



MUTUAL ARABIC-TURKISH INFLUENCE: SÜNBÜLZÂDE VEHBÎ EFENDİ

Karşılıklı Arapça-Türkçe Etkisi: Sünbülzâde Vehbî Efendi

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ABSTRACT

This study deals with an Arabic poem composed by a Turkish poet, Sünbülzâde Vehbî Effendi in which he added hemistiches of Mua'llagat Imrou Al-Gaiys, one of the most prominent Arab poets during the pre-Islam era. The Turkish poet, Sünbülzâde Vehbî is a knowledgeable scholar in Arabic literature and a creative and principal scientist too who lived during the Ottoman age. Vehbî has learned Arabic and has written poems in Arabic as well as in Turkish. The poem under study acquires its significance from the fact that Sünbülzâde Vehbî was involved in it Mua'llagat Imrou Al-Gaiys, that is, he built it in the method and thought of his mind. The researcher aims to prove the masterfulness and greatness of Sünbülzâde Vehbî who included parts of another poet in his own poem. It is simple and easy for a poet to create a full poem by himself however, it is very difficult to write a poem and perfectly insert parts of others into his. This is the way the research attempts to disclose in this investigative analytical-critical study. The paper deals with the first five verse lines out of the seventeen lines of the total poem of Sünbülzâde Vehbî.

Keywords: Arabic language, Arabic poetry, Arabic-Turkish inspiration, Turkish poetry, Sünbülzâde Vehbî Efendi.

ÖZ

Bu çalışma, Türk şair Sünbülzâde Vehbî Efendi'nin İslam öncesi dönemin en önemli Arap şairlerinden Mua'llagat Imrou Al-Gaiys'in türevlerini eklediği bir Arapça şiiri ele almaktadır. Türk şairi Sünbülzâde Vehbî, Arap edebiyatı konusunda bilgili bir âlim ve Osmanlı döneminde yaşamış yaratıcı ve önde gelen bir bilim adamıdır. Arapça öğrenen Vehbî, Türkçenin yanı sıra Arapça şiirler de yazmıştır. Şiir, manasını Sünbülzâde Vehbî'nin Mua'llagat Imrou el-Gaiys'in içinde bulunmasından, yani onu aklının yönü ve düşüncesinde inşa etmesinden alır. Araştırmacı, kendi şiirinde başka bir şairden bölümlere yer veren Sünbülzâde Vehbî'nin ustalığını ve büyüklüğünü kanıtlamayı amaçlamaktadır. Bir şairin tek başına tam bir şiir yaratması basit ve kolaydır, ancak bir şiir yazıp başkalarının şiirlerini kusursuzca şiirine sokması çok zordur. Araştırmacının bu analitik-eleştirel çalışmada ifşa etmeye çalıştığı yol budur. Makale,

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Sünbülzâde Vehbî'nin toplam Őirinin on yedi dizesinin ilk beř mısrasını ele almaktadır.

Anahtar Sözcükler: Arap dili, Arap Őiiri, Arap-Türk ilhamı, Türk Őiiri, Sünbülzâde Vehbî Efendi.

Introduction

The relationships and interactions between Turkey and the Arabs are inseparable and inextricable. Such bonds cannot be separated no matter how many events fall apart. Policies have sometimes tried to create a rift, but over time, literature has been a factor in connection, fitting together, and healing. One of the most significant factors that supported and reinforced such a relationship is literature in general and poetry in particular. Literature has transcended political and geographical boundaries. There is no doubt that literature needs a conveyor carrier and the Arabic language is a conveying device of the potentialities of the poets, writers, and authors through which it reaches the emotions, hearts, and minds of people.

The Arabic language is one of the pillars of Arabic literature among Arabs and their Turkish counterparts, where Arabic began to gain importance and elevation among Turks, as it is among Arabs in their different states and emirates, particularly during the Othmani Golden Age. It is well known that when the Turks converted to Islam, they wrote in Arabic letters and learned Arabic as a language of life.

This importance increased with communication and interaction from the time of the Seljuk State to its peak in the Othmani Age. Hence, the Arabic language spread and consolidated throughout the Othmani territories that led the Islamic world, and the connection of the Turkish (Othmani) language to Arabic became close, until it became the language of education – beside the Turkish language – through which literary and religious sciences are studied and taught. Furthermore,

The Turkish language was influenced by the Arabic language because of Islam until the Arabic language became the language of religion and the principles of literature. Although the eastern languages infiltrated the western and vice versa, the impact is great on them, especially in the Alif Baa [the Arabic Language], which became the Alif Baa of almost all Islamic languages, including the Turkish language (Altunji, 1999: 52).

