ocean), Bahr-i Muhît-i Atlasî (The Atlantic Ocean), Bahr-i Muhît-i Hindî (The Indian Ocean) (Şemseddin Sâmî, p. 1305).

<sup>10</sup> An Arabic noun used to mean sea, its plural is "yümûm" (Şemseddin Sâmî, p. 1554).

<sup>11</sup> An Arabic noun meaning a vast sea, a plenteous and deep part of water (Şemseddin Sâmî, p. 1237).

<sup>12</sup> Tabariyah is a historical city in Palestine and bears the same name as the lake that stretches along the coastline. The scholars of Tiberias are also referred to with the attribute of Taberânî (Tomar, 2010, Vol. 39, pp. 323-324).

<sup>13</sup> A Sufi poet, who exerted extensive influence on the religious-mystical life of Central Asian Turks and is called "Pîr-i Türkistan"; he is also the founder of the Yeseviyye sect. The name of the journal including his poems called "Hikmet", is "Dîvân-ı Hikmet" (Eraslan, 1989, Vol. 2, pp. 159-161).

known as the first work that taught Sufi morality in Central Asia, so Âşık Paşa's *Garib-nâme* is a work that fulfilled this task in the Anatolian geography. (Şener&Yıldız, 2008, p. 121).

It is possible to identify in Turkish literature many and various materials regarding the ship and its parts. Many words, phrases, terms or proverbs that are still used or forgotten in our culture are also related to the ship<sup>14</sup>. In addition to these, one can encounter names of some works related to the word "gemi", i.e. "ship", in the history of literature. Sâkıb Mustafa Dede's (d. 1148/1735) "*Sefîne-i Nefîse-i Mevleviyân*", which is a kind of tezkire (collection of biographies) (Odunkıran, 2020); Koca Râgıb Paşa's (d. 1176/1762) encyclopedic work in Arabic called "*Sefînetü'r-Râgıb ve Defînetü'l-Metâlib*" (Kesik, 2020) and Fehim's (Hodja Süleyman) (d. 1262/ 1845) "*Sefînetü'ş-Şu'arâ*", which is an expanded translation of the *Devletşah Tezkiresi* with some additions (Yekbaş, 2020) can be included in this group. In our tradition of arts, there are pictogram plates having the shape of a ship with six oars in the form of six "ج" letters in the Arabic script representing the six pillars of faith as specified in the Muslim "*Âmentü*", or creed. In addition to these, there are also epistles containing shipping terms in our literary history (Çelik, 2020). According to a classification made by Âmil Çelebioğlu (1998, p. 626), the characteristics of the ship in Turkish poetry can be subsumed under three main headings:

1. Poems in which words such as ship, boat, sail and anchor are cited directly or through similes. These are mostly used in poems, couplets or quatrains on various subjects. This is a subject of detailed research and examination in itself, and

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<sup>14</sup> "Akıntıya kürek çekmek" Rowing against the current/beat the wind, "bir gemide iki kaptan olmaz" two captains cannot be on a ship/too many cooks spoil the broth, "boşa kürek çekmek" rowing in vain/chasing the tail, "bulut yelkene sığmaz" the cloud does not fit in the sail, "demir almak/atmak" raising/dropping anchor, "dümen çevirmek" turning rudder/play tricks, "dümeni bozuk" one's rudder is broken/inconsistent in one's affairs especially love affairs, "gemisi karaya oturmak" one's ship is stranded/one's business failed, "muhalif rüzgâr" opposition wind/contrary wind, "nuvafık rüzgâr" favorable wind, "tayfa ne kadar çok olsa iş geminin kaptanındadır" no matter how many crew there are, it is the captain who does the job/the leader is important, "tek kürekle mehtaba çıkmak" going moonlighting with one oar/starting a business with incomplete preparation, "yelken açmak" opening sail/setting sail/start a new adventure, "yelken indirmek" lowering the sail/lowering one's colors, "yelkenleri şişmek" having one's sails inflated/bloating someone, etc. (Çelebioğlu, 1998, p. 625).

there are many studies on the subject. We see that while some of these studies focus on a single poet<sup>15</sup>, some of them have a much more comprehensive nature<sup>16</sup>.

2. Independent works or parts of works, such as descriptions, definitions, eulogies or stories concerning ships, navigation, sea or sea warfare.

3. Poems written in the way sailors speak (*istiklâhât-ı mellâhân*, *lisân-ı mellâhân*)<sup>17</sup>.

The issues related to ship, which are the subject of this article and explained in the 8th chapter of *Garîb-nâme*, can be included in the second item of the above classification.

### I. ÂŞIK PAŞA AND GARÎB-NÂME

Âşık Paşa, one of the 14th century sufi poets, was born in Kırşehir after hejira A.H. 670/A.D. 1272 (Gölpınarlı, 1941, p. 7). His real name was Ali and his pseudonym was Âşık. It can be said that the epithet added to the end of his name, i.e. Paşa, or its variant forms Beşe or Başağa, is an unofficial title used as a historical term and given to the warriors and religious people in the early periods of the Anatolian Seljuks and the Ottoman Empire (Ayverdi, 2006, Vol. 2, p. 2468)<sup>18</sup>. Information about his life is based on what is written in the biographical work named *Menâkıbu'l-Kudsiyye fî Menâsibi'l-Ûnsiyye* written by his son Elvan Çelebi (died after hejira A.H. 760/1358-59 A.D.) (Erünsal & Ocak, 1984). His grandfather Ebü'l-Bekâ Şeyh Baba İlyas b. Ali came to Anatolia from Khorasan in the 13th century and settled in Amasya. According to Âşık Paşazâde (d. 889/1484)<sup>19</sup>, he was a sheikh affiliated to the sect of Ebü'l-Vefâ al-Bağdâdî (d. 501/1107)<sup>20</sup>, and his followers were called *Babaî* (Köksal, 2021). In his time, he was a great sheikh

<sup>15</sup> Aysun Sungurhan's article titled "Hayâlî Bey Divanı'nda Deniz" can be regarded in this context (2015).

<sup>16</sup> We can cite Betül Mutlu's master's thesis (2012) titled "Divân Şiirinde Deniz İmgesi ve Şiir Öğretiminde Kullanılması" as an example of the studies of this type.

<sup>17</sup> <sup>ملاح</sup> Mellâh: Arabic noun meaning sailor, captain, seaman; its plural form is "mellâhân", "mellâhîn" or "mellâhûn". (Devellioglu, 1996, p. 609).

<sup>18</sup> Another nautical term related to the word Pasha is "pasha's baştarda or galley". In the Ottoman navy, it is the name of the chief galley that the captain admiral boarded (Ayverdi, Vol. 2, p. 2468). The word "baştarda" originally comes from an Italian word, which is also used as "baştarde" or "bastarda", and it is a galley-type ship with 26 or 36 oars, one oar drawn by five or seven people, used in naval wars (Ayverdi, Vol. 1, p. 302).

<sup>19</sup> His real name is Derviş Ahmed, and his pseudonym is Âşıkî. However, he is mostly referred to as Âşıkpaşazâde after his great grandfather, Âşık Paşa. He is an Ottoman historian, mostly known for his work "Tevârîh-i Âl-i Osman" (Özcan, 1991, Vol. 4, pp. 6-7).

