

Extracting A Social Type From Divan Poetry: The Example Of The Geda*

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Abstract

Adjectives such as *homeless*, *beggar*, and *forlorn* describe the *geda*. *Geda*, which is one of the most frequently referenced character types in Divan literature, also holds a large place in Navā'ī's four divans written in Chagatai Turkish. It is also important because it is one of the main characters of the divan poetry tradition and many divan poets including Navā'ī defines themselves as a *geda*. In this study, the *geda*, only one of the 150-odd social types identified in our doctoral dissertation study, is discussed. While revealing how the *geda* is referred to in the poems it is also aimed to present the sociological frame which is applied to all the social types in the dissertation study. After the data obtained by scanning all the poems in divans of Navā'ī are examined, many issues can be detected such as who the *geda* is, his daily life, his look, etc. In addition to these issues, some deeper sociological points such as why a person becomes a *geda*, how society looks at him, the place of the *geda* in social stratification, and his relation to other social types can be determined clearly. It is seen that the poet draws a *geda* profile, sometimes indirectly through similes, contrasts, or metaphors, sometimes by directly depicting it. This process is called "characterization" in literature and "categorization" in sociology. Studying poems with a sociological framework not only contribute to a better understanding of the usage of characterization in literature it also helps us to understand how and to what extent literature is related to social life. The similarities between the concepts of "type character" of literature and "social type" of sociology will be shown practically; The functionality of preparing a "thematic glossary" in the process of determining the characters or social types from a literary work will be demonstrated.

Keywords: Divan poetry, Navā'ī, Characterization, Social type, Chagatai, Timurids, Type Character, Epithet.

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Divan Şiirinden Hareketle Bir Sosyal Tipin Tespiti: Gedâ Örneği

Öz

Evsiz, dilenci ve kimsesi olmayan gibi sıfatlar gedâyı tanımlamaktadır. Divan edebiyatında çok sık referans yapılan tiplerden biri olan gedâ, Nevâyî'nin Çağatay Türkçesi ile yazılmış dört divanında da kendine geniş bir yer bulur. Pek çok divan şairi gibi Nevâyî'nin de kendini gedâ olarak tanımlaması ve divanlarındaki en fazla atıf yapılan birkaç tipten biri olması gibi nedenlerden dolayı gedâ, oldukça dikkat çekici bir konumdur. Bu çalışmada, doktora tez çalışmamızda tespit edilen 150 kûsür tipten yalnızca biri olan gedâ ele alınmaktadır. Çalışmada, gedâ tipinin şiirlerde edebî olarak nasıl geçtiği ortaya konulurken tezde tüm tiplere uygulanan sosyolojik şablonun bir tanıtımının yapılması da amaçlanmıştır. Nevâyî'nin divanlarındaki tüm şiirler taranarak elde edilen veri incelendiğinde gedânın kim olduğu, gündelik hayatı, kılık kıyafeti vb. pek çok konu tespit edilebilmektedir. Bu meselelere ek olarak bir kişinin neden gedâ durumuna düştüğü, toplumun gedâya nasıl baktığı, gedânın sosyal tabakalaşmadaki yeri ve diğer sosyal tiplerle olan ilişkisi gibi daha derin sosyolojik noktalar da açık bir biçimde ortaya konulabilmektedir. Şairin bazen teşbih, tezat veya istiareler yoluyla dolaylı olarak bazen de doğrudan tasvir ederek bir gedâ profili resmettiği görülmür. Bu işlem, edebiyatta "karakterizasyon" sosyolojide ise "kategorizasyon" olarak adlandırılmaktadır. Şiirlerin sosyolojik bir çerçeve ile incelenmesi hem edebiyattaki karakter kullanımının daha iyi anlaşılmasına hem de edebiyatın sosyal hayatla nasıl ve ne kadar bağlantılı olduğunu anlamamıza katkı sağlayacaktır. Edebiyattaki "tip" kavramı ile sosyolojinin "sosyal tip" kavramlarının benzerliği uygulamalı olarak gösterilecek; "tematik sözlük" hazırlamanın, bir edebî eserdeki karakter veya sosyal tipleri tespit etmedeki işlevselliği ortaya konulacaktır.

Anahtar Kelimeler: Divan Şiiri, Nevâyî, Karakterizasyon, Çağatay, Timurlular, Sosyal Tip, Tip Karakter, Epitet.

Geniřletilmiř Özet

Amaç: Bu çalıřmanın amacı, divan edebiyatı metinlerinden, tarihî bir *sosyal tipin* profilinin nasıl çıkarılacađına dair bir uygulama ortaya koymaktır. Çalıřmanın diđer bir amacı ise doktora tezimizde yaptığımız uygulamanın ve kullandığımız řablonun bir tanıtımını yapmaktır.

Tasarım ve Yöntem: Çalıřma hem kuramsallık hem de uygulama ihtiva etmektedir. Çalıřmada, Nevâyi'nin divanlarındaki karakterlerin ve dolayısı ile divan edebiyatındaki karakterlerin tamamen kurmaca/*fiction* olmadıđı, gündelik hayattan alındıkları için pek çok yönleriyle gerçek/*real* oldukları ve sosyolojik özellikler ihtiva ettikleri fikrinden hareket edilmektedir. Çalıřmada “Divan řiirinden hareketle sosyal bir tipin profili nasıl çıkarılır?” sorusuna gedâ örneğinde metodolojik ve uygulamalı bir cevap verilmektedir. Çalıřmada takip edilen yöntem kısaca řu şekildedir: *Sosyal tip, tip, karakter, karakterizasyon, epitet* vb. kavramların açıklanması; metinlerin taranması, tipin geçtiđi yerlerin tespit edilmesi ve bađlamsal bir *indeks* oluřturulması; bu indekste geçen her “gedâ” kelimesini inceleyerek epitetler, sıfatlar ve birlikte geçen kelimelerin tespit edilmesi, bađlamsal ve tematik bir *sözlük* hazırlanması; orijinal metinlerden seçilen örnek beyitlerle de yorum ve bulguların desteklenmesi.

Bulgular: Nevâyi'nin *Garâibü's-Sıgar, Nevâdirü's-Şebâb, Bedâyi'ü'l-Vasat* ve *Fevâyidü'l-Kiber* adlı divanları taranarak ve sosyolojik bir inceleme řablonu uygulanarak gedânın ayırıcı özellikleri tespit edilebilmekte ve bir sosyal tip olarak tam bir tanımlı yapılabilmektedir. Çalıřmada *gedâ* kavramı ile ilgili ulařılan sonuçlar maddeler halinde řu şekilde sıralanabilir: **1.** Gedâ kelimesi Nevâyi'nin divanlarında en sık kullanılan birkaç isimden biridir. **2.** *Dilenci, evsiz* ve *kimse-siz* kelimeleri gedâyı tam olarak tanımlayan ilk üç kelimedir. **3.** *Ser-geřte, âvâre, evbâş, hânumân, kallâş, kalender* ve *sâil*, gedâya benzeyen diđer sosyal tiplerdir. řairin her biri için kullandıđı ayırıcı sıfatlar tespit edilerek aynı olmadıkları belirlenmiřtir. **4.** Bir kiři; kimse-sizlik, yařlılık, fakirlik, kronik hastalıklar, körlük ve zayıflık gibi bedensel engeller vb. nedenlerden dolayı geda konumuna düşmektedir. řair, retorik olarak bir kiřinin gedâ durumuna düşmesini sık sık aşk ile iliřkilendirir. **5.** Gedâ; yırtık, yamalı ve eski kıyafetler giyer. Köpeklerden korunmak ve yürümek için bir asa taşır. Dilenmek ve řarap içmek için kullandıđı kırık bir kâsesi/*sifâl* vardır. Yanında taşıdıđı hasır/*bûriyâ*,