By the passage of time, Arabic had a special place among Turks in general. As a result of that, a wide range of writers, authors, poets, and critics originated who made the Arabic language their mouthpieces for speaking and explaining the depths of their feelings, moods, and thoughts. The Arabic tongue, as the language of religion, culture, and literature, spread throughout the immense and considerable territories of the Othmani Islamic Empire. At that time, mastery of Arabic became necessary for many writers, poets, and authors.

The connection between Othmani scholars and writers and the Arabic language and its diverse pieces of literature like poetry and prose was reliable and trustworthy. The Arabic language had been taught in the Othmani schools as an essential language. There were various courses where Arabic was the means of learning particularly for literary sciences. Such association has been amplified with the increased interest of scholars and writers in various emirates by the Arabic tongue and its diverse sources of literature and culture.

Striking Arabic Poetry

Poetry is the lounge and the divan of Arabs “الشعر ديوان العرب” (Al-Garni, 2012: 2; Cantarino, 2004: 24-30; Pasha, 2000: 10), or (*Şiir Araçlarının Divanıdır*), as approved and validated by numerous critics is a prominent Arabic phrase or proverb very well accepted by all Arabs, which means the forum of poetry for Arabs. The phrase also implies that Arabic poetry is “the repository of Arabs”. Furthermore, “poetry is the register of the Arabs” (Moser and others, 2019: 207; Baalbaki, 2014: 33; Abdul-Raof, 2013: 100).

There are possibly several people who find difficulty to discover and recognize the deep connotation of the above saying. Nevertheless, undeniably, all of them are accustomed to it. “The Arabs are disintegrated into tribes in which the young are taught and trained to be warriors and poets” (Dahami, 2018a). It is affirmed that “fus-ha” of pre-Islamic poetry reveals a high mark of growth, amplification, and magnification in its inflectional structure (a linguistic method where the greatness of the sound and the quality or tone of the expression is corrected), a copiousness in its derivational morphology and an evidently “synthetic” demand. Arabic poetry where oral poetry has primarily been revived is referred to by various linguists, researchers, and academics as “fus-ha” (فصحى) which means Classical Arabic. In addition, “the aura of classical Arabic remain[s] to be rec-

ognized and assessed in all the Arab nations. The want for poetical writing was/is passionate in the Arabic language” (Dahami, 2019c).

The Arabic poetry was of great fascination where all auditors esteemed and appreciated them, whatever the listeners were, poor or rich, low or high. “As for its terminologies, critics find in the Arabic tongue special meanings and connotations for each articulated word. Instances of the accuracy of the terminologies easily show various meanings” (Dahami, 2020). Additionally, “poetry in the Arabic tongue is full of music and exquisite accent” (Dahami, 2018d; Dahami, 2015). What’s more, Arabic poetry keeps hold of the highest rank among the catalog of the literary categories in the Arabic tongue. “It did not budge an inch from its stature that it has occupied since the era of pre-Islam, approximately more than sixteen centuries. It is still the Diwan of Arabs. Thus, this means that poetry is the cultural lounge” (Dahami, 2019b).

The Arabic language emerged and was established best because of the Holy Qur’an in addition to the literature of primeval days, its prose, as well as poetry. It was infinite and continual in number and was transmitted from one individual to another and from a mouth to a mouth. Gruendler, underlined this inkling when he indicated, “classical Arabic poetry is the literary canon from which medieval Arab linguists, genealogists, and other scholars take evidentiary verses [shawiihid] to support their arguments. In this way, ancient poetry ‘judges’ many as a scholarly case” (2002: 257).

The earliest Arabic literary efforts and creations like texts, books, and scripts which were inscribed by Arabs up till now unharmed by peripheral or fringe influences comprise ultimately of Arabic rhymes, the work of expert poets and rhymesters who sing about barren region life and combat. They “lament over the deserted camping grounds, boast of their tribe and abuse their enemies. It forms a distinct class of poetic composition, which has developed its literary standards, and attained a high standard of excellence in its way“ (O’leary, 1922: 103).