<sup>20</sup> His full name is Ebü'l-Vefâ Tâcü'l-Ârifin Seyyid Muhammed b. Muhammed Arız al-Bağdâdî. He is the founder of the Vefaiyya sect, which played an important role in some social-religious movements in Anatolia (Ocak, 1994, Vol. 10, pp. 347-348).



adored as a saint and known for his miracles (Tosun, 2021, p. 71). Together with his caliph Baba Ishak, he was the person who started the rebellion known as the Baba Resul Revolt in historical sources (Ocak, 2017, pp. 139-164). According to Menâkıbu'l-Kudsiyye, Baba İlyas was captured in this rebellion and imprisoned in the Amasya castle. On the third day of his confinement in the dungeon, the wall of his cell was split, his gray horse came in and then disappeared, taking Baba İlyas on its back (Erünsal & Ocak, 1984, p. 59). Âşık Paşa's father's name was Muhlis and he was the youngest son of Baba İlyas. Like his son Âşık Paşa, he was also known as "Paşa". Muhlis Paşa, who was still a baby in swaddling clothes during the revolt, was rescued from the village of Çat<sup>21</sup>, which had been set on fire, by a person of good moral character named Şerefüddin, taken to Egypt at the age of seven, and returned to Anatolia after staying there for seven years (Erünsal & Ocak, pp. 70-73). There is an obscure period until 1273 in the life of Muhlis Paşa, who was imprisoned when he returned to Anatolia (Kut, 1991, Vol. 4, p. 1). Being one of the wise sheikhs of his time, he took Karaman as his home (Öztürk, 2008, p. 11) and accompanied Sultan Osman Gazi in his conquests. Muhlis Paşa was known as a friend of Allah, who had a high rank in the sight of Allah, performed miracles, and whose prayers were answered. One of the scholars of this period was Âşık Paşa, the grandson of this Baba İlyas and son of Muhlis Paşa (Hekimoğlu, 2019, I, p. 26). In the first half of the 14th century, Âşık Paşa was the most prominent representative of a large and influential family of sheikhs, the founder of which was Baba İlyâs-ı Khorasani. He was a well-known Sufi in his time as the head of the Vefaiyya sect in Anatolia. From a young age, he received a good Sufi education from the important personalities of the aforementioned sect (Ocak, 1991, Vol. 4, p. 3). Âşık Paşa, who served as a vizier to the Anatolian governor Timurtaş Paşa at one time in his life, went to Egypt because his name had been involved in some political conflict. When he returned from Egypt and was on his way to Amasya, he fell ill in Kırşehir and died there on 13 Safer 733 A.H./A.D. 3 November 1332. His tomb in Kırşehir is located on a hill in the northeast of the city in accordance with his will, and has an inscription on it. All sources agree that the tomb was considered sacred and visited by people (Kurnaz, 1995, p. 305). Âşık Paşa, who did not engage much in worldly affairs and lived like a friend of Allah by dedicating himself completely to sufism, composed works titled Garîb-nâme, Fakr-nâme, Vasf-ı Hâl, Hikâye, Risâle fî Beyâni's-Semâ', Elif-nâme, Fûrkat-nâme and Kelâm-ı Âşık Paşa.

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<sup>21</sup> It is the ancient name of today's village of İlyas, near Amasya (Ocak, 2017, p. 117).

He also had poems published in various journals (Köksal, 2021). Each of these works of Âşık Paşa has been the subject of various studies. When his works are examined, it is seen that Âşık Paşa was a poet who was committed to the Qur'an and hadiths, did not go out of the framework of Ahl as-Sunnah, i.e. orthodox Islam, explained the verses and hadiths like the scholars who interpreted the Quran according to its apparent meaning, gave his messages in the language of the people in a way that the public could understand, and presented his subjects with examples from life (Erkoç, 2005, p. 95). On the other hand, the influence of Yunus Emre and Mevlana is apparent in his poems and especially in his work named Garîb-nâme (Kut, 1991, Vol. 4, p. 3).

Garîb-nâme is known as the oldest and most influential work of Turkish Sufi literature in Anatolia. This work, which was composed in 1330 in aruz prosody of "fâ'ilâtün fâ'ilâtün fâ'ilün" and in mesnevi form, has more than 10,000 couplets. After the tawhid (oneness of God), münacat (invocation), naat (eulogizing Prophet Muhammad) and the praise of the four caliphs, there are 10 chapters and in each chapter information is given about the chapter number of that section. For example, in the first chapter, the subject of tawhid, or oneness, is handled. The idea of unity of God is etched in the minds of the readers with striking examples such as that the eyes do not cry separately even though there are two of them, and that the water becomes eternal when it mixes with the sea. In the second chapter, the contrasts in the world are explained. In the third chapter, it is explained that human life spans three stages: childhood, youth and old age. In the fourth chapter, information is given about creation and anasır-ı erba'a (four elements: water, earth, fire and air) is explained. In the fifth chapter, mention is made of the five sense organs. The highlights of the sixth chapter are the creation of the world in six days, six directions (front, back, right, left, top, bottom) and six great prophets: Prophet Adam, Prophet Noah, Prophet Abraham, Prophet Moses, Prophet Christ and Prophet Muhammad (PBUH). The seventh chapter deals with seven layers of heaven and seven layers of hell, whereas the eighth chapter handles the eight elements required for a ship's navigation. The other prominent topics discussed involve the birth of human beings in nine months and the effects of nine heavens on it in chapter nine, and the ten companions of Prophet Muhammad who are also known as "aşare-i mübeşşere", ten people heralded with heaven in chapter ten. A religious, sufistic and didactic work written in Turkish with the aim of educating the public, Garîb-nâme is one of the oldest and most influential works of Turkish Sufi literature in Anatolia. Thanks to its plain, unadorned language, it has appealed to a wide readership for centuries. Garîb-nâme is an exceptional work in terms of

both form and content. This precious work, in which the influence of Mevlana is evident, has a distinguished place in Turkish literature in terms of the richness of its subjects. Possessing a religious, moral and mystical nature, the work in question bears traces of lives lived, the environment, the universe, history, myths and ancient books. It can be argued that Âşık Paşa's Garîb-nâme is not only a book of morals, worship and sufism, but also a rich inventory that contains the traces of the cultural elements of the era he lived in (Köksal, 2022).

The full text of Garîb-nâme was first published by Bedri Noyan (Dedebaba) (1998) and later by Kemal Yavuz (2000). Noyan's one-volume work is a popular publication. On the other hand, Yavuz's work (I/1, I/2, II/1, II/2), which consists of 2 volumes and 4 books as well as a facsimile of one copy is given along with the transcribed and simplified text of the work, is a critical text.

## II. THE EIGHT ELEMENTS REQUIRED FOR A SHIP IN GARÎB-NÂME

In this section, which is about the 10th story of the 8th chapter of Garîb-nâme, an attempt will be made to examine in detail the eight elements necessary for the navigation of a ship, taking into account their apparent and esoteric meanings, in sub-titles based on the writings of Âşık Paşa and in the order in which they appear in the work. In this study, Yavuz's version of Garîb-nâme (2000) will be taken as a basis. Although the relevant part is in volume II/1 of the work, there is also a general introduction by Âşık Paşa regarding chapter 8 in volume I/1:

Introducing the eighth chapter under the title of "El-Bâbü's-Sâmin fi's-Sümâniyyi" "The Eights Are Explained in the Eighth Chapter";

*"Hem yine sekizinci bâb içinde on*

*Dâsitân var ma'lûm eyler bize yön*

*Kim Çalap buncaya ad urdı sekiz*

*Nitekim uçmak sekizdür iy 'azîz" (Yavuz, 2000, I/1, p. 11-13)*

(O dear person; in the eighth chapter, there are ten parables that again indicate us our target. Allah Almighty has named things like this as eight, as heaven is also eight.)