oturmak ve üstünde uyumak için kullanır. 6. Gedâ, yamalı elbiseler giyen/*jende-pûş* ve *derbeder* görünümlü olarak tarif edilir. Genelde çıplak dolaştıkları *ûr* ve *yalıng* kelimeleriyle vurgulanır. 7. Sağlık durumları ise *haste*, *âciz* ve *za'f* sıfatları ile ifade edilir. Vücutları yaralarla kaplıdır/ *zahmlıg ten* ve genellikle hastalıklı bir görünümüleri/*haste-hâl* vardır. Gedâ, yaşlanmış/*karı* ve beli bükülmüş/*küj* olarak tanımlanır. 8. Bunalmış/*munğlug*, ağlayan/*zâr* ve bunaklık veya çıldırma olarak açıklanabilecek *mecnûn* gibi sıfatlar, gedânın psikolojik durumunu gösteren kelimelerdir. 9. Terk edilmiş ve yıkılmış binalar/*virâne*, fakir mahalleler/*fakr küyi*, ısınmak için girdikleri hamam külhanları, içki dilenmek için gittikleri *meyhâne*, *deyr* ve *harâbât*, yine dilenmek için gittikleri *dergâhlar* ve durumlarını arz etmek için toplanıp bekledikleri saray kapısı gedânın ilişkili olduğu mekânlardır. 10. Bu mekânların hep şehir ile ilişkili olması gedâlığın bir şehir problemi olduğunu açıkça ortaya koymaktadır. 11. Gedâ; saray kapıcıları/*derbân*, sultan, yardım severler/*hayr ehli*, zenginler/*ganî*, mahallenin çocukları/*tıfl*, meyhanenin idaresinden sorumlu *deyr pîri* ve meyhane çırakları/*muğ-beçe* gibi bazı diğer sosyal tiplerle münasebet içindedir. 12. Gedâ, bazen çeşitli vakıflar tarafından dağıtılan taze ve sıcak ekmek/*kurs-ı fatîr* bulabilirse de çoğu zaman kendine verilen kuru ekmekle/*kurug nân* yetinir. Gedâların, sultan tarafından muhtaçlar için kurulan sofralarda/*hân* da yemek yiyebildikleri anlaşılmaktadır. 13. Gedâların sokaklarda geçen hayatı, hamam külhanlarında yanarak, soğuk gecelerde donarak veya zayıflık, hastalık ve yetersiz beslenme gibi nedenlerle son bulur. Cesetleri sürüklenerek mahalleden uzaklaştırılır. 14. Gedâ; çoğu zaman bozuk para/*dirhem*, mum/*şem*, şarap/*mey* ve ekmek dilenir bazen de sadece kendisine sevgi ve şefkatle ile bakılmasını talep eder. Şair bunu, aşığın, sevgilinin kendisine bakmasını istemesiyle ilişkilendirir. 15. Gedâ; fazla istememek, ısrarcı olmamak, isterken *Allah rızası için* demek gibi yazılı olmayan bazı kurallara uymak durumundadır. 16. Toplumdaki yardım severler/*hayr ehli* zekâtlarını gedâlara vermektedir. Sultan tarafından da gedâlar için yardım karnesi/*ruk'a-i ihsân* çıkarılmaktadır. 17. Toplumun bazı kesimleri gedâlara güvenmemekte ve onları hakir görmektedir. Fakat şair, bir âşık olarak kendini gedâyaya yakın bulur. Genellikle gedâdan sempati diliyle bahseder.

Özgün Değer: Çalışma birden fazla özgün değere sahiptir: **a.** Divan edebiyatında *tip* veya *karakter* profili çıkarma ve *rol dağıtım*ı (casting) çalışmaları için tam bir yöntem ve uygulama şablonu teklif etmektedir. **b.** Gedâ tipi sosyolojik bir bakış açısıyla ele alınmakta; gedânın yalnızca kılık kıyafeti ve gündelik hayatı değil diğer karakterle ve toplumla olan ilişkisi, bir kişinin neden geda konumuna düştüğü gibi

daha derin sosyolojik konularda da yorum yapmaktadır. **c.** Eski Türk Edebiyatı sahasındaki tip ve karakter çalışmalarında, kelimelerin yalnızca sözlük anlamlarının yeterli olmadığı, tipin tam bir profilinin çıkarılması ve kavramsallaştırılması gerektiğini ortaya koymaktadır. **d.** Divan edebiyatının tarihsel sosyoloji için zengin bir kaynak mesabesinde olduğunu uygulamalı olarak ortaya koymaktadır. **e.** Pek çok divan şairi kendini gedâ olarak tanımlamakta ve gedâ tipine divan edebiyatında çok sık referans yapılmaktadır. Çalışma, bu durumun sosyolojik ve retorik sebeplerine cevap niteliğindedir. **f.** Edebiyattaki “tip karakter” kavramı ile sosyolojinin “sosyal tip” kavramlarının benzerliği uygulamalı olarak göstermekte; “tematik sözlük” hazırlamanın, bir edebî eserdeki karakter veya sosyal tipleri tespit etmedeki işlevselliğini ortaya koymaktadır. **g.** Şiirleri sosyolojik bir çerçeve ile inceleyerek, edebiyatın sosyal hayatla nasıl ve ne kadar bağlantılı olduğunu anlaşılmasına katkı sağlamaktadır.

Introduction

We tend to understand the characters of literary works as unrealistic. Because we define them as a product of fiction. When it comes to classical poetry we should think otherwise. In the poems of Navā'ī, the characters have some realistic features in addition to the fictional ones. If we had a time machine and went back to the Herat while we are walking around the city we could come across them in person.

In our doctoral dissertation we detected 150 character types from the divans of Navā'ī. Using a sociological framework we created a profile for each one of them. In this study, we focused on the geda, just one of them, as an example of our sociological approach to divan poetry.

Geda is a suffering homeless guy in the streets of a historical city. This city is Herat, once was a capital city, which was also known as “Pearl of Khorasan” (Samizay, 1989). The time is the fifteenth century which is the golden age of the Timurids. And the poet is ‘Ali Shīr Navā'ī who was also a grand vizier.

Our hypothesis in this study, characterization in divan poetry is not completely fictional. Divan poets do not always bother to create completely fictional characters since they have really vast amount of real ones. They just combine the information which they gathered by observing the society and turn them into images then present them in a form of a poem. In short, divan poets add some fictional elements to the real characters they take from daily life.

Methodology: Extracting a social type from a poetry

Navā'ī has four volume of divans written in Chagatai Turkish. They contains many social types. For this study, we choose one of these social types

to demonstrate our approach and framework which is used in the dissertation study. Our framework contains basically an index that is prepared to detect the social type, a contextual glossary, and quotations from the original poems to back up our comments.

In this study, we focused on one poet's work, Navā'ī. But we think our approach can be applicable to the whole classical poetry which is also known as divan poetry. There is a key question on the purpose of this study to be asked: "What it takes to bring alive a social type from dusty pages of the history by using the divan poetry as a primary source?" First of all, we should look at poetry as a work of art, since it was written for aesthetic concerns. But this does not necessarily mean that we should ignore the sociological aspects of poetry or any other literary genre.¹ Divan poetry contains a vast amount of information to detect social types from history. Poets obviously do not use sociological methods to record the social types of their time and hand them to us as a list. We have to collect the data and process it. But since they are poets they use the language very well. When it comes to the words, they are good when they are selecting and precise when they are using. Mostly they use certain words to describe specific characters. They are very careful when they are making social observations and they provide us detailed and vivid information about the characters and their daily lives.

The word "geda" in the first place, is used by society to describe a certain type of people in daily life. Poet, simply took this name which is given by the people, add some poetic elements, and re-used it. The word "geda" is one of the most frequently repeated ones in the divans of Navā'ī if not the most:

¹ Klapp while describing the fool as a social type mentions that social types can be found in literature: "*The fool is a social type found widely in folklore, literature, and drama.*" (Klapp, 1949: 157).

