

ON THE SOURCES OF *SEBÂTÜ'L-ÂCİZİN* BY SÛFÎ ALLAHYÂR

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Abstract

Sûfî Allahyâr is one of the important poets of Chagatai literature lived in the 17th century and his work *Sebâtü'l-Âcizîn* which is written in Turkish the precious and widely read book. This book is very appreciated in Uzbeks, Turkmens and another Turkic groups live in the Middle Asia, besides has been used as a course book at primary schools. *Sebâtü'l-âcizîn* can be considered as an example of Nasihatname genre (a piece of writing giving advices on religious issues), which comprises subjects on religion and sufism. Classical Turkish Literature generally based on religious information for instance, Qur'ân al-kerîm, Hadîth-i Sharîfs, creed and fiqh books and mystic (tasavvufî) sources. Turkish poets, appropriate with Classical Islamic Literature, especially at the beginning, generally affected by the Persian poets who were experienced in this genre and took them as reference for themselves. With impact of this tradition, we can find a lot of traces in *Sebâtü'l-âcizîn* comes from Persian Classical Literature poets. Also the verbal and nonverbal materials come from folk culture are nourishing Turkish poets and give them the national appearance. When we consider that sources, we can easily say *Sebâtü'l-âcizîn* has got very precious cultural background. In this article, the cultural background is examined, the information about the persons who nourished *Sebâtü'l-âcizîn*, the work and the other sources were given and comparative examples were also given.

Keywords: Chagatai Literature, Sufi Allahyar, *Sebâtü'l-âcizîn*, mysticism (tasavvuf), Uzbek, Turkmen

SÛFÎ ALLAHYÂR'IN *SEBÂTÜ'L-ÂCİZİN*ADLI ESERİNİN KAYNAKLARI ÜZERİNE

Özet

Sûfî Allahyâr, Çağatay edebiyatının 17. yüzyılda yetişmiş önemli şairlerindendir. *Sebâtü'l-âcizîn* ise onun Türkçe olarak yazdığı çok okunan değerli bir eseridir. Bu eser, Orta Asya'da yaşayan Özbek, Türkmen ve diğer bazı Türk topluluklarında ilgi görmüş, ilk mektep talebelerine ders olarak okutulmuştur. Nasihat-nâme türüne dâhil

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edebileceğimiz bu eser, tasavvufla ilgili konuları ve dinî bilgileri ihtiva etmektedir. Klasik Türk edebiyatı alanında yazılmış eserlerin önemli ölçüde Kur'ân-ı Kerim, hadis-i şerifler, fıkıh ve itikat ilmine dair eserler ve tasavvufî kaynaklar gibi dinî bilgilere dayandığı bilinmektedir. Klasik İslamî edebiyat geleneğine uygun olarak Türk şairleri, özellikle başlangıçta, genel olarak kendilerinden önce bu alanda kalem oynatmış Fars edebiyatına mensup şairlerden etkilenmiş, onları kendilerine örnek edinmişlerdir. İşte bu geleneğin de etkisiyle *Sebâtü'l-âcizîn*'de birçok Fars klasik şairinin eserlerinin izine rastlayabilmekteyiz. Yine halk kültürüne ait yazılı ve sözlü malzemelerin de Türk şairlerini beslediği ve onların eserlerine millî bir görünüm kazandırdığını belirtmeliyiz. Bütün bu kaynaklar göz önünde bulundurulduğunda, edebî değeri yüksek olan *Sebâtü'l-âcizîn*'in zengin bir ilmî ve kültürel alt yapısı bulunduğunu söyleyebiliriz. Makalede bu alt yapı irdelenmiş, *Sebâtü'l-âcizîn*'i besleyen şahıslar, eserler ve diğer kaynaklar üzerinde durulmuş, mukayeseli örnekler verilmiştir.

Anahtar kelimeler: Çağatay edebiyatı, Sufî Allahyar, *Sebâtü'l-âcizîn*, tasavvuf, Özbek, Türkmen.