Arabic poetry is the heart of the fine arts in which Arab people call outstanding or ascendant arts. Numerous of those fine arts are design, drawing, poetry, and music. All these dominant arts denote the charm of nature, where designs depict nature as important, and painting portrays it with even forms, colors, and dyes. “The single notable art in an otherwise artless existence was poetry” (Bertram, 1937: 7). On the other hand, it indicates nature with great ingenuity, creativity, and resourcefulness. Arabic poetry

articulates the admiration of nature and fulfillment of it using poetry. It, like music, is the tongue of craving, soul, and sympathy or is a pointer of unnoticed evidence. Arabic poetry expresses the charm of nature in terms and meanings as well as with harmonies and descants.

During the epochs of the primeval nations, as history defines and tells, there were small numbers of those who possess a high appreciation of inspiring poetry. “Conventionally, Arabic poetry, as well as ... universal poetry, has always signified the main literary expression for the Arab nation” (Dahami, 2018b). Poetry is so full of a reserve of admired and pleasant literature to boast of the earliest nation of Arabia. “Arabs have always been remarkable for the great pride they have taken in the excellence of their language, the perfection of their literature, the sublimity of their poetry, the purity of their race, and the integrity of their moral character” (Johnson, 1973: v; Horne, 1917: 11). Likewise, the Arabic “tribes of the peninsula possessed a standard and common poetic language and technique, independent of tribal dialects, and uniting the Arab tribes in a single tradition and a single orally transmitted culture” (Dahami, 2019a; Lewis, 2002: 26).

Moreover, from the early commencement, Arabic poetry is connected with pupils’ consideration, and hearts in diverse types, for instance, melodious chanting, reciting and escalating a lyrical poem “with its gorgeous rhythm, beat, regularity, tune, and cadence. It is involved with the whole knowledge and appreciation of the man. It is about the deep areas of practice of the relationship of the man about contentment, learning, and talent” (Dahami, 2018c).

The Arabic poetry during the period of the Pre-Islamic offers ample illustrations of gallantry and passionate warmth through numerous outstanding poems. This period elucidates central Arab values of honor, pride, gratification, and wisdom. It revives an essential basis of Arab culture and legacy. “In the purity of his blood, his eloquence and poetry, his sword and horse, and above all his noble ancestry, the Arabian takes infinite pride” (Dahami, 2019a; Widlanski, 2012: 204; Hitti, 1996: 19).

In addition, through poetry, the Arab people “were great versifiers” (Bertram, 1937: 8). In plentiful poems of the period, poets pay homage and recollect their love, supremacy, tribal associations, and communicate their unifications or animosity. “The pre-Islamic period is known as ‘Aljahelya’ when Arabs were obsessed with good poetry. They would send their children to live with Bedouin tribes to learn the standard Arabic dialect (Alfose-

ha) and to recite oral poetry” (Alamrani, 2015). In the same way, poetic competitions, or cultivating and growing of horses, and contests in arms, or peaceful challenges where all poets individually “recited in public his compositions, formed their amusements. They were very sensible to the charms of music, poetry, and oratory, and as a general rule the Arab chieftain was brave, generous, and munificent“ (Wilson, 2006: 5).

The Poetic Language: Arabic and Turkish Interaction

Many writers, poets, and authors, took care of Arabic literature in particular, assimilated it, studied, mastered, and learned about its ancient scientific and literary books. They worked in research, studies, and composition in Arabic, until the Arabic language became the second language along with Turkish. During the prosperity of the Othmani Empire, Turkish poets rarely found those who did not know and learn the Arabic tongue. For example, it was common for Turks and Arabs to have affluent and easy access to books in both Turkish and Arabic. This was because any poet essentially takes in Arabic and has a high extent of ability and mastery. He/she should be familiar with the prevailing sciences of his time such as poetry, literature, and the Arabic language so that he/she can be able to compose Turkish poetry, which contains many Arabic expressions, terms, and terminologies.

Also, among the reasons are the desire and inclination of poets to include their poetry quotes from the hadiths of the Prophet (peace be upon him) and, more importantly, the citation of the Holy Quran. In addition to the poetic quotations, for instance, the Turkish poet quotes a verse line or a hemistich of a verse line from the poems of the ancient Arab poets, particularly Al-Mua'llagat. For these main reasons and others, literary writers have taken care of these two great languages, Arabic and Turkish, which, so to speak, it may be said that they linked with many basics making them inseparable. Poets and writers are interested in the literature of both languages, the ancient and the contemporary. To the same extent, they are equally keen to obtain the literary publications of both languages.