Garâibü's-Sıgar	Nevâdirü'ş-Şebâb	Bedâyi'ü'l-Vasat	Fevâйдü'l-Kiber
1/3; 9/1; 17/6; 40/4; 43/7; 78/3; 84/6; 94/7; 97/1; 97/8; 100/1; 100/4; 111/1; 118/5; 119/5; 121/4; 127/7; 141/5; 192/3; 249/3; 255/8; 277/4; 295/6; 304/7; 311/7; 312/7; 314/8; 342/2; 441/6; 490/3; 495/6; 497/4; 521/6; 552/6; 555/6; 562/1; 569/6; 576/6; 579/2; 579/6; 584/6; 587/5; 602/5; 608/2; 608/3; 610/5; 631/3; 644/1; 654/1; 660/7; 664/3; 667/1; 667/5; 674/6; 682/IV/9; 683/128; 700/1; 704/2	60/1; 93/1; 93/2; 123/3; 123/6; 127/5; 155/7; 168/7; 180/7; 186/4; 212/2; 220/8; 226/9; 242/5; 250/7; 270/7; 274/4; 336/5; 368/3; 373/9; 388/2; 394/1; 394/3; 396/2; 400/8; 457/3; 458/9; 469/2; 469/5; 482/6; 505/8; 505/9; 508/8; 519/2; 532/4; 536/8; 551/7; 584/7; 586/2; 586/7; 589/2; 595/4; 639/3; 653/ II/7; 653/II/10; 653/V/23; 662/1; 666/1	29/6; 59/10; 61/7; 68/8; 68/9; 94/5; 95/6; 95/7; 96/2; 98/7; 126/4; 134/7; 134/9; 149/7; 155/6; 169/1; 179/4; 183/1; 205/6; 205/7; 222/1; 222/5; 227/7; 228/2; 228/3; 233/6; 247/1; 253/5; 263/5; 272/2; 274/1; 296/6; 298/6; 299/1; 321/4; 325/7; 357/5; 362/7; 370/7; 416/6; 421/8; 422/6; 465/3; 471/3; 474/3; 545/7; 574/5; 574/8; 581/3; 609/6; 645/4; 648/6; 650/6; 655/21; 658/8; 658/38; 658/40; 658/42; 660/85; 668/1; 668/2; 722/5	5/6; 35/5; 39/2; 40/7; 54/4; 54/5; 55/2; 68/1; 77/9; 98/6; 100/2; 112/8; 114/3; 115/7; 145/4; 159/4; 159/5; 166/5; 181/7; 185/2; 185/6; 185/7; 186/7; 193/6; 206/2; 225/6; 244/6; 255/5; 261/8; 270/5; 271/7; 284/3; 288/6; 326/8; 335/2; 371/7; 380/5; 385/5; 414/6; 414/7; 459/6; 460/1; 469/3; 475/5; 482/1; 514/4; 524/9; 533/3; 551/3; 552/8; 553/7; 561/8; 596/6; 599/5; 600/1; 600/10; 617/6; 624/3; 652/9; 670/6; 671/4; 679/8; 681/ IV/39; 683/VI/29; 684/ VI/26689/30; 689/187; 689/347; 689/349; 689/353; 689/453; 701/2

1. Frequency of use of the word "geda" in the divans of Navā'ī.

If we are to extract a social type from poetry we have to deal with some challenges such as anachronism, poetic approach, metric system, artistic and poetic language, the imagination of the poet, etc. Once we overcome all these obstacles classical poems can become a sociological resource. If we take the example of the geda we can detect from the poems his daily life, what he eats, how he sleeps, where he takes shelter, how he dies *etc.*

The poet, Navā'ī, uses nicknames, adjectives, nouns, verbs, etc. for characterization. We collected all of these elements and made a list under the name of "glossary":²

² In the dissertation study, we prepared this kind of word list for every social type and named these word lists as "epithets". An epithet is mostly defined as a nickname or an adjective. In this study, using the word "glossary" for this word list seemed more reasonable than using "epithets" by trying to enhance its definition.

Glossary of the geda	
Appearance	' <i>ûr</i> (naked); <i>yaling</i> (naked); <i>haste-hâl</i> (sickly); <i>jende-pûş</i> (a man in patchy clothes); <i>derbeder</i> (man in tattered clothes)
Place	<i>vîrâne</i> (desolated building); <i>meyhâne</i> , <i>meygede</i> and <i>deyr</i> (drinking house); <i>harâbât</i> (a down-at-heel winehouse); <i>dergâh</i> (dervish lodge); <i>külhen</i> (boiler room or furnace of a hammam); <i>fakr kûyi mahallesi</i> (neighborhood of poverty); <i>mahalle</i> (neighborhood); <i>kûy</i> (street)
Financial status	<i>müftis</i> (bankrupt person); <i>bî-sâmân</i> (penniless)
Similar social types	<i>sâ'il</i> (beggar); <i>evbâş</i> (tramp) <i>âvâre</i> (hobo); <i>ser-geşte</i> (wanderer); <i>alahân u alamân</i> (homeless); <i>kallâş</i> (penniless, drunk); <i>kalender</i> (Qalandari, wandering ascetic sufi dervish)
Health	<i>haste</i> (sick); <i>zahmlig ten</i> (wounded and bruised skin)
Handicap	<i>haste</i> (sick); <i>kûr</i> (blind); <i>za'f</i> (weak, feeble); <i>kûj</i> (hunchbacked, age-related kyphosis); <i>kari</i> (dotard)
Psychological problems	<i>munğug</i> (depressed); <i>zâr</i> (crying person); <i>mecnân</i> (crazy, senile)
Social status	<i>bî-kes</i> (lonely); <i>fakîr</i> (poor); <i>nâ-tüvân</i> (powerless); <i>ehl-i ihtiyâç</i> (in need); <i>âciz</i> (incapable)
Others social types associated with	<i>şâh</i> (shah); <i>sultân</i> (sultan); <i>ganî</i> (rich); <i>ehl-i hayr</i> (philanthropist); <i>tfl</i> (child); <i>deyr pîri</i> (barkeeper); <i>muğ-beçe</i> (barkeeper's apprentice)
Helping the geda	<i>hân</i> (feast), <i>ruk'a-i ihsân</i> (ration card), <i>zekât</i> (zakah, annual alms)
How to beg	<i>yalbar-</i> (begging), <i>iste-</i> (to ask, demand or want); şey'en <i>li'llâh</i> (for god sake); <i>zâr</i> (to cry); <i>ibrâm</i> (insistence)
Begging for	<i>dirhem</i> (money, coin); <i>nân</i> (bread); <i>mey</i> (wine); <i>şem'</i> (candle)
Clothes	<i>iski ton</i> (old clothes); <i>çâk-ceyb</i> (ripped neck or collar); <i>yırtık ton</i> (torn clothes); <i>murakka' kõnglek</i> (a patched shirt); <i>bahyelig şal</i> (simply stitched shawl)
Accessories	<i>singan sifâl</i> (a broken cup); <i>bûriyâ</i> (wicker mat); <i>âsâ</i> (walking stick)

1. Contextual glossary of the geda; epithets, adjectives and, connotations.

We also add to this glossary, the words go together with the word “geda”. The context of the poems and the connotations which can be considered as indirect information, also helps us to feel the geda’s psychology and his social environment. Making this kind of *word list* definitely helps us to understand the character or the social type from a broader perspective. We also categorized these words thematically to make this list even more useful. This glossary can be described as “a colored and detailed blueprint” of a social type and it is vital in the extraction process of a social type from a literary work.

Geda is related to a bunch of other social types. If we examine *the glossary* especially the sections “others social types associated with” and “places” we can see that the poet not just sees the social types as separated individuals, he presents them within their social ecosystem. By following the poet’s holistic approach, we analyzed the geda in his sociological context without ripping him off from his social environment.