Sufî Allahyâr (b.hk. 1043/ 1633 – d.hk. 1133/ 1721) is a significant scholar and a Sufî figure raised in Central Asia in the recent periods. He has revealed his level of knowledge by writing an Islamic law and catechism book entitled *Meslekü'l-muttakîn*. This book is a work of reference highly esteemed by the Central Asian Turks. Thanks to his books entitled *Sebâtü'l-âcizîn* and *Murâdu'l-ârifîn*, which tell about Sufism and moral virtues, he has been frequently read and deeply appreciated by people. Particularly, *Sebâtü'l-âcizîn* has been used as a course book during the first stage of madrasa education by Turkmen, Uzbek and other Turkic communities. *Sebâtü'l-âcizîn* can be considered as an example of *Nasihât-nâmah* genre (a piece of writing giving advice on religious issues), which comprises subjects on religion and sufism. Indeed, the book involves many religious topics ranging from issues of faith to information on Islamic Law, from religious stories and advice to certain Sufic information. For this reason, religious works mostly form the basis of *Sebâtü'l-âcizîn*. Here is an attempt to explain all these religious and other sources respectively:

1. The Holy Qur'ân: There are certain parts in *Sebâtü'l-âcizîn* which directly refer to the *Qur'ân*. For instance, the facts that the Judgment Day is to come and that it is mentioned in *Qur'ân* are stated as follows:

Қыямет һақ ирүр ey әдемī-zād
 Ҳудā Қур’ән иҗинде қıldı көп yād (335)¹

“Behold all mankind! It is a fact that the Judgment Day is to come. Allah has declared it for many times in Kurân.”

While telling Miraj (Hadrat Mohammed’s Ascension), the fact that our Prophet has been taken from Haram-eShareef to Masjid-i Aqsa (al-Aqsa Mosque) is told in a verse in the Qurân² is also involved:

Ҳarem’din Mescid-i Aқsā’ға nāgāh
 Alıp barganıdur āyetde āgāh³

“The fact that he has been taken from Harem to Masjid-i Aksâ suddenly has been stated in a verse in *Kurân*.”

In another couplet in *Sebātü’l-âcizin*, there is another reference made by citing from the 17th verse of Müzemmil Surah (73) :

Bolur һam ğam bilen һurdān-ı zībā
 Delīlim “yec’alü’l-vildāne şībā” (402)

“Young and beautiful children are doubled up out of sorrow (on that Judgment Day). My proof for that is the statement in the verse as “it even ages children and makes their hair turn gray”.

In a different instance (between the 97th and the 100th couplets), it is told that the phrase “He created by hand” should not be used for Allah, as the word “yed” mentioned in the *Qur’ân*, which means “hand”, refers to one of Allah’s abilities and that imams having the ability of interpretation can understand the *Qur’ân* correctly.

The number of couplets inspired by or based on the verses of the *Qur’ân* in terms of meaning is not a few, although they do not involve direct reference to a specific verse. Mentioning all of them would be a wordy attempt. Instead,

¹ The couplet numbers written next to sample couplets are determined according to the following work: Abid Nazar Mahdum, *Sûfi Allahyâr and his Sebātü’l-âcizin*, (Unpublished Master Thesis), Istanbul University Faculty of Letters, Department of Old Turkish Literature in Turkish Language and Literature Section, Istanbul 1993.

² *Kur’ân-ı Kerîm*, İsra Surah (17), verse: 1

³ Sûfi Allahyâr, *Manzûme-i Sebātü’l-âcizin*, Elmektebeti’l-İslâmiyye Günbed-i Kâvus, Tahran һş. 1366/(1987), p. 201.

we would only like to mention the following couplet, which directly refers to the *Qur'ân*⁴

Ḥudā zulmetmedi hîç bendelerğa
Velî tüz yolını körsetdi alarğa (128)

“Almighty Allah has never tortured His subjects. He has shown them the right way.”