Âşık Paşa allocated the 10th story of this chapter, which consists of 174 couplets and 11 titles, mostly Quranic verses on the subject, to the eight elements necessary for a ship (Yavuz, 2000, II/1, pp. 277-311).

However, the original title Âşık Paşa chose for this chapter is;

*"Onuncu Dâsitân Sekizinci Bâbdan Bu Âyet ki 'E-lem Tera Enna'llâhe Sehbara Le-küm' 22/65 Beyân İder Bil kim Gemiye Sekiz Nesne Gerekdür Tâ ki Âdemîyi Öz Maksûdına*

*İrişdüre ve Dünyâ Bir Denizdür ve Âdem Oğlu Anun Gemisi ve Bu Gemiye Dahı Sekiz Nesne Gerek Tâ Gark Olmayup Hakk'a İrişe*" (Yavuz, p. 277).

(The Tenth Story of the Eighth Chapter: "Have you not seen that Allah has placed it at your service..." The Quran explains Verse 22/65 Eight Things Are Necessary for a Ship to Carry Mankind to Its Purpose: The World Is like a Sea, And Mankind Is like a Ship. In Order Not To Drown In the Sea Of World and To Reach the Truth, Man Needs Eight Elements)<sup>22</sup>

In this story, Âşık Paşa lists the eight elements that he deems necessary for the navigation of a ship and its arrival at destination, respectively; "deniz/su" sea/water, "gemi (geminin gövdesi)" ship (ship's hull), "yelken" sail, "yel" wind, "lenger" anchor, "üstâd/gemici/keşîbân" master/sailor/captain, "âdemi/halk (yolcu)" mankind/people (passengers) and "metâ'/kale (mal/kumaş)" commodity/cloth. He discusses these subjects from different angles and in an instructive style that will unfold different layers of meaning to the readers each time from outside to inside, four times in total, sometimes intertwined with each other.

In the 17-couplet section, which is an introduction to the related story, the following is explained briefly: With the divine command "Qün"- "Be", the world was created, the earth and the sky came into existence, and the necessity of seeing and solving the ease and difficulties in this world emerged for human beings. Man must see and understand how the sky stands in a vacuum and that it is the land of the spirits from beginning to end, how the earth was created and laid out as east, west, north and south, and how the mountains and seas came into existence. Allah Almighty created the heavens and the earth and made it a throne for His servants; the heavens were covered by the spirits, and the earth became the seat of the bodily ones. Allah created innumerable diverse beings, but He picked out mankind from among them. After he sent Adam to the earth, he placed the world and everything in the world at the disposal of man. Mankind dispersed all over the world and conquered it. After seizing countries upon the divine command, they happened to pass the sea.

At this point, the adventure of the human being, whose way leads him to the sea, begins and eight elements come into play, respectively:

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<sup>22</sup> The reason why we refer as "elements" to these possessions necessary for the ship, which were called "objects" by Âşık Paşa, is that there are beings such as humans and passengers besides wind, water or sea, that cannot be defined as objects.

**a) Su/Deniz-Water/Sea<sup>23</sup>**

At the beginning of the section, in which the water and the sea are explained in the work, there is a subheading created with the Arabic translation of the verse "Allah Almighty has placed, from his own side, all that is in the heavens and on earth at your disposal..." (Jasiye, 45/13). Next, it is stated that human beings want to explore the sea, and this is only possible with a ship, and then the section proceeds to provide detailed explanations about the sea. According to this, the sea is this world and, by Allah's command, it is in fluctuation and change at every moment. Thousands of jobs are performed in every fluctuation of the sea, such as day and night, summer and winter, snow and rain and heat and cold. No one has been able to reach the end of this sea of world, nor has anyone been able to cross its boundary. This place is free and unlimited. While there existed neither a road nor a trace in this sea, Allah Almighty intended to pave a way there and wanted a road to extend from one end to the other, and from one coast to the other. Then Allah Almighty turned into a ship this body of ours, which He granted to us to navigate that sea. Just as this world is the sea, so the body is the ship.

Since the subsequent explanations about sea and water overlap with the second element, namely "the ship's hull", they will be discussed in the next sub-heading.

Sample couplets<sup>24</sup>:

*"Hüküm-ile çün dutdılar bu illeri  
Geldi bu kez girdi denze yolları"* (Yavuz, p. 281)

(When they captured these countries upon the divine command, they chanced on the sea this time.)

*"Olmayınca bu sekiz nesne tamâm  
Heft deryâ geçmedi bu hâs u 'âm"* (Yavuz, p. 283)

(Unless those eight things are completed, people cannot cross these seven seas."

*"Ol deniz kim eytdüm uş 'âlem durur  
Kim Çalap emriyle her dem mevc urur"* (Yavuz, p. 295)

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<sup>23</sup> The method used by Âşık Paşa was taken as a basis in naming the sub-headings.

<sup>24</sup> In the "Sample Couplets" section of each sub-heading, four examples are given each to indicate the four layers of meaning, based on the fact that Âşık Paşa dealt with the same subject four times.

(The sea that I have been describing is this world, which is in fluctuation and change at every moment by Allah's command.)

*“Çün denizdür dünyâ sen anda gemi  
İmdi neymiş gör selâmetlik emi”* (Yavuz, p. 305)

(The sea is the world, and you are like a ship in that sea of world. Now make sure that you are safe and sound!)

One can also see the sea/water-world conceptualization in the works of other poets in Turkish literature.

For example, in the following stanza, Fuzuli (d. 663/1556), one of the 16th century poets, compares the world to flood water flowing into the sea of void, and his lover to a piece of garbage that falls into that flood water, drifting aimlessly. He explains that the flood water and the garbage on it cannot attain peace without reaching the sea of void:

*“Dehr bir seyl-âbdur mülhak âdem deryâsına  
Biz ki ser-gerdânuz ol seyl-âba düşmüş hâr u has  
Çizginür hâr u has ol seyl-âb oldukça revân  
Yitmeden deryaya râhat ne mümkün olmaz bir nefes”* (Gider, 2017, p. 27)

Hayâlî Bey (d. 964/1557), who is also one of the 16th century Ottoman poets, addresses the reader in the following couplet saying; O! He who is sitting on the beach, the crocodile of reason cannot reach my depths because I am the vast and deep sea of love, and these little seas are all in my lap:

*“Ka’rûma irmez neheng-i ‘akl ey sâhil-nişîn  
Lücce-i ‘aşkem bu deryâlar kenârumdur benüm”* (Sungurhan, 2015, p. 253)

Here, the poet also compares reason and love; He likens the mind to a crocodile living in shallow waters near the shore, while he likens love to a vast sea whose depth cannot be reached. In the couplet, we also see that "lücce", one of the Arabic words used to mean sea, comes to the fore with its sense of depth, as we stated in the relevant section. In the famous couplet below attributed to Nâbî (d. 1124/1712), one of the 17th century poets, a wide and deep sea is indicated with the word "lücce":

*“İlim bir lücce-i bî-sâhildir  
Anda âlim geçinen câhildir”* (Bilkan, 1998, Vol. 17, pp. 65-66)

(Science is a vast and deep sea that has no shore, and one who thinks he has possession of knowledge in that sea is ignorant.)