According to Kaplan, if a character has some typical properties it is called “type” (Kaplan, 1985). The term “type” is used not to describe a person or a particular individual but to identify a character that can be recognizable in other literary works or in real social life.³ The character of geda is used not only in poems of Navā’ī but also in all divan literature. When geda is considered in the context of classical literature, for some divans it can be labeled as a stock character. But for some poets such as Navā’ī, this character is defined in a more rounded way. Although he remain the same and he is predictable, geda is not completely static. Actually he can be defined as a dynamic character since he interact not only one character but bunch of other ones. He cannot be summed in a few sentences. He is quite complex both for his daily life and his social relations with other characters. He is not just characterized with one or two traits. This is applies not only for geda but also for all the characters used in divan poetry. A different term should be used to indicate this difference or at least this difference should be noted.

For this study, we used the term “social type” for the geda due to our sociological approach. But this term entail the risk of leaving out the fictional elements added by the poet during the conversion process to poetry. For geda, the term “type character” should be used. Because this term contains a literary point of view. Even if the geda is borrowed by the poet from social life, he

³ Mehmet Kaplan is one of the first names that comes to mind in character analysis. Whenever a researcher finds a character in a literary work that has some typical traits, by following Kaplan, labels it as a “type”. He was kind of the founder of this concept. In his 1985 work, he applies this concept to the *saint* (wali) and the *warrior* (Alp). In another work of his which is prior to this work, he applies this concept to divan poetry (Kaplan, 1976). Even though he does not suggest a well-structured sociological framework to analyze these types he emphasizes enough that these types borrowed from real-life, and he makes valuable comments on their close connections with social life.

is a character in a literary work. The term “stock character” (Abrams, 1999; 297) should not be used. Because a stock character is described as a simplified character that has some stereotypical features. They are two-dimensional side characters of the legends, literary works, dramas, novels, etc. A stock character such as “witch”, “charming prince”, “fool” etc. has always some flatness to a certain degree and can be called as a *cliche*. We cannot say the geda is completely a round character but geda can not be labelled as a stock character either since he is not flat enough.

Characterization is a literary technique that is used to explain or highlight the details of a character (Baldick, 2004: 37). In divan poetry due to the meter-related restrictions, usage of epithets⁴ and the formulas⁵ are more common than direct depictions of a character. Formulas and epithets that are used for geda give us tangible information about the geda himself or his environment, belongings, etc. These all can be used as a kind of direct information on the profile drawing process of the geda.⁶

“Casting” in a literary work is also as important as the characterization. A divan is a collection of poems. They do not narrate a story, they do not have a plot either. Poet mentions these type characters here and there. Instead of creating fictional ones, following the classical tradition, poet employs the characters from real life whenever they are needed.⁷ This explains why and how the poet is so precise and accurate in his characterization.

4 An epithet is an adjective or phrase which accompanies a name of a place or a person. They are also known as *fixed-epithet* or *Homeric epithet* and they related to the *formula*. Some practical usage of epithets and formulas in oral poetry is studied by Milman Parry and Albert Lord. Due to their contribution to this field these studies referred to as “Parry-Lord theory” or “Oral-Formulaic Hypothesis” (Foley, 1988).

5 An epithet is an adjective or a noun; a formula is an adjective + a noun or a phrase. In the example of *kür geda* (blind geda) the adjective of *kür* (blind) is an epithet, but in the example of *gedâ-yı jende-püş* (patchy clothes wearing geda) the compound noun of *jende-püş* can be considered as a formula.

6 These adjectives attached by the poet to a character can be described as *mnemonic names*. Almog highlights the importance of attaching some mnemonic names to the social types while building a prototype or a model: “Such a list of typical features or “distinguishing characteristics” has been proposed by Sway (1981) in his enumeration of the eleven basic features constituting the gypsy type: “strangeness of origin”, “no owner of soil”, “potential wanderer” etc. (Sway 1981, 42). A similar process was applied by Smith (1974) in his study of the dandy. It is extremely important to attach a mnemonic name to each feature defining the type in order to be able to sum up its various components. Sway’s 1981 presentation of features in the gypsy type is a good example of attaching mnemonic names to the features comprising a social type” (Almog, 1998: 14).

7 This process resembles the *typecasting* of the cinema.

Characters of literary works are categorized as *round* or *flat* according to their development as the story goes on.⁸ In the divans of Navā'ī, we find fully developed but never-changing characters. Because of this, the characters of the divan poetry can be described as Weber's "*ideal type*".⁹ But we cannot label them as *stereotypes* because they have more three-dimensional aspects than stereotypical traits.

A sociological concept of "*social type*" is similar to a "*type character*" concept of the literature. Because the process which is called in literature "*characterization*" is similar to sociological or general "*categorization*". Poet highlights the markers and distinguishers of a character just like in the "*social categorization*" (McGarty, 2018). In the divans of Navā'ī, along with the detailed but not necessarily direct description of a character, how a character interacts with other characters is also used as a sophisticated method of characterization process.

For the epithets in the divans of Navā'ī, we can say these: They repeat more than once; they can be found as nouns, compound nouns, or adjectives; they are not just used to describe the geda himself they can also be used to depict his appearance, environment, and belongings. In the example of *munlug geda* (depressed geda) the epithet *munlug* describes his psychological state; A compound adjective *haste-hâl* in the example of the *gedâ-yı haste-hâl* (the geda who looks sick) determines the geda's physical appearance and his health condition; In the example of *singan-sifâl* (broken cup) the epithet *singan* describes the cup which is one of the symbol belongings of the geda. It is used by the geda as a coin holder when he is begging.

Another useful method we employed is to detect "set of connotations". These set of connotations can be collected from the poems. And if we are

8 E. M. Forster in his book *Aspects of the Novel* categorizes the characters of a literary work as *flat* and *round*. Flat characters are two-dimensional, uncomplicated, and do not change throughout the course of the story. On the contrary, round characters are complex and they develop as the story goes on.

9 Social Types can be understood as ideal types. Finestone's work called "Cats, Kicks and Color" using Weber's methodology and analyzing the "social type" as an "ideal type" is a typical example of this kind of approach (Finestone, 1957).

to make use of them, they have to be thematically related. They are not necessarily direct adjectives of the geda or sometimes they are not even adjectives. But these set of connotations which are associated with the geda are valuable clues in characterization process. The poet uses different set of connotations to highlight different characteristics and features of the geda. There are some adjectives which goes together with the word “geda” such as *eski* (old), *haste* (sick), *bahyelig* (simple, cheap), *singan* (broken) etc. These adjectives are employed by the poet to create a certain effect on the image of the geda. *Mahalle* (neighborhood), *kûy* (street), *meyhâne* (drinking house), *dergâh* (dervish lodge), etc. are make up another set of connotation. These are not direct adjectives of the geda. But these words, in a bigger picture, depicts the environment of the geda and clearly states that the geda lives in a city. If we categorize another set of connotation, we will be able to detect which part of the city the geda is belong; *vîrâne* (desolated building), *harâbât* (a down-at-heel winehouse), *külhen* (boiler room or furnace of a hamam), *fakr kûyi mahallesi* (neighborhood of poverty). They are all refer to shabby places, isolated buildings, and poor neighborhoods of the city.

Even if it is not our main objective here but it would be useful to mention the close relationship between miniature painting and divan poetry. Illustrated poetry books were quite common back then. In these books, the painters were trying to depict the scene which is described by the poet in verse (Britannica, 1998). Since we know that the latest and the brightest period of the miniature art was flourished in Herat and the poet Navā’ī was very fond of miniature painting¹⁰ we can say that his characterisation is inspired by this *Herat school* stilization: Animated, colored, detailed, vivid, in motion and lively.¹¹

10 Navā’ī’s close relation with the miniature painting and substantial contributions to this art is emphasized by Kia as follows: “Together, Bayqara and Nava’i were arguably two of the greatest patrons of the visual arts in Islamic history.” “The royal workshop in Herat is renowned above all for its contributions to manuscript painting.” “Under the patronage of Nava’i and Bayqara, Persian painting, some believe, reached its apogee in the late fifteenth century.” (Kia: 2012, 1). Besides these, Navā’ī, in his divans also makes lots of references to the different types of painters such as *musavver*, *süretger*, and *nakkâsh*.