2. Hadiths: After the *Qur'ân*, hadiths are the second level of sources in *Sebâtü'l-âcizîn*. In fact, scholars of Islam have also regarded hadiths as the explanations of the *Qur'ân*. The hadith part narrated in “Two Hadiths” chapter in *Sebâtü'l-âcizîn* by citing from the book *Mişkâtü'l-mesâbîh*, which was classified by Ebû Abdullah Muhammed b. Abdullah el- Hatîb et-Tebrîzî (737/1336) begins as follows:

Bitipdur *Câmi'-i Mişkât* içinde
Nebîdin soradı sorğuçı bende (944)

“A man asked the Prophet the following question in *Câmi-i Mişkât*.”

In this hadith, the message is that the bad scholar is the worst among the evil, while the good scholar is the best among the good.

In *Sebâtü'l-âcizîn*, we see that there are many references to hadiths. A variety of examples can be counted to exemplify this fact. However, we would like to mention only one example which refers to a widely-known hadith:

İrür her kıysısı necm-i hidâyet
Benî-Âdemğa Ḥaḡ kılğan 'inâyet (211)

“Each one (of *Sahabe-i Kiram*) is like a star of trueness. The God favored mankind and bestowed them upon humanity.”

In the couplet above, there is reference to a hadîth mentioned in sources such as Taberânî, Beyhakî, İbni Asâkir, Hatîb, Deylemî, Dâremî which says “My ashâb (can be translated as “my fellows” or “the ones who have seen me”) are like the stars in the sky. No matter which of them you take as your guide, you will reach trueness.”

3. Acknowledged religious sources and great scholars of Islam: In serious works of religion, it is a principle to base the information provided on an

⁴ Nahl Surah (16), Verse 33 and Nisâ Surah (4), Verse 79

acknowledged source. The works of distinguished scholars of Islam are also a source of information for *Sebâtü'l-âcizîn*. In this work, citing by mentioning the name of the concerned scholar is not something frequent. Here is the couplet in which the name “Imâm-ı A'zam” is mentioned:

Alardın ba'zı iş ki kıldılar naql
 Kıılır te'vîlini Nu'mân-ı bā-'aql (183)

“Certain deeds (which seem to be faulty and are called “zelle (minor mistakes of prophets)” of them (the prophets) have been reported. Having a reasonable mind, Numân (Imâm-ı A'zam) interprets these deeds.

As is seen, only the name of the scholar is mentioned above. In this couplet, there is a citation from the great Sufi Ebü'l-Hasan Harkânî:

Bitipdür Bü'l-Hasan ol yaḥşı bende
 Kitâb-ı *Tenbîhu'z-zâllîn* içinde (820)⁵

“Ebü'l-Hasan, that good man, wrote in his book named *Tenbîhu'z-zâllîn*.”

In the *Sebâtü'l-âcizîn* (published in Iran), writes *Tenbîhu'z-zâllîn* is Ahmed-i Yesevî's book,⁶ but according the couplet, *Tenbîhu'z-zâllîn*'s author is Bü'l-Hasan named person. Seyyid Habibullah, writes on his book *Hediyetü't-tâlibîn* (annotation of *Sebâtü'l-âcizîn*), *Tenbîhu'z-zâllîn* written by great scholar and sufi Ebu'l-Hasan-ı Harkânî.⁷ But after our research, we didn't determine, Ebu'l-Hasan-ı Harkânî has got a book named *Tenbîhu'z-zâllîn*.

On the other hand, in many parts, only the name of the work is mentioned, without involving the name of the scholar. Here are a couple of examples for such references:

Kitâb-ı *Kâfî* kim köp bā-şafâdur
 Didi 'ämme bu yerde etḳıyâdur (195)

“In the book *Kâfî* (written by Muhammed Hâkim-i Şehîd), which purifies and cheers the heart, it is written that pious people are meant with the word “ämme”.