As a result of the cultural and literary impact of Arabic poetry, especially the poems of the immortal Mua'llagat, it has had a good impact and resonance with Turkish poets who were fluent in Arabic. They adhered to principles of Arabic poetry and deeply sounding the profound of Arabic poetry, which resulted in many distinct studies that dealt with different epochs and periods since the pre-Islamic era. Based on these records, it

may be said that the Turkish poets of the Othmani Age were characterized by a high philosophy in both Arab literature and cultures. In addition, the Turkish poets were always and regularly informed of Arab sciences because these sciences were inevitable and associated with the Islamic culture.

History has shown that the relationship of sultans and Othmani society with Islam first and the Arabic language secondly is one of the most important reasons why Turkish poets and writers have been associated with composing poetry in Arabic. History, during the Othmani Empire, states that the Othmani sultans used to encourage and incite writers and poets to learn Arabic as they learned themselves. They continued learning and reading Arabic when they studied Islamic sciences. Turkish poets' mastery of Arabic allowed them to say and compose Arabic poetry in line with their Turkish poems, which contributed to and increased the concept of exquisiteness in their literary work.

History has proved beyond a shadow of a doubt that the Ottoman sultans encouraged poets to compose and say poetry in Turkish as well as Arabic. Moreover, some sultans knew several languages and were fluent in Arabic, such as Sultan Muhammad II, the inaugurator of Istanbul, and Sultan Murad II. Some of them also organized and wrote poetry in Arabic as much as they recited in Turkish. An instance is Sultan Murad III, son of Sultan Saleem II. For those sultans and others, poems were written by their hearts, crafted in elaborate Arabic letters that gave poetry immortality.

Therefore, in Arabic poetry, which the Othmani poets recited, there are many Islamic religious connotations and imports, such as prophetic praises, good morals, and meanings. Some of the Othmani poets have dominated science such as interpretation, hadith, reading, and others. They have also adhered to literature, particularly religious literature, preaching, and advice. In addition, composing Arabic poetry in the religious and mystic subject dominated their preconceptions; instances of these poets are several and numerous among the Othmani people.

The strength of the Othmani Empire resulted in strong religious interaction between the Turks and the Arabs, Othmani writers and poets paid special attention to Arabic literature. Looking closely, critics might find many poets have learned by heart many Arabic poems as if they were competing with each other in memorizing ancient Arabic poems. They studied Arabic with great interest and translated Arabic books into Turkish. Several of them wrote and inscribed in one of those languages, or composed their poems in

either language or one of them. Othmani writers have produced respectable Arabic poems. They were greatly committed to grammar, rhythms, and rhymes, with attention to language, literature, eloquence, and rhetoric.

There is no doubt that the effects of the Othmani poets in the field of Arabic literature were the result of their practice of Arabic literature. In other words, it was related to the culture and literature of the Othmani poets in both languages and literature. The position of Arabic poetry in Othmani literature is linked to the Islamic faith. They even engraved their poetry in the part of the verse line of Turkish and the other part in Arabic, including the poet Mohammed ibn Rasheed, known as Sünbülzâde Vehbî, the sample of this study. He was a man of the creative mind in mixing the old and the modern, the old famous for its aging jewels, decorating his verse to become modern and original.

Sünbülzâde Vehbî: The Poet

Sünbülzâde Vehbî (can be written as Wehbe or Wahbi) is one of the most prominent poets of Turkish classical poetry known as the literature of Diwan (divan). “He was müderris [teacher], Qadı and delegate” (Görkaş, 2014). Moreover, “Sünbülzâde Vehbî Efendi is one of the most important poets of the 19th century. He was called the Sultanu’ş-Şu’ara (Poet of Sultans) in his century” (Ekici & Aydın, 2017). Critics state that he belongs to the 18th century irrespective of the fact that he died in the first decade of the 19th century. Both sides are right since he lived within the two mentioned centuries. Not only that, Vehbî is considered one of the most vital Othmani poets under Sultan Abdul Hamid I and Sultan Saleem III, so he has been called one of the best of the Othmani poets of his time.