**b) Gemi (Geminin Gövdesi)-Ship (Ship's Hull)**

There are many words and phrases that are still widely used in our language, related to the word *gemi*, or "ship", which is an old Turkish word meaning a large vehicle going on water: "*Gemici*" (sailor), "*gemi adamı*" (shipman), "*gemi defteri*" (ship's logbook), "*gemi ızgarası*" (ship's grate), "*gemi yatağı*" (ship bed), "*Karadeniz'de gemileri batmak*" (having ships sunk in the Black Sea/being at a low ebb because of losing something), "*gemisini kurtaran kaptan*" (one who saves his ship is the captain/putting house in order/putting things right), "*gemisini yürütmek*" (keep one's ship walking/Manage one's affairs well), etc. (Ayverdi, Vol. 1, p. 1028-1029). Its Arabic equivalent is "fulk"; while "*zebzeb*" means long ship, "*huluc*" means small ship, "*harraka*" means fire ship, "*zevrak*" means small ship or boat, "*kurk*" means long ship such as galleys and frigates, while another Arabic word, "*sefine*"<sup>25</sup>, whose plural form is "*sufun*" or "*Sefayin*", also means a ship. Besides these, the word "*cariye*" also refers to the ship with its sense of floating on water. "*Cükâye*" is an empty ship, "*haliyye*" is a large ship, "*şeza*" is a small ship, "*macüşun*" is any ship, and "*nühyûc*" is a long ship like a *çektiri*, which is a large ship with both sails and oars. These are Arabic words for "ship", while ship in Persian is "*keşti*"<sup>26</sup>, hence the word "*keştiban*" -shipman/captain. Again in Persian, "*pejyûn*" means a high ship with a wall, "*zenberî*" means a big ship, "*sumari*" and "*kerev*" means any ship and "*kelpet*" means a big ship. (Kırkılıç, 1999, p. 289-290).

What Âşık Paşa means by "ship" here is actually only the hull or form of the ship, and it corresponds to the body of the human being in the sea of the present world. The poet establishes the following connection between the sea and the ship: Man, who happens on a sea, needs a ship to cross this sea. He conquers the sea by means of a ship and makes it a home for himself. If the ship is solid, he will take the seven days' journey within a short time, and even an arrow cannot reach his speed; he is busy with his work day and night. The ship goes fast in that sea and

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<sup>25</sup> When we compare the uses of "*sefine*" and other words that mean ship, we see that "*sefine*" is mostly used in sentences that emphasize the contents of the ship (material/spiritual), while other words are mainly related to the hull and structure of the "ship". Indeed, it was always the word "*sefine*" that was used to mean "ship" in the names of the works mentioned above.

<sup>26</sup> The original ode written by Âgehî (d. 985/1577), one of the 16th century Ottoman divan poets, using many nautical terms, is also known as the "*keşti* ode". With this ode, the poet expanded the possibilities of expression by adding new words to the vocabulary of the divan poetry (Pektaş, 2020).

reaches whatever country it is headed to. However, no sea water should enter the ship; the sea should only help the ship travel on it, but the ship should never let any water into it. Just as when material and various other worldly ambitions take root in a person's heart, blind him and lead him to disaster, so when the ship takes in water, this will eventually sink that ship. It is emphasized in all these explanations repeated several times throughout the work that the ship is a human being, and that the sea that serves as a path for it, or put in another way, makes the ship float, is this world in which we live. The human ship sailing in the sea of world is always faced with the waves of the sea. Therefore, he dashes left and right or gets drifted. Allah has given mankind the body, metaphorically referred to as the ship, so that he can navigate in the sea of this world. In this sea of the world, innumerable bodies/ships are moving, and all of them are carrying themselves swiftly in the world. The ship is safe and solid in the water, but if these elements change place and water starts to seep into the ship, the situation will be reversed and the water will cause the destruction of the ship. With such explanations, the sense of being a worldly boon is also attributed to the element of sea/water.

Sample couplets:

*"Pes bu kez muhkem gemi eylediler*

*Ya'nî anunla deniz geçmek diler"* (Yavuz, p. 283)

(Then, they built solid ships to cross the sea.)

*"Bu deniz geçmegün oldur âleti*

*Şol hisâbsız yazmun oldur atı"* (Yavuz, p. 285)

(The means of crossing the sea is this, the horse of this immense expanse is the ship.)

*"Pes gemi eyledi ol Hak denize*

*Ol gemi tendür ki Hak virdi bize"* (Yavuz, p. 295)

(Then Allah Almighty made this body, which He granted to us, a ship for that sea.)

*"Nitekim suda gemi kuvvetlenür*

*Gark olur çün gemiye su atlanur"* (Yavuz, p. 297)

(Indeed, the ship is solid and powerful when it is above water, but if water enters the ship, this time it will sink and disappear.)



In Turkish-Islamic literature, it is possible to come across the metaphors of ship-man and sea/water-worldly possession in many poets. Mevlâna's (d. 672/1273) famous couplet is one of them:

*“Âb der-keştî helâk-i keştî est  
Âb ender zîr-i keştî püştî est”*

The water inside the ship sinks the ship, whereas the water under the ship supports the ship (Örs&Kırlangıç, 2015, Book 1, p. 68/986). The water in the couplet represents the worldly possessions while the ship represents the human being.

Mevlâna Celaleddin-i Rûmî, one of the greatest scholars and poets of the 13th century, also offered advice that would bring the society to the shores of spiritual safety by using the metaphors of the ship and the sea in his famous work *Mesnevî*. In addition, using this method, he tried to convey the divine truths, which are difficult to explain directly, to humanity more clearly and effectively (Köle, 2016, p. 1870). At this point, we see a similarity between Âşık Paşa and Mevlâna.

On the other hand, Seyrânî (d. 1866), one of the 19th century Turkish bards, expressed his longing for sailing boats referring to the invention of steamships:

*“Buhar gemisini îcâd idenler  
Yelken açup yelin kadrin ne bilsün”* (Çelebioğlu, 1998, p. 626)

### **c) Yelken-Sail**

The word “yelken”(sail), which is thought to have derived from the word “yel”, meaning wind, was probably formed with the suffix “-ken”. It is the name of a hard, strong and thick cloth that is conveniently attached to the masts to propel boats and ships with the power of the wind. In its extended sense, it is used for all vessels with such cloths. “Yelken açmak” “open sail/to set sail” or “yelken basmak” “press sail/to set sail” meaning to prepare and set off; “yelken bezi” “sail cloth” meaning very thick and durable cloth used for sailing; “yelken doldurmak” “to fill the sail”, meaning to adjust the sails to the wind so as to propel the ship; “sail ship” meaning a ship that moves with the help of its sails; “yelken kulak” “sail ear” meaning prominent ears, or jug ears; “yelken yarışı” “sailing race”, meaning a competition between sailboats; metaphorically, terms such as “yelkenleri suya indirimek” “lowering the sails into the water”, meaning giving up one's claim and resistance and accepting the other's authority, are word groups that are formed with the word “sail” and frequently used in our language (Ayverdi, 2006, Vol. 3, pp. 3401-3402). In Arabic, yelken/sail is “shira”; “kıl”, plural form “kulû”, “kılâ”, or “kali'a” (Sarı, no date available., p. 1254) and “cell”, plural “cülûl”. Its Persian

counterpart is “evzâr” and “bâd-bân” or “bâd-vân” (Kırkkılıç, 1999, p. 733-734). Of these words, “bad-bân” has a wider area of usage in Turkish literature compared to the others. In addition to the meaning of “ship’s sail”, it is the name of the mast in the middle of a ship, also called “seren” “mast”, to which the sail is tied. At the same time, it is also used for a frivolous and mischievous person. The friendships of these people, who swim with the tide, are not permanent. Such people are also called “yelken mezhepli” “sail sected” (Öztürk & Örs, 2000, p. 41). “Badbân-ı ahdar” “green sail” is used metaphorically for the sky. “Badbân-güşâ” means setting sail, and “badban-güşâ-yı ‘azimet olmak” is used to mean setting sail and depart.