⁵ There is wrong prosodic. Written same as text.

⁶ Sûfi Allahyâr, *Manzûme-i Sebâtü'l-Âcizîn*, p.36.

⁷ Seyyid Habibullah bin Seyyid Yahya Han, *Hediyetü't-Tâlibîn*, Niyâzî Printing Press, Lahor (no published date), p. 115.

There is a citation from the book named *el-Kifāye* by Âmir-i Şa'bî's (h. 20 / 641- h. 104 / 723), one of the greatest in Tâbiîn (the ones who could see Mohammed the Prophet):

Kifāye Şa'bî de hem bu bitildi
Resûlullah sözidin naql kıldı (1059)

“This is what is written in Âmir-iŞa'bî's book named *Kifāye*. He conveyed the word of the Prophet.”

Ebü'l-Leys-i Semerkandî passed away in 983 (h. 373). He has various works such as *Risâle fi'l-fikh*, *Risâletü'l-Meârife ve'l-îmân*, *Risale fi'l-hikem*. We think that there is a reference to one of these works in the couplet below:

Risâle-i Ebü'l-Leys içre mezkûr
Nebîdin kıldı naql ol ma'den-i nûr (1064)

“It has been mentioned in *Risâle* by Ebü'l-Leys. That holy and honorable person conveyed the words of the Prophet of Allah.”

Apart from the examples we have presented above, books such as *Nihāye*, *Hazâne*, *Şir'a Şerh-i Evrâd*, *Hulâsatü'l-fetâvâ*, *Mecma'u'l-eşyâ* and *Mişkâtü'l-mesâbih* have been mentioned and citations from these works have been involved in *Sebâtü'l-âcizîn*. However, we prefer not to mention them all here in order to avoid being wordy. It should be noticed that the aforementioned books are works on Islamic Law and on belief issues. Besides, while narrating the anectodes of prophets, *ashab-ı kiram* and certain saints, the name of any work written in siyer (life stories of prophets, saints or caliphs) or *Tazkirat al-Avliyâ* (a collection of biographies of saints of Islam) form is not mentioned. Therefore, it can be said that reporting has been done in accordance with the fragility of the issue.

Wise and knowledgeable people around the poet or the ones whom he met on a certain occasion must also be counted among the sources that fed and inspired him. For instance, in this couplet, Sufî Allahyâr bases his words directly on a person he met (most probably his master in Sufism):

Köngül dersin su'âl itdim bir irdin
Telaţţufdın didi: “Sorma bu sırdın” (1216)

“I asked a man a question about a lesson of soul. He showed his kindness and said “Do not ask questions about this secret.”

4. The works by the masters of the Sufic path which Sûfi Allahyâr is a member of: Sufi Allahyâr's Sufic hierarchy reaches Imâm Rabbânî, after Habîbullah Buhârî and Muhammed Masûm-ı Fârûkî⁸. All works of Sufi Allahyâr, a member of Naqshbandî⁹ and Mujaddidî¹⁰ paths, have been shaped within the framework of the criteria of these paths he belonged to. He generally considered Sufism, shariah, knowledge, mortality, perpetuity, miracles, sedulity and asceticism from this point of view.

The couplet we mention below has become a Naqshbandi classical and has been used to state "Halvatdar-anjoman"¹¹, one of the important notions in Naqshbandiyah. In Mektûbât by Imâm Rabbânî, this couplet is written as follows:

Ez-derûn şev âşnâ vu ez-birûn bîgâne-veş
İn-çunîñ zîbâ reviş kem mî-buved ender-cehân¹²

“Be familiar from inside, but be like a stranger from outside. Such a good behavior is rare and precious in life.”

Zafar Navayee has reported that when the question “What is the essence of your order?” was asked to Şah-ı Nakşbend in Khosro, he said “being with people in appearance and being with God inwardly” and read the poem above.¹³ Here, the second line of the poem is written just a little bit differently.