Born in the Turkish city of Marash, Sünbülzâde Vehbî was educated by scientists in various sciences and arts in his city and then moved to Istanbul. “Vehbi, who served in many cities of the Ottoman Empire, mentioned these cities in his poems. The place names belonging to Anatolia, Rumelia, and Arabian geography, where he was on the occasion of his duty as a judge, are quite abundant in his poems in his divan” (Elbir & Yorulmaz Kahve, 2017). In addition, “Vehbî, who completed his education in Maraş, came to Istanbul to increase his knowledge and after proving his rush in literature; he became one of the poets who Koca Râgıb Pasha had protected” (Babür, 2018). Furthermore, Sünbülzâde Vehbî,

found an opportunity to meet some important people in İstanbul by writing qasidas and historical writings. He started his business

life as a teacher and ended up being a qadi. And also he got the degree of “hacegân” and became a writer of urgent affairs. He was charged with a government duty so he was close to many government people (Batislam, 2016).

He became a scholar of many Arab and Islamic sciences and was a senior official of the Othmani Empire until he became a judge. Therefore, he was known as Judge Mohamed Rasheed Sünbülzâde Vehbî.

Through pursuing his literary life, many writers and scholars realize that Sünbülzâde Vehbî was very interested in Arabic poetry in general, and in the poetry of Imrou Al Gaiys in particular. They are aware of this from his Arabic poems and his extensive historical and cultural knowledge. In addition, they perceive his good understanding of Arabic literature. Moreover, it is easy to observe the critics’ reactions that Vehbî was well informed about both Turkish and Arabic literature and that he had a high cultural capacity in these two languages.

Vehbî then became the head of the authors in the Diwan (divan). Sünbülzâde Vehbî left a timeless legacy of Turkish literature from poetry and prose in Turkish and Arabic of valuable effects. Following the course of his life, critics conclude that he was a leading poet who possessed artistic potential. It seems, from the Diwan of his poetry, that he has read and absorbed many Arabic poems, from the past and contemporary. This sort of reading and understanding influenced his maturity and increased the abundance of his knowledge, culture, awareness, and understanding of the Arabic language. He was best known among Othmani scholars and poets in his time who also wrote poems in wisdom. Vehbî died in Istanbul in 1809.

Sünbülzâde Vehbî’s poems show his knowledge of the performances and the characteristics of eloquence and fluency. His poetry reflects the tenderness of his sense and feelings and the opulence of the word in its denotations and connotations, on the one hand, and its simplicity and ease of understanding on the other.

The Poem Analysis

The number of verses of the poem under study is seventeen verse lines. The poem is an example of the art of inclusion in which Vehbî included parts of the ancient poem of the Arabic poet Imrou Al Gaiys. The word of linguists in poetry conforms that the best literary heritage that the Arabs inherited from the poetry of the pre-Islamic age is Mu’lлагat Imrou Al Gaiys. They consider its opening the best starting from the onsets of Arabic poetry all

over the ages. It has reached a level of fame in literature and poetry, a status that is not for any piece of literature. It is set as an instance of higher quality. *Mua'llagat Imrou Al Gaiys* is still a certain source from which Arabic literature derives a new wealth and a pillar upon which to build the monuments of its glory in the past and present. It is more like a buried store loaded with precious jewels and hangings. The more excavators searched it, they saw what was in it fine relics, and wonderful verses, that they had not seen before.

It is quite sure to the reader and critic that there is clear evidence and a firm proof of the influence of *Imrou Al Gaiys* and his *Mua'llagah* in Arabic poetry and literature. The influence of *Al-Mua'llagah* is traced in huge number of books of poetry of all kinds and forms. It discusses the places of brilliant beauty and fascinating art. *Mua'llagat Imrou Al Gaiys* as well as his whole poetry is the mainstay, cornerstone, and mainspring of Arabic poetry in the old and modern ages. It is an example followed by poets and writers in every generation. No matter how much literature changes because of the change of time and its people, the poetry of *Imrou Al Gaiys* can be an elevated example in every generation and in every environment. See more on (Al-Jundi, 2021: 197; Noria, 2018: 49).

The most prominent poet of *Al-Mua'llagat*, *Imrou Al Gaiys*, has received the care of many poets, old and contemporary. They intoned his poems to gain exercise and practice in authentic poetry composing. Some relied on his poems, taking advantage of the durability of the assonance, the analogy, and the pun, one of them is the Othmani poet *Sünbülzâde Vehbî*. One of the Arabic poems said by *Sünbülzâde Vehbî* is a poem with the subjoining of *Imrou Al Gaiys Mua'llagah*. *Vehbî's* poem is part of his Turkish book (*Diwan*) printed in Istanbul in 1253 Ah.