Âşık Paşa cites “yelken” “sail” as the third of the eight elements necessary for a ship to sail safely in Garîb-nâme. According to this, the existence of the sail depends on the mast and the sail, which is constantly filled by air, is the arm and wing of the ship (metaphorically meaning the backbone of the ship). When it is set, it takes wind from the air and thus the ship floats on water. Accordingly, it is the sail that inevitably carries the ship forward. The ship proceeds with the sail. If there is no sail, the ship is stranded. The sail of the ship is the “heart”, which is the center of human aspirations and desires. Therefore, according to Âşık Paşa, who uses the phrase “inevitably” for sailing, what moves the human ship in the sea of world is the sail of the heart. When a desire comes from the air to this sail of the heart, which awaits the wind to be filled with air and take off, this person sails his ship from country to country. One needs to understand the witticism here; whoever abandons the desires of the soul, Allah Almighty will make him fly in the sky. Whether that request is good or evil, all in all, it carries and delivers each human ship to a wish. Our next title, “rüzgâr” “wind” has been handled together with “yelken” “sail” in some parts of the work. Therefore, we will refer to the subject of “sail” again below.

Sample couplets:

“Çün gemi oldu bu kez yilken gerek  
Kim ola aslı anun muhkem direk” (Yavuz, p. 285)

(Seeing that there is a ship, then there is a need for a strong mast and sail.)<sup>27</sup>

“Bu geminün perr ü bâli ol ola

<sup>27</sup> The mast on which the sail is tied, which is also called “spar” and mentioned in the definitions above, is seen only in this couplet among the relevant parts of the work. Although Âşık Paşa cites it here, he did not include the solid mast among the eight elements; instead, considered it as a part of the sail.

*Kanad açdukça hevâdan yil ala" (Yavuz, p. 285)*

(The arm and wing of this ship are sails, as the sail opens its wings, the wind comes from the air.)

*"Hem hevâda bu gönül yilken gibi  
Açılıpdur ana benzer tertîbi" (Yavuz, p. 305)*

(This heart also opens like a sail in the air. Therefore, its disposition is similar to it.)

*"Ger hevesler yili gâlib oldısa  
Uşbu gönül yilkenine toldısa" (Yavuz, p. 307)*

(If the wind of desires prevails and fills this sail of the heart ...)

In the following couplet, Fıtnat Hanım (d. 1194/1780), one of the 18th century Ottoman poets, likened the sail to tawakkul (trust), desires and aspirations to the sea, and an undisguised belief (ikhlas) and sincerity to the sky:

*"Tevekkül bâd-bânın kıl güşâde felek-i ihlâsa  
Eser bahr-i emelde bir müsâ'id rüzgâr elbet" (Ayverdi, Vol. 1, p. 252)*

(Open the sail of trust towards the sky of ikhlas, a suitable wind will surely blow in the sea of aspiration.)

Nâbî, one of the 17th century poets, states in the following couplet that he embarked on the ship of aspiration and sailed towards the shore of desire, by comparing desire to a shore and aspiration to a ship:

*"Olduk kenâr-ı şevke yine bâdbân-güşâ  
Girdik sefine-i emele biz hevâ ile" (Ayverdi, Vol. 1, p. 252)*

Gedâyî of Beşiktaş (d. 1317/1899), one of the 19th century poets, states in the following couplet that a wise person will not drop anchor in this fleeting port of the world, seeing that the ship of death is sailing:

*"Âkıl ol terk eyle bu dehr-i fânî  
Ecel sefinesi açdı yelkeni" (Çelebioğlu, 1998, p. 639)*

#### **d) Yel-Wind**

"Yel" is a Turkish name for the breeze that is formed by the displacement of the air. There is also a Persian version of the word, namely "rüzgâr" "wind". In our language, there are commonly used expressions and idioms formed with the words "yel" and "rüzgâr". We can list some of them as follows: "yel gibi" "like the

wind", which means very quickly, rapidly; "yel gibi gelen sel gibi gider" "what comes like a wind, goes like a flood" meaning the money that is obtained without effort will be wasted; "yel üfürdü, sel (veya su) götürdü" "the wind blew and the flood (or water) took it away" meaning one's property disappeared suddenly (due to dissipation) or for no reason; "yel vermek" "giving wind", meaning to direct the wind or air towards something; "yele vermek" "to give to the wind" meaning to give away, to waste; "rüzgâr almak" "to take the wind" means to be in a windy place; "rüzgâr ekip fırtına biçmek" "sowing the wind and reaping the storm", meaning to face a much worse evil than one has done; "rüzgâr gelecek delikleri tıkamak" "to plug the holes where the wind may come", meaning to take every precaution against an undesirable situation or development; "rüzgâr gibi" "like the wind"; "rüzgâr tutmamak" "not holding the wind" in the sense of being affected by the wind; "rüzgârdan nem kapmak" "to catch moisture from the wind" meaning to be offended by the slightest Word or act, to be very touchy, etc. (TDK, 2011, p. 1990, 2566). In addition to yel/rüzgâr, another commonly used term in Old Turkish Literature to refer to wind is the word "bâd", which is of Persian origin.

According to Garîb-nâme, the fourth of the eight elements necessary for the navigation of a ship and its arrival at the destination is "yel" "wind". We can summarize Âşık Paşa's comments on the wind as follows: Wind is necessary for the sail to move. It is the wind that carries the ships from country to country and makes them run on water. Therefore, all ships cease to move and wait when there is no wind. Observing that just as the ship cannot sail without the wind, and that man cannot reach his goal without the will of Allah Almighty, Âşık Paşa assigns the role of the command of God or destiny to the wind. What is meant by the wind is the destiny of man which he cannot control. The ship, which cannot proceed without the wind, reaches a power that can move even a village off its foundations when the wind blows. One should grasp the meaning of the witticism here thoroughly as well as what wind and sail are. It is only Allah's command that enables people move from country to country and provides them with their sustenance. It is the command of Allah that allows implementation of all, and without this command, a person cannot go anywhere. The wind, filled with this heart's sail, carries the body from country to country. If a person cherishes good intentions, the result will be good. Deeds are according to intentions and everyone receives only what he intends to obtain.

Sample couplets:

*"Bu gemiler cümle mevkûfdur yile*

*Yil durur ilten anı ilden ile" (Yavuz, p. 287)*

(All ships await the wind. For, it is the wind that carries the ships from country to country.)

*"Yilken oldı yıl gerek bu kez ana  
Tanrı'nun emridür ol yıl baksana"* (Yavuz, p. 297)

(The sail has been found, but this time the wind is needed to carry it. And yet, it depends on God's command, so take good heed of this ...)

*"Bu gönül yilkenine ol yıl tolar  
Sûreti ilden ile ol yıl salar"* (Yavuz, p. 299)

(The wind that fills this sail of the heart carries the body from country to country.)

*"Gerçi kim Hak emridür halkı süren  
Her birini maksudına irgüren"* (Yavuz, p. 299)

(In fact, it is Allah's command that leads and guides people away and makes each one reach their goal.)