While telling the “sign” of reaching mortality, Sûfi Allâhyâr depicts this issue with a different approach:

Özi aysa fenâ boldum, imesdür
Fenâ bolğan kişi hergiz dimesdür (566)

⁸ Sûfi Allahyâr, *Manzûme-i Sebâtü'l-âcizîn*, p. 9.

⁹ The path reaching Behaeddîn-i Buhârî through Hazreti Ebubekir and named after him from then on.

¹⁰ The path going on with the name “Mujaddidîyyah”, which refers to İmam Ahmed Rabbânî Farûkî es-Serhendî, after Naqshbandi hierarchy reaches him.

¹¹ Being alone in the crowd, that is, being physically among people, but being with God from the heart.”

¹² İmâm Ahmed Rabbânî, *Mektûbât-ı İmâm-ı Rabbânî*, (Daftaravval), Matba-ı İyçu Keshnal, Karaçihk. 1397/1972(Offset printing: İstanbul 1977), 290. letter, p.599.

¹³ Zafar Navayee Khosro, “Halvet der-irfân-ı İslâmî”, *Scientific Information Database (SİD)*, FALL 2010; 7(25), p. 113. Here is the web address: http://www.sid.ir/fa/VEWSSID/J_pdf/6002113892505.pdf

“If a mortal says “I’ve become mortal” or “I have achieved mortality, it does not mean that that person is mortal or has achieved mortality. Anyone who is mortal never tells it.”

With this couplet, we see that this issue achieves a better foundation:

Eğerçi bolmasa fâriğ işidin
Özin kem körse her mü'min kişidin (554)

“If he goes on working devotedly and sees himself inferior to the others.”

Again, the couplet below, which is used by Sufis following Naqshbandiyah and Mujaddidiyah paths and covered in the chapter “Der-men’-i taklîd” of the book *Câm-ı Cem* by Evhadî, completes this meaning. This couplet is also involved in the work by Muhammed Masûm-ı Fârukî, the master of Sûfî Allâhyâr’s master:

Ez-birün der-miyân-ı bāzārem
Ve'z-derün ḥalvetî’st bā-yārem¹⁴

“In appearance (and physically), I am in the center of the market place. Inwardly (mentally), I am with my beloved.”

Similarly, let’s add this couplet to the ones which have been used by the aforementioned Sufis:

Mî-bîn u me-gūy, mezheb înest
Mî-bâş u me-bâş, meşreb înest¹⁵

“See it but do not mention it; this is the path. Be and do not be¹⁶ (seem “not to be” from outside.); this is the spirit.”

Sûfî Allâhyâr does not esteem dreams that much. Moreover, he says that even certain explorations experienced while awake should not be taken seriously. We can see his view about dreams in this couplet:

Yumup köz uyğuda körgeñ bile kes
Velî bilmes anı merd-i suḥan-res (900)

¹⁴ Hâce Muhammed Ma’sûm, *Muntehabât Ez-Mektûbât-ı Ma’sûmiyye*, İstanbul, 1987, 154th letter, p. 123.

¹⁵ Hâce Muhammed Ma’sûm, *ibid*, 102nd letter, p. 100.

¹⁶ This statement can also be understood as “become and do not seem as become”

“A person who has a good grasp of the word does not regard someone as a saint only by taking what that person sees in his dreams.”

The couplet below is in Şems-i Tebrîzî Divan, which is known to be written by Mevlânâ. We can see this approach especially in the works of Sufis who are Mujaddidî (a follower of Mujaddidiyyah path):

Çu ğulām-ı āftābem, hem ez-āftāb gūyem
Ne şebem ne şeb-perestem ki ḥadīs-i ḥāb gūyem¹⁷

“I am a slave of the Sun (of Allah), therefore I speak of the Sun. I neither am the night nor worship the night, why should I speak of sleep?”