11 The figures of the earlier Herat school are stylized -tall and thin with oblong heads and pointed beards- but are painted in a variety of positions. Above all they are animated, always taking part in the action of whatever scene is represented. Artists of the Herat school display a highly developed sense of composition combined with a fondness for descriptive detail (Britannica, 1998).

Dealing with the poetic elements

Although Navā'ī has both artistic taste and sociological imagination, he is first and foremost a poet. Therefore when we are extracting a social type we always have to deal with some poetic ingredients.

Poet, unlike the sociologist, not just gathers some information from his observations of the society, he also adds some extra layers to his work such as irony, oxymorons, metaphors, etc. Once these poetic and artistic layers weed out, -although not entirely possible- the raw information based on observation and experience will be left. But these artistic elements of poetry are not always useless. Actually, we can make use of these artistic and poetic elements to understand a social type even deeper.

Poet sees the geda as a dreaming, thinking, and suffering person. If we look at the “psychological problems” section in the glossary we can see that the poet describes the beggar as *munğlug* (depressed), *zâr* (crying), and *mecnûn* (crazy, senile). And this approach adds an emotional and psychological layer to the poet's characterization.

According to the poet, the most important reason for a man to become a geda is love. As a poet Navā'ī appreciates the love and sees it as a common point between the geda and himself. As a lover, the poet is like a beggar who always begs for affinity in front of his loved one. While he is talking about the geda as a social type the poet envy the geda because being homeless means being free and having no responsibility. In this context, he refers to himself (his poetic identity) as a geda so frequently that sometimes it gets difficult to distinguish if he is talking about himself metaphorically or he is referring to the real geda as a social type.

The poet enjoys using the contrast between the words *sultan* and *geda*. This contrast gives him a wonderful set of contradiction opportunities: *Palace x ruined building; fur coat x torn clothes, rich x poor, power x powerless* etc. While they are living the sultan has more problems than geda when the time of death comes they are equal:

Tâ tirigdür ŧehga köprekdür gedâdın derd-i ser

Çun ölüm vakti yiter tingdür gedâ ger ŧâhdur (Fevâyidü'l-Kiber, 185/6)

(As long as they are alive, the shah has more problem than the geda.

When the time of death comes, the shah and geda are equal!)

The poet also uses the metaphor of the *sultan and the geda* to describe the relationship between man and God, lover and loved one, beggar and the rich, etc. While the poet enjoying this contrast he doesn't forget to remind the sultan that he is a kind of geda in front of God or he states that in their dreams all the gedas are like sultans.

Defining and distinguishing; who is geda?

The poet makes no direct reference to the gender of the geda. However, in this study, we will refer to the geda as if it were a man. Because we had to choose a personal pronoun for the geda and the poet's identification of himself with geda so frequently led us to use "he" instead of "she".

If we are to explain the main characteristics of the geda we can quickly draw a picture of him: He walks around the city in shabby clothes; begs some food and money; struggles with stray dogs; gets teased by the puckish children of the neighborhood; suffers from several issues such as cold, sickness, and hunger; and takes shelter in deserted buildings of the city.

When you read the definition of the geda it is quite possible for you to say he is just a beggar. It is not easy to distinguish the geda from a regular beggar due to the following reasons: They are both walk around in the streets, they share the same appearance and begging is also an important act for both of them. Despite these common points, there are some important differences between the geda and the beggar. First of all, the poet uses another name for the beggar: *sâ'il*. Also, a *geda* resembles a homeless more than a beggar. Because a beggar can go home when it is getting dark but the geda cannot go home since he has no one.

Comparing the geda with the hobo could be beneficial. Hobo works for money, geda begs for money. Hobo travels to find a job, geda doesn't leave the city or even the neighborhood. Hobo is a kind of part-time jobless, geda is permanently jobless. Hobo looks for work, geda looks for help. A hobo is a hard-working man while the geda is incapable of doing any kind of work.¹² The hobo mostly identified as a *rough and rugged* man but a geda can be described as a *sick and weak* man.

In the poems, there are some other similar social types to the geda such as *evbâş*, *âvâre*, *ser-geşte* and *alahân u alamân*. The *evbâş* (Günaydın: 2017, 314) resembles a tramp or a drunkard. They are mostly associated with crimes such as shouting out or getting into a drunken brawl. *Evbâş* is a kind of threat to the public order but the geda is harmless. While people feel sympathy for the geda, they are scared of the drunkards.

*Âvâre*¹³ (Günaydın: 2017, 122) is another social type associate with the geda. From the poems, it can be understood that once they had a family and a home. For some reason, they lost it all. *Âvâre* mostly associates with the *rural* scenery such as desert/*deşt*, mountain/*tağ*, and valley/*vâdî*. But in the poems, the word geda mostly goes with urban connotations.

Ser-geşte (Günaydın: 2017, 1120) is another similar social type to the geda can be described as a wanderer, homeless, confused, or a lost person. They can be seen in both rural and urban areas since they are physically and psychologically lost.

Although the poet does not give a direct definition of the geda we are able to distinguish the geda from similar social types and identify him by bringing together the information in the poems. Briefly, we can describe the geda as a combination of a beggar and a homeless. Because a geda is a homeless man and he makes a living by begging.

¹² Hobo works in physically demanding labor. They usually work in railway construction, mines, logging camps, and farms (Anderson: 1923).

¹³ There is another similar social type to the *avâre* which is called *alahân u alamân*. This compound adjective means a man without a home and family.

The factors that create the geda

For a social type to be able to fully understood this question should be answered: What are the factors that make up the social type? For geda, along with some ecological conditions we also detected a bunch of other reasons such as age, disabilities, psychological problems, etc.

We cannot label the geda as an occupational, personality, or cultural social type. Geda is created by the conditions of city life.¹⁴ Here are some reasons for a man to become a geda or some factors influencing it:

Poverty: Geda does not have any kind of property or fortune/*bî-sâmân*. Poet, to emphasize gedâ's condition, uses two adjectives *ûr* and *yaling*, they both mean naked. He is a personally bankrupt/*müflis* man. He has lost everything including his clothes and become naked:¹⁵

‘Aceb imes işimiz deyr ara gedâlig ise

Nidin ki muğ-beçeler kıldı bizni müflis ü ‘ûr (Fevâyidü’l-Kiber, 145/4)

(It is not surprising if our job is to beg in the tavern.

Because tavern apprentices bankrupted us and left us bare!)

Sickness: Poet describes the geda as sick/*haste* or with a sickly appearance/*haste-hâl* person. The poet uses a compound adjective wounded skin/*zahmlig ten* to describe how wounds and bruises cover the geda's body. These all indicate that he is sick and he is suffering. These chronic problems eventually lead him to death:

‘Işk gedâları digey könglek irür murakka‘ım

Tâze tügen nişânıydın her sarı bes ki dag irür (Fevâyidü’l-Kiber, 206/2)

(Beggars of love think my shirt is patchy! But I am

completely covered with fresh scars!)

¹⁴ Almog, while suggesting three possible sources for a personality type to emerge from refers to some sociologists: “*Simmel's 1964 analysis of the metropolitan type, a creature of urban ecology and fiscal economy, as well as Anderson's 1923 analysis of the hobo and Zorbaugh's 1968 analysis of "the dweller in furnished rooms" (an urban type) all attempt to understand specific personality types through their ecological and cultural milieu.*” (Almog, 1998: 10).