Sünbülzâde Vehbî, with the skill and talent of the exquisite poet, was able to make this poem symmetry of *Imrou Al Gaiys Mua'llagah*. Our poet, *Vehbî*, was able to make his poem similar in the foot, rhythm, and rhyme to that of *Imrou Al Gaiys* but his purpose and theme are distinctive. It's *Vehbî's* ingenuity that made the connotations in his poem different from *Al-Mua'llagah*. Both poems –*Imrou Al Gaiys Mua'llagah* and *Vehbî's* poem– are similar in vocabulary, but the connotations of the poems are unlike because each poem reflects the faculties of its poet. The poem of the Turkish poet *Vehbî* is full of feelings and emotions because poetry is a sensation and a meaning. It is not an enigma to the thoughtful critic that the poetic meaning is complete and beautified by poetic rhythm, regularity of sound,

and cadence. Full poetry has both deep meaning and musical devices. The poet Vehbî was able to make his poem new and different in significance from Imrou Al Gaiys Mua'llagah by fluctuating connotations and thus becoming a new and contemporary poem.

Sünbülzâde Vehbî's poem, the subject of the study, is best known for its poetic inclusion. This type of style in poetry means that the poet in his poem contains excerpts or passages from the poetry of others, especially the famous ones. However, the skilled poet makes his new poem look different in its purpose and meaning. Therefore, the meaning of inclusion is to mention a Qur'anic text or prophetic hadith in poetry or to include a front part, a back part, or a hemistich of a poetic line to be inserted in another verse line. The best inclusion is for the poet to draw a new picture that does not exist in the first work. This type of inclusion is also called the 'quotation', because the poet mentions the whole verse line without trying to change or alter the terminology of the other text, reminding it as it is. This is where the poet's preference and ability are shown in a tongue other than his own, because, in his poem, the poet included the verses of the other poet.

All that mentioned earlier in the inclusion and quotation are done by Sünbülzâde Vehbî in his poetry. He has mastered the employment of Mua'llagat Imrou Al Gaiys in his poem to the point where readers cannot distinguish between his verses and those of Imrou Al Gaiys. Vehbî was able to melt the lines of Imrou Al Gaiys Mua'llagah into his poem. It seems to be consistent with his poem, which made no difference. Despite the similarity between the two poems, each is independent in its connotations and significance. The difference in context reflects positively on the aesthetics of the poem in its words and images, also on the proportionality of the verses between the two parts and their decoration, and on the context of thought and its types.

1. زمان الجوى "لما تمط وأردف أعجازا وناء بكلل"

(Imrou Al Gaiys, 2020: 107).

Time sorrow, "when it stretched its lazy bins followed by its fat buttocks, and heaved off its heavy breast" (Arberry, 1957: 64).

The Turkish poet, Vehbî used the hemistich of Imrou Al Gaiys Mua'llagah as proof of the mutual influence of Arabic poetry and language on the Turkish (Othmani) culture and values. This inclusion indicates the importance of Mua'llagat Imrou Al Gaiys among many cultures. The verse line of Imrou Al Gaiys goes like this:

وَأَزْدَفَتْ أُعْجَازاً وَنَاءً بِكُلِّلٍ فَقُلْتُ لَهُ لِمَا تَمَطَّى بِصَلْبِهِ

“And I said to [it] the night, when it stretched its lazy bins
Followed by its fat buttocks, and heaved off its heavy breast,” (64).

If the reader compares the two verse lines of both Vehbî and Imrou Al Gaiys, he/she will find that Vehbî has loaned almost the whole verse line of Mua'llagat Imrou Al Gaiys except the first two words of the first hemistich. In Mua'llagat Imrou Al Gaiys he started the line by saying (فَقُلْتُ لَهُ) which means “I told him or I said my speech to him”, however, in the line of Vehbî, he commences the line saying (زَمَانِ الْجَوَى) “zaman aljawaa” which refer to the time of sadness which is resulted from the intensity of love. We can say that the Turkish poet Vehbî is not imitating Imrou Al Gaiys but he borrowed the words of Al Mua'llagah because he could not find a better way to express his feeling and sentiment.