In order to emphasize the fact that dreams should not be taken so seriously, this couplet is frequently mentioned in *Mektûbât-ı İmâm Rabbânî*.

Be-ḥāb ender meġer mūrī şutur şud¹⁸

“The ant became the camel in a dream.”

5. Other literary and Sufic Sources: The Sufis and the Sufic works that have influenced Sûfî Allahyâr are not limited only with the Sufic hierarchy of which Sûfî Allahyâr. For instance, the poetic narration of love, morality, faith and other virtues by Ahmed-iYesevî with a clear language and an erudite style has constituted an indispensable model for the Sufî poets following him. Many dervish poets maintaining Yesevî tradition have written poems of erudite.¹⁹

Although Sûfî Allahyâr followed a path different than Ahmed-i Yesevî's in terms of literary style, it can be said that he was one of Ahmed Yesevî's followers in terms of content. The hierarchy that Sûfî Allahyâr, who was Naqshbandî and Mujaddidî, belonged to connects with Ahmed Yesevî when it reaches Hâdja Yûsuf Hemendânî (d. 1140)²⁰, which greatly proves the consonance between them, despite minor differences. It can be said that such Turkish and Persian works written in Nasihat-nâmah genre and containing religious information have inspired Sûfî Allahyâr.

We see that the great names of Persian literature, who are known to have affected the formation of our classical literature, have influenced SûfîAllahyâr, too. The fact that his works other than *Sebatü'l-acizîn (Meslekü'l-muttakîn,*

¹⁷ Hâce Muhammed Ma'sûm, ibid, 36th letter, p. 176.

¹⁸ İmâm Ahmed Rabbânî, ibid , 287th letter, p. 549.

¹⁹ For further information, see Köprülü, Fuat, "Çaġatay Edebiyatı", *İA*, v. 3, *Eskişehir* 1997, s. 319-320.

²⁰ Köprülü, Fuat, *Türk Edebiyatında İlk Mutasavvıflar*, Ankara, 1991, p. 31

Murâdü'l-ârifin and *Mahzenü'l-mutî' in*) were written in Persian supports this idea clearly. However, this influence shows itself in Turkish poems as well. We will try to manifest it by comparing certain samples. Let's mention a couple of samples by searching the meanings of some of the couplets, which can be repeatedly confronted as “şahbeyt” (the best couplet in a gazel) in various Sufi epistles, in Sûfî Allâhyâr's poems. Here is a couplet by Ebû Şekûr-i Belhî:

Her ân şem'î ki Īzid ber-furūzed
Her ân kes puf kuned seblet bi-sūzed²¹

“Whoever puffs at a light (a candle) lit by Almighty Allah in order to blow it out, burns only his own moustache and beard.”

The couplet below by Sûfî Allâhyâr is almost a word-to-word translation of this couplet, except for only one word (çerağ-light):

Çerāğın ki Hâk yandurdı koydı
Anı kim puf didi saqqalı köydi (715)

“Whoever puffed at a light lit by the God (in order to blow it out), he only burnt his own beard.”

It is possible to see other couplets having the same meaning in the works by acknowledged Sufi poets. The following couplets in Masnawi by Mevlânâ Jalaluddin Rûmî are remarkable:

Şem'-i Hâk-râ puf kunî tu ey 'acüz
Hem tu sūzî hem seret ey gende pūz

Her ki ber-şem'-i Hūdā āred pufu
Şem' key mīred bi-sūzed pūz-i ū²²

“You wretched, scurrilous human being, if you puff at God's candle (if you attempt to blow it out), not only you, but also your fingers get burnt.” If someone blow the candle burned by Allah, candle never burn out, just blower's mouth burns.

²¹ *Eş'âr-ı Perâkende-i Kadîmterîn Şu'arâ-yi Fârsî*, (Translation into French, revision, comparison and introduction: Gilbert Lazard), 2. cilt, İnstitu-i İraşınâsî-yi Dânişgâh-i Paris, Tahran hş.1341/(1962), p. 88.