¹⁵ Nakedness metaphorically used to describe that a man who has lost everything. And this usage seems to be universal: BAIR-MAN, Scottish law. A poor insolvent debtor left bare (Bouvier, 1856).

Weakness: Geda has a very weak body. This body weakness/*za'f* is mostly caused by old age, undernourishment, and bad living conditions.

Psychological problems: Geda is described as a depressed/*munğlug* and crying/*zâr* person.

Having nobody: The word *bî-kes* means having nobody or no relatives to take care of him. Geda is a solitary man.

Being handicapped: Geda has some bodily handicaps yet the only disability mentioned directly in the poems is blindness/*kûr*.

Drinking problem: In the divans, Geda's close relationship with places such as *meyhane*, *meygede*, and *deyr* is frequently emphasized. Therefore it would not be wrong to say that the drinking problem brought him into this state or that he acquired this habit after losing everything. Of course, he begs for a drink because he does not have money to buy.

Incapable of working: Geda cannot be able to work due to poor health conditions and old age. The adjective of incapable/*âciz* highlights that the geda is unable to do anything.

Senility: Geda has some mental problems due to his age such as senility, dotage etc. Poet uses some adjectives for the geda such as old/*karı* and senile/*mecnûn*.

All the reasons and factors above add up an adjective to the image of the geda: Solitary, sick, weak, depressed, insolvent, incapable of working, alcoholic, senile, and handicapped. And all of these adjectives and conditions provide us some firm and stable perspective points while we are drawing a realistic profile of the geda.

The attitude of the state and society towards geda

Geda is institutionalized by the state to create a philanthropist state and affectionate sultan image. Because geda is a symbol of poverty and a representative of the poor. Actually, as a poet Navâ'î helps the sultan when he

is creating this image by calling him *sultan of the gedas*. Sultan sets a dining table/*hân* for the geda. And the geda is given a kind of ration card/*ruk'a-i ihsân* by the state:

Ruk'a-ı ihsândın ey mün'im gedâ kâminı bir
Kim bu yanglıg genc tapmas kimse bu vîrân ara (Nevâdirü'ş-Şebâb, 20/6)
(O benevolent (sultan), rejoice the gedas with ration card because no
one can find such a treasure in this desolation!)

Navâ'î, was also a grand vizier and he started a foundation */vaqf* to help the poor.¹⁶

Most of the aid given to the geda was religiously motivated. Islam, expects its believers to help the poor. If you are a believer you must pay your annual alms/*zekât* and it is supposed to be monetary. Poet makes references to this compulsory religious handout while he is talking about the geda.

Dargah is a place or a complex building established and maintained by an organized Sufism in Islamic societies. The primary goal of this non-profit organization is charity.

Another place which the geda associate with is *deyr* and it means a pub or a drinking house.¹⁷ *Deyr piri*, who is the guy in charge of this institution, feels sympathy for the geda. He always offers some free wine with a warm smile on his face. Of course, a second quality wine since the geda has no money to pay.

Geda's relation with the rich/*gani* not as warm as we expected. Poet uses the word *gani* to describe a kind of rich that has no intention to share his wealth at all. On the other hand, charitable people/*hayr ehli* are not necessarily had to be rich but they are depicted as kind and affectionate towards the geda.

Derbân is a front door guard or a kind of gatekeeper of the palace. *Derbân*s of the palace have guard dogs and they carry a bat/*müttekâ* as a weapon. All the geda gathered at the main gate of the palace trying to reach the sultan, struggle with the *derbân*. They are beaten with the bats of the *derbân*

¹⁶ This foundation/*vaqf* is called *Ikhlâşîyya*. Subtelny describes this foundation as an educational and charitable complex. Providing food to the poor was only one aspect of it (Subtelny, 1991: 38).

¹⁷ The word *deyr* has several meanings such as a church, drinking house, or Zoroastrian temple. In divan poetry, it is usually referred to as a drinking house.

or bitten by their dogs.

These are not the only dogs that bother the geda. Stray dogs of the city has always some problem with them. In the poems without exception, the dogs and the geda depicted as rivals or enemies:¹⁸

Kûyige kirgeç min-i munglug hücûm itti rakîb
İyle kim itler gedâ körgende gavgâ kıldılar (Fevâidü'l-Kiber, 159/5)
(When I entered the quarter of the loved one,
the opponent attacked me. Just like dogs attacks when
they saw a beggar!)

For some people, begging to make a living means lack of dignity and having no self-respect. There are some idioms used in the poems such as *ayb itmek* (to condemn) and *hakîr körmek* (to despise) shows us how some people look at the geda. Even if some people lost faith in geda, Navâ'î mostly chooses to refer to them by using a language of sympathy:

Her gedâ ignide bolsa iski tomî tâ çâk-ceyb
Bilmey asl-ı niyyetin kılmak galatdur şekk ü reyb
(Bedâyi'ü'l-Vasat, 655/21, 22)
(It is wrong to doubt the beggar wearing old and torn
clothes because we cannot know his real intention!)

However, the poet occasionally does not forget to remind the geda that he should ask from God, not the sultan.

We don't want to close this section without telling about geda's bizarre and hilarious relation with the naughty children of the neighborhood. These kids are the only ones in the city, having bad attitudes towards the geda. In the sense of protecting the neighborhood from outsiders or simply to have fun,

¹⁸ In the West, beggars' relation with the dogs is depicted quite differently. The illustrations of the book titled *Lives of Famous London Beggars* (Smith, 2017) show that the dog is a faithful companion of the beggar (pl. I, pl. VII, and so on). It seems that they teamed up to survive on the streets. A blind beggar has always depicted with a guide dog (The Smithfield Decretals, fol. 110r), (Smith, pl. I, pl. XVI). While the Western beggar and the dog depicted as friends, an Eastern beggar/geda has always some problems with the dogs. A seventeenth-century miniature from India called "a dog bites a blind beggar" (Masnavi-i Ma'navi, 1663, 82B) depicts this struggle.

they throw stones at them, make them bleed and suffer.

The city for the geda: Both heaven and hell

For geda, the most important place is the city because he is born in the city and dies in the city.

Geda is one of the end results of city life. City-life, in this case a big city,¹⁹ creates the geda but it also takes care of the geda.²⁰ People of the city help the geda, wine houses give some wine, darwish lodges give a hand, fireplaces of the hammams offer free heating at the cold nights, deserted houses of the city always welcomes them. Unfortunately, the geda is to be able to get all of these aid from the city he must lose it all; his money and property, all of his friends and relatives, his good reputation, his dignity, and his health.

In the poems, geda always associates with the words such as neighborhood/*mahalle* and street/*kûy*. The *kûy* is a Persian word and it has several meanings such as street, busy road, or district. Here are some more words that goes with the geda, bathhouse/*hammam*, dervish lodge/*dargah*, monasteries/*deyr*, wine houses/*meyhâne*, and the wrecked buildings/*vîrâne*. All of these words shows us that the geda is closely related to city life. Because these buildings and institutions are not to be found in the rural areas and in the villages.

To be able to see how the geda closely connected with the city we will take a closer look into these places:

Winehouse, bar or pub/*meyhâne-meygede*: Geda goes to the winehouse to ask for some wine:

¹⁹ Herat was the capital city of the Timurids. It was a big, cosmopolitan, rich city which can be called a metropolis of its time. It's called "antrepôt" (Frye, 1948: 206) because it was on the trade routes. Herat is also called "The Pearl of Khorasan" (Samizay, 1989) (Gammell, 2017) to emphasize its cultural and economical importance in the region. Timurids were very fond of art, poetry, architecture, etc. A particular style in miniature painting which is flourished under the patronage of the Timurids, named after this city "Herât school" (Britannica, 1998). Due to the intellectual, cultural, and economic developments, this period is labeled as *the Timurid renaissance* (Subtelny, 1988). Because of this, the city of Herat is often compared to Florence (Uslu, 1998).