Âşık Ömer (d. 1119/1707), known as a 16th century Turkish bard as well as the owner of a divan (compilation of poems), states in the following couplet that the wind of void or death will eventually plunge the ship of body into the sea of earth. Even Prophet Noah, despite his long life and having survived a flood that wreaked havoc in the world, could not escape this flood of death:

*"Bahr-i hâke gark ider fülk-i teni bâd-ı fenâ  
Nûh dahi bulmadı gitti işbu tufandan necât"* (Çelebioğlu, 1998, p. 640)

The word "bâd", which means wind in the couplet, is characterized as absence because it is not visible but is evident by its influence (like soul).

Nev'î Yahyâ Efendi (d. 1007/1599), one of the 16th century Ottoman divan poets, advises his heart in the following couplet, saying: (O heart, do not let the boat of body drop into the whirlpool of suffering; be patient, because this wind will not stay like this, of course it will change direction...")

*"Ten zevrakın düşürme girdâb-ı ızdırâba  
Sabr it gönül ki kalmaz bu rûzgâr<sup>28</sup> böyle"* (Mutlu, 2012, p. 151)

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<sup>28</sup> Here we see that the word "rûzgâr" "wind" in Persian is used in the sense of both wind and time, both of which have their literal meanings.

### e) Lenger/Anchor

It is originally a Persian noun and as a maritime term, it refers to the iron chain dropped into the sea in order to keep the ships where they are, or the anchor at the end of it. In this regard, there are expressions in our language in which the word "lenger" is used; "lenger almak/lenger kaldırmak" "taking/raising anchor" meaning a ship's hoisting anchor and moving on, figuratively, a person's leaving the place where he stayed for a long time; "casting anchor/dropping anchor/tying anchor" meaning the anchoring of the ship, its mooring, figuratively speaking, it means that a person sits or stays somewhere for a long time; "Lenger-endâz", on the other hand, is an expression used to mean an anchored ship (Ayverdi, Vol. 2, p. 1861). In addition to being a nautical term, the word "Lenger" also has the meanings of a large copper vessel with wide edges and the amount that this vessel can hold. (TDK, 2011, p. 1582).

Âşık Paşa cites "lenger" "anchor" in Garîb-name as the fifth of the eight elements necessary for a ship to depart and sail safely to its destination. We can summarize the points related to the "lenger" in the work as follows: When the wind accelerates, an anchor is needed to calm the ship. Otherwise, the ship will crash to the side, break apart, everything inside will spill into the water and in the end it will sink. People and things on the ship, whether good or bad, or friend or foe, will perish. If the anchor does not stop or restrain the ship, no one can hold it back, and no one has the power to slow it down. One should know that only Allah Almighty protects from troubles and one should never forget this. Also, a strong and capable person is needed to raise the anchor. Here, the anchor of the ship is the rules of Islam, and Prophet Muhammad (PBUH) applied these provisions coming from Allah Almighty to his life and demonstrated them to all people. The religion of Islam, which informs people of their place and put them in their appropriate rank and level, is no different from the anchor. If the provisions of Islam, which are the anchor of this ship of body, did not keep people in peace and comfort, the ambitions and desires in the sail of heart would be interminable, the strife and rebellion in the ship of body could not be prevented, and the countless desires that emerged in this sail of heart would bring death.

Sample couplets:

*"Yıl dahu oldu bu kez lenger gerek*

*Ya'nî yügrürken anı eğler gerek"* (Yavuz, p. 287)

(If there is wind, this time you need an anchor to slow the ship down when it accelerates.)

*"Biri lengerdür kim ol eğler gemi  
Tâ ki garka varmaya bu âdemî"* (Yavuz, p. 293)

(One of these elements is the anchor, which slows down and stops the ship and prevents people from sinking and drowning.)

*"Pes şerî'atdur geminiün lengeri  
Kodî anı ol cihânun serveri"* (Yavuz, p. 299)

(Here, the anchor of the ship refers to the rules of the religion of Islam. And it is Prophet Muhammad (PBUH), the believers' guide in both worlds, who laid down these provisions.)

*"Hem şerî'at lengere benzer tamâm  
Halka oldur gösteren hadd ü makâm"* (Yavuz, p. 305)

(Islam is exactly like an anchor. For it is Islam that puts people in line and shows their places and ranks.)

Kadı Burhaneddin, one of the 14th century sufi poets, states in the following verse that "lenger" is a means of attaining security and peace:

*"Ger karâr ister isen salgil denize lengeri"* (Ayverdi, Vol. 2, p. 1861)  
(If you want peace and security, drop your anchor in the sea.)

Zâtî (d. 953/1546), one of the 16th century divan poets, complains in the following couplet that there is no anchor in the ship of his heart to restrain his desires:

*"Yaşumuz deryâ ider komaz hevâya uyduğum  
Zâtîyâ bu fülk-i dilde hiç lenger görmedük"* (Ayverdi, Vol. 2, p. 1861)

(O Zâtî! We have not seen an anchor on this ship of hearts that prevents us from pursuing aspirations that turn our tears into a sea and make us cry so much in the end.)

The function of the "anchor" in this couplet of Zâtî is the same as that of the "anchor" described in Garîb-nâme.

Again, in the following line, Zâtî explains that the ship of heart has cast anchor in the lover's sea of love.

*"Fülk-i dil deryâ-yı aşkın içre lenger bağlamış"* (Ayverdi, Vol. 2, p. 1861)

In the following couplet of Hodja Mes'ud (d. before 1401), one of the 14th century poets, we see the image of a ship casting anchor ashore:

*“Çü lenger bırakır suda durur  
Kara pîl gibi pusuda durur”*

(Ayverdi, Vol. 2, p. 1861)

(A ship that anchors on land and stays on the water's edge is like an elephant in ambush.)

**f) Üstâd/Gemici/Keşfîbân-Master/Sailor/Captain**

The word “üstâd” master, which is a Persian noun meaning teacher, master, artist, or someone who enjoys a superior position in a science or field of art (Devellioğlu, 1996, p. 1129), is used in the same sense as “sailor” in the present work. The Arabic equivalent of the Turkish word “gemici” “shipman” is “mellâh”<sup>29</sup>, or “sari” plural “sarariyy”, or “nutiyy” plural “nevâtî”, “adavliyy”, “gâdif”, “bahhar” and “erdem” “virtue” meaning master sailor. Its Persian equivalent is “keşfîbân” “captain” or “râmûz” (Kırkkılıç, 1999, p. 290).

The sense that Âşık Paşa means with these words, which he ranked in the sixth place among the eight elements necessary for a ship, is actually “captain”. However, Âşık Paşa, who took care to use pure Turkish words in his work, mostly used the word “üstâd” “master” and “gemici” “shipman”, and only in one place the word “keşfîbân” instead of the word “captain”, an Italian word that had not yet entered Turkish in those centuries.

We can summarize what is said about the sailor/seaman in the work as follows: If all the cited elements are available but the sailor is not, this situation is like a meal without salt. That ship needs a master and a competent driver, whom people call “sailor/captain”. Only he knows what to do in this sea, and which way one can go to what city. In this sea that covers the earth, no one but the sailor/captain can discern a trace or a way. He is the only one who sails through the sea day and night without making an error and arrives wherever he is bound to again without making any mistakes. The sea is like a straight road for him. The master of the ship, i.e. the sailor/captain, also knows the way out of the sea. What is meant by a sailor here is the mind. The mind, which is a master captain who will keep everyone or everything on the ship under his rule and will, is a means that Allah Almighty has given to man, and it navigates the human ship in the sea of this world. The human ship has been subordinate to that master, that is, the human being operates with his mind. People reach Allah with the efforts of their minds, achieve their wishes, find the true path and live comfortably day and night.