²² Mevlânâ Celâleddin-i Rûmî, *Metn-i Kâmil ve Asîl-i Mesnevî-yi Ma'nevî*, Çâp-hâne-i Dîbâ, Tahran 1384/(2005), 6th book, p.1050.

The principle of avoiding being a burden on others is of utmost importance in our ancient culture, especially in Sufism. It is possible to come across many saying stating this principle. The lines by Abdurrahman Jâmî (d. hk. 898 / 1492) mentioning this issue is quite famous. Here are those lines:

Be-dendân raḥne der-pūlād kerden
Be-nāḥun seng-i ḥārâ-râ burīden

Furū reften be-âteşdân nigūnsār
Be-fulk-i dīde âteşpâre çīden

Be-farḳ-ı ser nihâden şad şutur bār
Zi-maşriḳ cānib-i maḡrib devīden

Besâ ber Cāmī āsân-ter numāyed
Ki bār-ı minnet-i dūn-ân keşīden²³

“Notching on steel with teeth (nibbling it), cutting a hard stone with fingernails, diving into a furnace headlong, putting fire in your eyelids, running from east to west with something that only a hundred camels can carry on your head. All of these are easier for Jâmî to do than to endure being indebted to (taunting of) inferior people.”

Sûfî Allâhyâr wrote about this issue with statements close to the poem by Jâmî:

Yügürsenḡ künde bir kedü üçün çend
Buḥārâ ülkesidin tâ Semerḳand

Bedeḥşân'dan kötersenḡ yüz sīrī taş
Bahası Belḡ içinde bolsa bir māş

²³ Abdurrahman Cāmī, *Dîvân-ı Kâmil-i Câmî*, Çâphane-i Pîrûz, Tahranş. 1341/(1962), p. 791. (Considering the meaning, the statement in the second line of the first couplet, written as “râh der-hârâ” in this source, has been written as “seng-i hârâ-râ” by taking another source as basis)

Ve ger başı bilen çāh kızsa bende
Köziniĝ yaşıça su tapsa anda

Eger kızsa arıĝ gezlik bilen merd
Anĝa bir hūşe-i cev kılsa perverd

Bu miĝnet birle tapsaĝ parça-i nān
Kişiniĝ minnetidin oldur āsān (730-734)

“Running from Bukhara to Samarkand for a pumpkin for a couple of times everyday, lifting a stone weighing 100 sîris²⁴ in Badakhshan which would mean only a grain of lentil in Balkh, digging a well with head and finding water only as much as teardrops in it which produces only one barley ear and finding only one piece of bread in return for all of these are much easier than enduring the feeling of indebtedness towards someone.”

Again, the couplet below from *Gulistān* by Sadî (d. hk. 691 / 1292) has correspondence *Sebatü'l-âcizin* in terms of meaning:

Zi-’ilmeş melāl āyed ez-va’z neng
Şakāyık be-bārān ne-rūyed zi-seng²⁵

“He gets offended by and bored with knowledge, feels ashamed of listening to preaching and advice. No poppy grows on stone, even though it rains on it.”

The couplet we have found in *Sebatü'l-âcizin* is given below:

Naşîhat tınĝlemes dil-saht maĝcüb
Kökermes taşa yağmur yağsa hem köp (63)

“A hard-hearted person between whom and reality there is a curtain does not listen to any advice. Nothing grows over stone even if it rains heavily on it.”

²⁴ “sîri” is a weight unit. In the way it is used in Afghanistan today: Sîr-iKâbul= 7,5 kgs (approx.) Sîr-i Shibirgan= 60 kgs (approx. ; In *Ferheng-i Farsî* by M. Muin, sîr= 75 gr

²⁵ Sa’dî-yi Şîrâzî, *Büstân-i Sa’dî*, Âryâbân ve İhvân, Tahrân, hş.1379/(2000), p. 122.