²⁰ Nichols' work of 2007 reflects the beggar's relation with the city, rich, and the church in sixteenth-century Venice (Nichols, 2007). This work shows us the sociological history of an overlooked part of the public behind the "mythical" rich and glorious image of the city. Even if these "poveri" seem outcasted from the social domain, just like the geda they were strictly connected to the city life.

Murakka‘ bes manga yüz dâğlıgtın çunki deyr içre

Sifâl ilginde dürd-i bâde isterdin gedâ boldum

(Bedâyi‘ü’l-Vasat, 421/8)

(Patchy clothes are just enough for me because of a hundred love wounds I became a geda asking for some dregs of wine with a goblet in my hand!)

A down-at-heel winehouse/*harâbât*: *Harâbât* is a drinking house but not a fancy one. Broke people go there to hang out.

Drinking house/*deyr*: *Deyr* is another word for a drinking house. But it also means monastery or church. Geda is not welcomed in these drinking houses. They are not allowed inside. But he is always given some leftover wine for free.

A neighborhood of poverty/*fakr kûyi mahallesi*: They do not really belong to a neighborhood but they are recognized around there. It is ironic that the neighborhood in which the geda is hanging around and begging is a poor one. This means that they are not allowed to walk around in neat and rich neighborhoods.

Wrecked buildings/*vîrâne*: Abandoned buildings of the city are the shelters of the geda.

Boiler room or furnace of a hammam/*külhen*: We can assume that there were many bathhouses in the city but gedas were not being allowed inside due to their shabby appearance. On freezing nights, they were taking shelter at the fireplaces of the hammams. But this heating solution was not always beneficial to the geda.

Dervish lodge/*dergâh*: *Dargah* or *khanaqah* is a kind of charity institution founded and maintained by a well-organized Sufism. Timurids, as a state policy, were building and supporting the *dargahs* officially.²¹

Unwanted status and miserable role of the geda

21 Subtelny describes the *khanaqah* which is founded by the poet himself as follows: “The *khanaqah* was a charitable institution that housed Sufi dervishes headed by a shaikh... Its primary function was that of a “soup kitchen” which distributed food to the poor on a daily basis. *Khvândamîr* says that it served more than a 1000 people every day.” (Subtelny, 1991: 47).

Society categorizes people into ranks based on factors like wealth, income, social status, occupation, and power. Even if a person has nothing, society finds another way to put a label on him: A man who has no wealth, no occupation, no income, and no relatives is called the geda.

Even though there were some other similar social types in the society such as *âvâre*, *evbâs*, and *sâ'il*, geda was the most iconic one. He charismatically represented all the losers' club of the city.

From the poet's perspective, the word *geda* is a status definer. While the sultan was representing the very tip of the pyramid the geda, as a social type, was drawing the bottom line of the social hierarchy. So if we are to make the boundaries in social stratification clear we need a geda to establish the floor level.

If you are sick, old, handicapped and you have no relatives or friends to take care of you it means you will end up on the street most probably. But the state and the society were aware of this problem, mostly they were feeling pity for the poor guy and they were helping the geda for some different reasons.

A sultan always needs a geda to create an affectionate and philanthropic image. Helping the poor will win people's hearts. Therefore, the poet emphasizes that the geda was seen as a means of legitimation.

People of the city also needed a geda to comfort themselves. Helping the poor was making them feel good. The geda was considered as a tool of catharsis by the people of a rich city. Instead of solving the problem for good they kept feeding it. That was the nature of the interaction between the geda and the people. This was mutualism; while people relieving their conscience the geda was getting some help. In this interaction-exchange relation, the geda is the coercible receiver. He has no other option than to play his miserable role.

Geda was getting helped from different sources for different reasons. He was getting helped by the sultan or the state to create a benevolent public image. The philanthropists/*ehl-i hayr* in the society and the *dergâhs* of the city were helping the geda in a religious context. *Deyr piri* was also treating the

geda kindly. As a representative of an institution that we don't think is very welcomed in a Muslim society, he finds a very smart and cheap way to create an affectionate image by offering the geda some leftovers with a smiling face.

Since the geda have no friends and any family members it is hard to say that they do socialize. They were all alone on the streets. They could not even lean on each other because they see each other as competitors. Poet vividly depicts that how two geda were fighting over a coin.

Work ethics and job secrets of the geda

Geda is a sick and old person. He cannot be able to work. He makes a living by begging. To be able to understand the geda more closely it would be very convenient to know what he asks for, from who, and how.

In the poems, the poet uses some specific words to define the characteristic behaviors of the geda. There are two verbs frequently used in the poems to describe how the geda ask for something; *yalbar-* and *iste-*. The verb *yalbar-* means begging, *iste-* means demand or want. It wouldn't be a bad guess that his appearance in tattered clothes was doing the most of the job; asking for help. The most symbolic gesture of the geda is holding a broken cup while asking for some money. By *begging* or simply *asking* geda asks for some coins/*dirhem*, bread/*nân*, wine/*mey*, or on dark nights even for a candle/*řem*':

Tiler munlug köngül her lahza 'ıřkıng bir yangı dâgnı
Gedâ yanglıg ki bir iski direm bolgay temennâsı

(Bedâyi'ü'l-Vasat, 581/3)

(While the beggar wants an old dirham,
my overwhelmed heart always wants a new wound
of your love!)

Hecr ara ra'nâ kading nahlin tiler-min Tingridin
 Şâmlar şem' istegen dik hayr eholidin gedâ (Fevâidü'l-Kiber, 39/2)
 (In your longing, I ask Allah to reach your height like
 a beautiful sapling. Just like beggars ask for candles
 from philanthropists in the evenings!)

Geda also has some job secrets to increase his income so to speak. While he is asking for something he says şey'en *li'llâh* and it means *for God's sake*. In a Muslim society asking by mentioning the name of Allah definitely will work.

Another job secret of the geda is to cry/*zâr*. Asking something while shedding some tears, of course, will be more effective on the people.

In geda's line of business, having some physical disabilities is also important. To make sure to get what they are asking for, they tell about their handicaps. Or they can even fake their blindness. It is obvious that a blind beggar will make more money than a normal beggar:

'Işk izhâr eyleben vaslın tiler munlug köngül
 Bir gedâ yanglıg ki 'aybın körgüzüp eyler suâl (Nevâdirü'ş-Şebâb, 388/2)
 (My overwhelmed heart asks for reunion expressing by
 its love. Just like a beggar wants something by showing
 his faults!)

It is understood from the poems that there were some unwritten rules for geda to follow. Such as asking not too much and not be insistence/*ibrâm* while asking:

Ey gedâ çun şey'li'llâh diding öt
 İyleben ibrâm bakıp turma köp (Bedâyi'ü'l-Vasat, 68/8)
 (O beggar, you said for the sake of Allah,
 come on; do not insist!)

There is another point worth mentioning about the characteristic behavior of the geda. To ask for help they go to both the *dargah* and the *deyr*.

These two places, in a Muslim society, symbolize the exact opposite lifestyles. Because, *dargah* is for praying, *deyr* is for drinking. Since the poet did not make it clear we have several options to think about the geda: There were two kinds of gedas, Muslim or non-Muslim, or they were just trying every door possible in the city to get some help.

Due to their appearance, people mostly feel sympathy for them. However, as we mentioned before they use some tricks to persuade people to help them or just to increase their chances. Because of this kind of behavior, some people lose their faith in them and they test them if they are true blind or not by giving them some stone instead of coins. This shows that some people don't believe that they are genuinely in need.