Sample couplets:

<sup>29</sup> It was explained above in the section about the sailors’ language called “lisân-ı mellâhan”.



*"Pes gerek elbette bir üstâd ana  
Kim gemici eyde bu halk ad ana"* (Yavuz, p. 289)

(Here what it needs is a master whom people call a sailor/captain.)

*"Ol denizde ol bile nitmek gerek  
Kankı şehre kançaru gitmek gerek"* (Yavuz, p. 289)

(Only that sailor knows what to do in this sea, and which way to go to what city.)

*"Cümle oldı kanı bu kez keşfîbân  
Kim anun hükminde gerek mümkinân"* (Yavuz, p. 301)

(If all has been completed, then where is the master sailor who will take everyone under his rule and management?)

*"Pes 'akıldur bu gemici şeksüzün  
Halkı azdurmaz dünin ü gündüzün"* (Yavuz, p. 301)

(Without a doubt, the captain of this ship of body is the mind. Thanks to the mind, people get on the right path and live comfortably day and night.)

Nev'î Yahyâ Efendi, one of the 16th century poets, indicates the connection between the mind and the heart in the following couplet, by having the mind embark on the ship of heart, and then the mind and the heart set out on a voyage to the sea of verse. For with the cooperation of the mind and the heart, perfect verses can emerge:

*"Akl olup dil sefinesine süvâr  
Muttasil kılsa bahr-i nazma sefer"* (Göktaş, 2016, p. 180)

#### **g) Âdemî/Halk (Yolcu)-Mankind/ People (Passengers)**

The element that Âşık Paşa refers to in the relevant sections of Garîb-nâme, sometimes using the words "âdemî" and sometimes "halk", is actually the passengers of the ship. However, the word "Yolcu" "passenger" is not among the poet's own original expressions. Instead of passengers, the words "âdemî" meaning "human being" and "halk" meaning "created ones" are used.

We can summarize what is said in the relevant section of the work about the passenger, who is considered as the seventh of the eight elements necessary for a ship to sail in accordance with its purpose as follows. If all those cited above are available but the ship is not filled with passengers, then it will not sail. For all of the other elements are there to serve humanity. The purpose of building and

owning this ship is to enable people to attain their wishes. So ships must be filled with passengers, and then start a journey. What is meant by the passenger, who is referred to here as "âdemî" or "halk", is the ideas of the captain of mind. Therefore, according to Âşık Paşa, this vessel of body should be filled with those ideas. Ideas, like passengers, are not fixed. They constantly change. Although they all have one creator, each idea has a separate goal. A person without an idea is like an empty ship. One is called a human being only if s/he has an idea and a purpose.

Sample couplets:

*"Çün gemici oldı bu kez bu gemi  
Nişe gelür tolmaz-ısa âdemî"* (Yavuz, p. 289)

(A captain was also found, but if this ship is not filled with people, it still won't go.)

*"Biri hod halkdur ki tolmuşdur gemi  
Bu gemi girmek içündür âdemî"* (Yavuz, p. 293)

(Another thing needed is the people who throng the ship. After all, a ship is built to transport people.)

*"Her kimün kim fikri yokdur kendüde  
Şöyle bil kim kimse yokdur gemide"* (Yavuz, p. 303)

(You should know that a man without an idea is like an empty ship.)

*"Hem fikirdür bu gemide âdemî  
Nitekim halkdur tolu her bir gemi"* (Yavuz, p. 305)

(The people on this ship are ideas, and indeed all ships are filled with them.)

Hayretî (d. 941/1534), one of the 16th century poets, likens the ship to an idea, not the passenger:

*"Sûretâ bir kara toprağımvelî ma'nâda ben  
Özge deryayım ki irmez fülk-i fikret karama"* (Çelebioğlu, 1998, p. 634)

(Even though I am only black earth in appearance, I am such a sea in the realm of meaning that the ship of thought cannot even reach my shore.)

#### **h) Metâ'/Kâle (Mal/Kumaş)-Commodity/Cloth**

The plural of the word "metâ'", which means "goods or commodity to be sold, capital, assets in hand in Arabic, is "emtia". There are phrases containing this word such as "metâ'-ı can" meaning a commodity of life, "metâ'-ı derd ü belâ" meaning

commodity of trouble and scourge, and "metâ'-ı sakîl" meaning heavy goods. The word "Kâlâ/kâle" is a Persian noun meaning cloth or fabric. "Kâlâ-yı girân-behâ" means very precious cloth, and "kâle-i kâm" means cloth of purpose. (Devellioğlu, 1996, p. 483-484, 632).

In his work, Âşık Paşa cites the goods or cloths that he sometimes refers to as "meta" and sometimes "kâle" as the last of the eight elements necessary for a ship to set off safely and perform its duty. The cloth has become a symbol of wealth, because merchants used to bring mostly cloths from overseas countries. It may be for this reason that Âşık Paşa cited the cloth together with the goods. What is explained in the relevant parts of the work can be summarized as follows: There are people on board, but if these people do not have a cargo of their own, all this hard work and suffering is nothing but a headache. For the continuation of life, goods must go from country to country, and people must engage in trade with each other. The person who boards a ship either takes goods from one country to another, or buys and brings goods from wherever he goes. A person should have commodities and money and then board the ship. What is meant by commodities and money here is the deeds of man. There are precious and worthless, solid and rotten commodities, just as there are valuable and useless deeds of human beings. Since the man on the ship is an idea, a thought, then these ideas must be acted upon, because a person cannot reach his goal without doing anything. A person who has nothing to do suffers from a headache for nothing. Likewise, it is useless for a person who has no wealth to be on board. In other words, deeds are like the cloth in the hands of the mind, and this is the reason why the people move from one country to another. The troubles suffered by a person who travels from country to country without a worthwhile cloth are in vain.

Sample couplets:

*"Âdemî oldı bu kez yokdur metâ'  
Bî-metâ' anda niçündür bu sudâ'"*

(Yavuz, p. 291)

(If there are people on the ship, but these people do not have commodities, all these efforts and troubles are in vain and nothing but a headache.)

*"Pes 'ameldür âdemîde key metâ'  
Ol 'amelsüz kişi dek darta sudâ'"*

(Yavuz, p. 303)

(A person's commodities and money is his deeds. A person without deeds will only suffer from headaches.)

*"Hem 'amel bu fikr elinde kâledür  
Nitekim halk'ilden ile iledür"* (Yavuz, p. 305)

(Deeds are like the cloth in the hands of this idea, and this is the reason why people travel from one country to another.)

*"Her metâ'un kıymetin issi bilür  
Kıymetin bildüg-içün assı bulur"* (Yavuz, p. 309)

(Only the owner knows the true value of each commodity, and to the extent that he appreciates it, he will benefit from it"

Complaining, in the following couplet, that the value of science and scholars is not known, Nevî Yahyâ Efendi, one of the 16th century poets, uses the word "mellâh" meaning sailor as follows:

*"Tutalum oldun bugün gavvâs-ı bahr-i ma'rifet  
Yine senden kadr ile her mâli çok mellâh yeg"* (Mutlu, 2012, p. 160)

(Even if you were a diver of the sea of ingenuity today, and extract many pearls of knowledge and wisdom out of that sea, a sailor with profuse goods would be more valuable than you in the eyes of people.)