We see that Sûfi Allâhyâr directly uses one of Hâfiz's lines. The beginning of the stanza involving the first couplet marking Shakh Naqshband Bahâuddîn al-Bukhârî's death is as follows:

Behâu'l-Hakḳ ve'd-dîn ṭābe meşvâh
İmâm-ı sünnet u şeyḥ-i cemâ'at²⁶

Let the imam and the guide of Sunnah (Ahl al-Sunnah) and the elder of the society, Bahâu'l-hakkve'd-dîn, namely Bahâuddîn Bukhârî rest in peace (and in heavenly light)."

Here is the couplet in which SûfiAllâhyar used the first line of the couplet above:

Behâu'l-Hakḳ ve'd-dîn ṭābe meşvâh
'Avâmîğa yoluḳdılar be-nāgâh (1558)

"Behâu'l-hakkve'd-dîn, namely Bahâuddîn Bukhârî met an ordinary (illiterate) man. Let him rest in peace (and in heavenly light)."

One of the issues drawing attention in these examples is that poets such as Jâmi and Hâfiz, who have influenced Sûfi Allahyâr, also have a connection with Sufism. They are acknowledged not only in the Middle Asia but also in the whole world of Turkish people. The fact that the samples provided here are either *şahbeyt* or *misra-ı berceste* (the most striking and elegant line of a poem) is another important issue. Considering these all, it can be said that this scene observed in Sûfi Allahyâr should be contemplated within the general context.

6. The Cultural Richness in which the Poet lived: Naturally, every poet or author use the facilities and the material of the culture in which he has been brought up. He builds the information he has acquired later on and the skills he has developed on this basis. Common idioms and proverbs of the age have been utilized in *Sebâtü'l-âcizîn*. In it, we come across idioms which are either Turkish, or derived from Arabic or Persian and belonging to or internalized by Turkish culture, such as "kızıl yüzlig (346), akli kûtâh (481), kurug fem (416), nurun alâ nûr (419)". In the same way, proverbs in *Sebâtü'l-âcizîn* were used in compliance with the rules of poetry. In the couplet below, the famous Turkish proverb "sürüden ayrılanı kurt kapar." (can be translated as "the sheep which leaves the flock gets eaten by the wolf") is involved:

²⁶ Şemseddin Muhammed Hâfiz, *Dîvân-i Mevlânâ Şemseddin Muhammed Hâfiz*, Çâphâne-i Kâvyân, [Tahran] hş. 1354(1975), p. 493.

Gelege böri çapsa ey filānī
 ayu ayrılrsa ol hem tişler anı (782)

“Beware that when the wolf attacks the flock, the sheep that leaves the flock will be killed (by the wolf).”

In the following couplet, the proverb “Meyveli ağacın başı aşığı olur.” (can be translated as “the tree that has fruits bends its head (out of modesty) is mentioned:

Terek kim ol köterdi yoarı baş
 Őemersiz boldı kördinĝ mu anı fāş (976)

“Do you clearly see that the poplar tree lifting his head upwards is fruitless?”

The saying “Sular aşığıya akar.” emerges as a statement advising humility in order to achieve enlightenment and spiritual earnings. This saying is involved in *Sebātü'l-âcizîn* in the following way:

Eger feyz istesenĝ ılma tekebbür
 Beyükge amaĝay baħr olsa hem pur (980)

“If you want to achieve enlightenment, do not be arrogant. Even though the sea is full of water, it does not flow bottom-up.”

It is possible to increase the number of such samples and to examine all of these sources within a greater range. However, we regard this number of samples and evaluations enough to have a certain idea and comment on this issue.

The richness of the sources in the background of a work of art shows how substantial that work is. The information provided above proves that *Sebātü'l-âcizîn* has a rich background. The reason providing this is Sûfî Allahyar’s knowledgeable personality. Besides its literary value, style of narration, content and selection of topics, rich and substantial sources it has indicate another important aspect of *Sebātü'l-âcizîn*.

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