Appearance and accessories of the geda

While defining a social type the appearance can be the key element. The look can give it away even if it is at the first sight.²² There were some accessories, clothes, and belongings which can be considered as symbols of the geda. These are some practical and handy things for geda to survive on the streets:

Wicker mat/*bûriyâ*: This is one of the most important symbols of the geda. It's a convenient belonging to sit or sleep on. Geda's usage of the wicker mat resembles the homeless man's usage of the cardboard paper:

Şâd oluptur fakr kûyide Nevâyî eyle kim

Saltanat ferşi gedâlig bûriyâsıdur anıng (Bedâyi'ü'l-Vasat, 362/7)

(Navâ'î is happy in the neighborhood of poverty.

The beggar's mat is like a throne for him!)

Old clothes/*iski ton*: Clothes are the most important elements of the

²² A miniature named "a beggar at the mosque" (Bustan, 1488, pl. LXX-B) is drawn by the famous painter Behzâd who is contemporary with the Navâ'î and also patronized by the poet himself. In the painting, the contrast between the normal man and the beggar is quite remarkable. The beggar is depicted as barefooted and bareheaded. He is also wearing untidy and torn clothes. By holding a cup he is asking something from a well-dressed, clean, and neat-looking man. They both holding a walking stick because they are probably the same age. This point even deepens the contrast.

appearance. Ripped neck or collar/*çâk-ceyb* and torn clothes/*yırtık ton* are the most defining adjectives of the geda's look:

La'ling ümmîdide munglug cânım olmuş bir gedâ
 Kim muning yırtuk tonı diktür aning zahmın teni (Nevâdirü'ş-Şebâb, 589/2)
 (My soul has been overwhelmed by the hope of loved
 one's ruby-colored lips and I became a beggar. My
 skin is covered with scars like a beggar's torn clothes!)

A patchy shirt/*murakka' könglek*: We can tell that geda is a poor person by just looking at his patchy shirt. Poet also refers to the geda as *jende-pûş*. This compound adjective means *a man in patchy clothes*. A patch is presented by the poet as an indicator of poverty. The size and muchness of the patch determine the degree of poverty. Geda's patches are also not properly done they are just botched up:

Simply stitched shawl/*bahyelig şal*: A shawl can be used for protection from cold or wind. But it can be also a status-defining commodity and the geda has a really cheap one.

A broken cup/*singan sifâl*: It is used by the geda both for begging and drinking. It is useful as a coin holder. But it is always defined as broken/*singan*:

Çü boldı deyr-i fenânıng gedâyı 'ayb itmeng
 Eger mey içse Nevâyî sinuk sifâl bile (Nevâdirü'ş-Şebâb, 536/8)
 (Do not be offended if Navâ'î drinks wine with
 a broken glass because he became a beggar of the
 tavern of extinction!)

Walking stick/*âsâ*: Geda uses this stick to walk or to protect himself from dogs even if it is not effective:

Munglug köngülning âhıdın itmes rakîb vehm
 Yok itke bâk 'ışk gedâyı 'asâsıdın (Bedâyî'ü'l-Vasat, 471/3)
 (The opponent is not afraid of the curse of
 my overwhelmed heart, just as the dog is not afraid

of the staff of geda!)

Geda's appearance and outfit, not only give us some direct clues about his socio-economic status but also open us a window to look into his daily life on the streets. While these belongings are painting a cheap, old, and broken look in our imagination the adjectives such as old/*iski*, broken/*singan*, torn/*yırtık*, and patchy/*murakka* ' dramatize the condition of the geda and emphasize that he is a poor person and he is in need.

The daily life of the geda: Accommodation, nourishment, and death

Geda lives on the streets. They take shelter in abandoned buildings/*vîrâne* of the city. They only have the fireplaces of the hammams and the sun and to get warm:

Yüzi nezâresi def eyledi savug nefesimni
 Yalng gedây kibi âfitâb-rûda ısındım (Nevâdirü'ş-Şebâb, 396/2)
 (Looking at her face warmed my heart like a
 beggar warming himself in the sun!)

Geda eats stale bread/*kurug nân* and drinks the dregs of the wine/*düird*. He dips his hardened bread into the wine:

Gedâlar silkidin kûy-ı hârâbat içre hâricdür
 Birev kim ilgige tüşse kurug nân bâdega banmas (Nevâdirü'ş-Şebâb, 226/9)
 (If one is not dipping a dry bread which is thrown into
 his hands into wine is not considered a geda in the
 neighborhood of the shabby tavern!)

Fresh bread is a treat he can only dream of. While the poet describing a bread distribution provided by the sultan, he emphasizes its rounded shape and freshness by depicting the bread as warm as the sun. This shows us how the geda sees a loaf of bread: A luxury:

Her gedâ ilgide bir kurs-ı fatîr
 Isıg ol nev' ki bir mihr-i münîr (Fevâyidü'l-Kiber, 349)
 (Every beggar has a loaf of fresh bread in their
 hands and it is as warm as the shining sun!)

The end of their story is sad as their lives. They mostly starve, freeze or burn to death. On the freezing nights, to get warm they go to the fireplaces/ *külhân* of the hammams. This welcoming place sometimes can become their graveyard. They get a burn or sometimes burn to death:

'İşk otı içre Nevâyî kim ikin
 Bir gedâ kim köyedür külhan ara (Nevâdirü'ş-Şebâb, 22/7)
 (Navâ'î is burning in the fire of love, just as a
 beggar burns in a furnace!)

They don't get a proper funeral or burial. Their corpse stays on the roadside for a while or their body is dragged out of the neighborhood, and pushed into a pit:

Çü öldüm hasretidin şâyed ölgen çağda körgey-min
 Mini südreng gedâlar kûyide bir reh-güzâr içre (Nevâdirü'ş-Şebâb, 551/7)
 (If you see me dying, drag me to a road in the
 neighborhood of the geda because I died because of
 my lover's longing!)

Conclusion

Literature as a general is a socio-historical source mostly hard or impossible to ignore. Classical poetry provides us a written source of information to understand the sociology of historical times. Geda is not a contemporary social type and applying a sociological method to classical poetry helps us to bring alive a socio-historical type from its time to this day. This is a kind of information that the official history researchers mostly bypass.

To be able to use poetry as a source some sub-issues should be dealt with such as poet's life, metric system, Chagatai Turkish, Timurids era, classical Turco-Islamic culture, etc. To support this approach, in addition to the historical documents, using the paintings which is another evidence that survived from classical times is also beneficial. After dealing with these sub-issues we are able to identify the geda, distinguish him from the other similar social types, understand the conditions that made him a geda, see their adaptation to the situation, and witness their survival on the streets. As a psychological depth, his emotions, psychological state, and mental conditions also can be determined.

From the divans of Navā'ī, or in a broader perspective, from whole divan literature, not just micro aspects of a social type such as appearance, daily life, behavior, etc. but also some macro sides such as his role and the status in the social stratification, his relations, and interactions with the other social types and with the city and the state can be detected.

Character building process of the poet is quite similar to social type profiling of a sociologist. Poet observes the society, finds a character, takes out the personal properties such as name, gender, ethnicity and determines the least common denominators, and presents it. This characterization process from one perspective can be called *ideal-typing* because it leaves aside personal features and presents the character as an average representative of its kind. However, from a sociological perspective, we can call them *social type* because they are taken from real life. From a literary perspective, we can offer a new term for this concept; *type character*. Because geda has some *typical* features and he is a *character* in a literary work.

When a classical poet drawing a character he uses epithets, adjectives, mnemonic names more than direct descriptions, and portrayals because of the metric constrictions. The connotations and the context is also important as always. After determining the mnemonic names, epithets, adjectives, and

connotations preparing a word list is vital. This thematically categorized *glossary* will be used as a road map when we are profiling a social type.

When it comes to character drawing techniques a classical poet with a sociological eye such as Navā'ī can make a sociologist jealous. Therefore we should consider poems not only as some rhetorical texts but also as a resource for the social sciences. And we should accept this kind of poets not just as masters of rhetoric, rhyme, and prosody but as early sociologists with a very strong social imagination.

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