After listing these eight elements necessary for a ship, it would be appropriate to remember the poem "Sessiz Gemi" "Silent Ship" by Yahya Kemal Beyatlı (d. 1958), one of the poets of the Republican era, which is one of the first poems to come to mind when the word "ship" is mentioned in Turkish literature. In the following lines of the poet, the words cited above, such as "raising anchor", "ship", "harbour", "dock", "passenger" and "travel" are used together to give the theme of "death":

*"Artık demir almak günü gelmişse zamandan,  
Meçhule giden bir gemi kalkar bu limandan.  
Hiç yolcusu yokmuş gibi sessizce alır yol;  
Sallanmaz o kalkışta ne mendil ne de bir kol.  
Rıhtımda kalanlar bu seyâhatten elemli,  
Günlerce siyâh ufka bakar gözleri nemli.  
Bîçâre gönüller! Ne giden son gemidir bu!  
Hicranlı hayatın ne de son mâtemidir bu!"* (Yahya Kemal, 1999, p. 89)

## CONCLUSION

After the 15th century, when the Ottomans dominated the seas, a sailors' language called "lisân-ı mellâhân" emerged in Turkish literature, in which the terms related to maritime and especially ships were used frequently. In *Garîb-nâme*, which was written before the formation of this language of sailors in our literature, there is a section that includes elements related to maritime and ships. Ottoman divan poets, who often described what went through their hearts with similes and metaphors about the sea, often used the words "derya" and "bahr" to refer to the sea. In addition to these, we see that the words "umman", "kulzum", "muhît", "yemm" and "lucce" are also used to refer to the sea in literature. Although all these words indeed mean the sea, there are slight differences between them in terms of meaning and emphasis, and the use of these words by poets is shaped according to these slight differences between them. For example, the sense of depth is emphasized in the word "lucce", whereas the meaning of width is emphasized in the word "muhît", the closed and narrow surrounding in the word "kulzum", and the vastness in the word "umman". A wide variety of materials related to the ship and its parts can be found in every period and in every field of Turkish literature. Many words, phrases, terms or proverbs that are still used or forgotten in our language are also related to the ship or its parts. The ship-related topics in Turkish literature can be subsumed under three main headings. The first of these is the poems in which the elements of the ship are cited with various similes or metaphors and is a very comprehensive field of study. Secondly, there are individual works written about the ship or the subjects related to the ship in a comprehensive work. The ship-related topics in *Âşık Paşa's Garîb-name* can also be included in this group. The third is the poems written in the sailors' language.

*Âşık Paşa* (b. 1272 Kırşehir-d. 1332 Kırşehir), one of the 14th century sufi poets, was the most important representative of a large and influential family of sheikhs in the first half of the century, the founder of which was Baba İlyâs-ı Khorasani. The followers of his grandfather, sheikh Baba İlyas, who came to Anatolia from Khorasan and settled in Amasya in the 13th century, were called Babai. *Âşık Paşa's* father's name was Muhlis and he was the youngest son of Baba İlyas. From a young age, *Âşık Paşa* received a good education and Sufi training from the important personalities of the period. *Âşık Paşa*, who did not take much interest in worldly affairs, and lived like a friend of Allah by giving himself completely to sufism, wrote works titled *Garîb-nâme*, *Fakr-nâme*, *Vasf-ı Hâl*, *Hikâye*, *Risâle fî Beyâni's-*

Semâ', Elif-nâme, Fürkat-nâme and Kelâm-ı Âşık Paşa. He also had poems which appeared in different journals.

Garîb-nâme (written in 1330), known as the oldest and most influential work of Turkish Sufi literature in Anatolia, was written in the prosody of fâ'ilâtün fâ'ilâtün fâ'ilün of the aruz meter and in the form of mesnevi verse. In each section of the work, which is organized in 10 sections, information is given about the number of that section. This information includes traces from the lives lived, the environment, the universe, history, myths and old books. In this respect, it is possible to say that Garîb-name is an inventory that bears the traces of the cultural elements of its period.

The 10th story of the eighth chapter of Garib-nâme is about the eight elements necessary for a ship to sail safely. In the relevant work, each of these elements, which are listed as sea/water, ship (ship's hull), sail, wind, anchor, master/sailor/captain, âdemî/people (passenger), metâ/kâle (commodity/cloth), is explained in detail by going back to the beginning four times and adding new layers of meaning to the subject each time. Whereas Âşık Paşa refers to the things needed for a ship as "nesne" "objects", we use the term "elements". The reason for this is that among them, there are beings such as humans and passengers besides wind, water or sea that we cannot define as objects. In the second part of this article, which is the most important part, the eight elements necessary for the sailing and safe arrival of a ship were tried to be explored in sub-headings and in the order in which they appear in the work, based on the words of Âşık Paşa, with their apparent and mystical meanings. In order to provide an opportunity for comparison with the meanings that Âşık Paşa attributed to these words, examples were presented from poets who handled the same subject in different ways in classical Turkish literature.

What Âşık Paşa means with the water/sea element in his work is the spiritual realm. The object he calls "ship" is actually the hull or form of the ship, and metaphorically it refers to the human body. What is meant by "sail" is the heart of man. What is meant by the "wind" is the command of Allah Almighty or the destiny that man cannot control. What is meant by "anchor" is Islam, and the strong and capable person who will raise and drop the anchor is Prophet Muhammad (P.B.U.H.). What is meant by the captain/sailor is the mind, whereas the words "Âdemî" or "people" stand for the traveler, and the traveler corresponds to the ideas of the human being. The words "metâ" or "kâle" represent commodities and cloths. These, in turn, stand for man's acts, his good and bad deeds.

Âşık Paşa, who inculcates these meanings in the mind of the reader with a didactic style, addresses the reader from centuries past as follows: Now come to your senses, try to see these secrets of creation in yourself so that the meaning will manifest itself to you. This parable has been completed, and man has become like a ship. Those eight things are equal and equivalent to these eight elements. This informs man about what he is. The sea is the world, and man is like a ship in the sea of world. So, he should try to make sure that he is safe and sound. He should perform such an act that he can reach the end of his life in good health. He should not succumb to high waves in the sea, nor should he get carried away by those waves. He should try to see this subtlety here by looking at the prophets and saints. They came to the world and lived, but they did not spare a place for the world in their hearts. Even if the wind of desire and aspiration blew and filled the sails of their hearts, they adhered to their religion and suppressed evil and confusion with it and finally departed from the world in peace. One also needs to understand what well-being is. It is not shameful to enter the sea of world, nor is there harm in the abundance of worldly commodities. However, if the world enters the heart, it means that the water fills the ship, which is dangerous. If the wind of time prevails and the soul desires to achieve all its aspirations, then it is necessary to put the Islamic anchor as a weight and a barrier. In this way, that wind will fail to divert a person from his original goal, this ship will not sink in the sea, and the devil will not be able to steal his faith. In the end, a person can attain his goal in peace and go to Allah Almighty with a clean and true heart.

Here, Âşık Paşa actually explains what is necessary for the human ship in the sea of world to sail safely, and to arrive at its destination after performing its activities duly. In this article, an attempt was made to examine the elements of shipping in Garîb-nâme in detail and bring them to light. Thus, through the example of Garîb-name, an effort was made to contribute to maritime history by drawing attention to the reflections of ship-related elements on literary and sufi texts.

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