The ancient poet, in this line, informs about his state saying “I said to the night when it became excessively long and extended at the end and rose with effort and hardship”. It is a metaphor about the suffering of sorrows and adversities and the sleeplessness generated by it because the distressed person feels that the night is endless. Personification appears in this verse line in which the poet addresses the night as a person has the ability to respond and react. According to the poet, the night's length became excessive and its beginning became late. The length of the night escapes from the dimensions of sorrows and hardships and the sleeplessness is generated because of that. In the mind of the poet, Imrou Al Gaiys, the night resembles the waves of the sea in its terrors, which loosens its shadows with all kinds of sorrows on him. The poet is proud of his patience and perseverance, bearing the pain of sorrows in the darkness of sleepless nights.

Imrou Al Gaiys Mua'llagah gained wide fame in literary centers and among the elites, to the extent that it became proverbial. This fame was not the product of whim or fanaticism, or just the product of artistic emptiness. On the contrary, Al-Mua'llagah represented a trend in Arabic poetry and an approach to dealing with experience based on storytelling and built on enthusiasm and excitement. The presence of Al Mua'llagah with this abundance in the human conscience and with this fame reflects the admiration for the characteristics of Arab literary art in this exceptional poetic piece of work. It made and makes many thinkers, critics, and poets deal with it by deliberating, analyzing, explaining, and quoting to the extent that it takes hearts.

The Turkish poet Vehbî, with his unique skills, creative ability, and proficiency in both Turkish and Arabic, was able to make the text of *Mua'llagat Imrou Al Gaiys* a saturated text, infiltrating the poet's mind, so he tried to use it to enable the reader to compare the past with the present and make the heritage contemporary.

2. غدوت لفرط الهم أجلو تشفيا فهل عند رسم دارس من معول

I departed because of the superfluous grief, seeking a cure
"What is there left to lean on where the trace is obliterated" (Arberry, 1957: 61).

In this second verse line of Vehbî, the poet draws an interesting portrait of sadness. The reader can comprehend the connection between the first line and this second line in which they talk about one theme; it is sadness or dejection. What concerns us is the first hemistich which belongs to Vehbî. The second part, of course, is quoted from *Al-Mua'llagah* of Imrou Al Gaiys. The modern poet contemplates a situation of sorrow. He expresses his situation, which is distressed and full of agony. The agony is severe to the degree that he left his place searching for solace. No doubt, it is the great experience and knowledge of the poet about the classical Arabic language. His experience allowed him to select "the best words in the best order" (Dahami, 2018c; Crystal & Crystal, 2000: 241; Rhodes, 1981: 211). Such ingenuity can be accepted by a great poet like Sünbülzâde Vehbî.

3. وأبكي وأستبكي خليلي قائلا قفا نبكي من ذكرى حبيب ومنزل

And I weep and make my friend weeps, saying,
"Halt, friends both! Let us weep, recalling a love and a lodging" (Arberry, 1957: 61).

The skillfulness of poet Vehbî brings his readers a series of related ideas about sentiment and emotion. In fact, no one can read what is in the mind of the poet but it is possible to realize and guess from his words. In this first hemistich, the poet continues his previous thoughts in the earlier two verse lines. The first letter (و) "wa" is a word and not a letter which means "and". It has great importance to confirm the correlation between the previous lines and the following. It is sure that the poet wants to tell more about his sorrow or sadness mentioned earlier. The poet in this hemistich not only suffers sadness but also shows a physical state of sorrow. The poet says (وأبكي وأستبكي) referring that he weeps with a listening sound and clear tears. Not only that but also his crying makes his beloved/dearest friend cries.

4. ويعذلني قوم وينصح معشر يقولون لا تهلك أسي وتجمل

Horde blame me and others advise

“Saying, ‘Don’t perish of sorrow; restrain yourself decently!’” (Arberry, 1957: 61).

The poet in this first hemistich declares that his heart problem has become public. It is not private among he himself and his close members of the family or his close friend. On the contrary, his sorrow/sadness becomes public and shared by other members of society. Because of the effects of sadness inside the poet, he can not control it within himself. It is shared and becomes impersonal to the degree that some of those he knows to blame him. Some others show respect for his state after realizing it, so they advise him. The advice is clear in the second hemistich – the inclusion of Imrou Al Gaiys Mua’llagah (يقولون لا تهلك أسي وتجمل). The second group of people tries to lessen the catastrophe of the poet by bringing a picture of solace. The solace is the advice that leads not to catastrophe but beauty through controlling the self and patience. The beauty, again, is a result of patience.

5. كتابك مثل الروض يحكي شميمه نسيم الصبا جاءت بريا القرنفل

Your book is like a kindergarten, it tells its fragrant story

“Sweet as the zephyr’s breath that bears the fragrance of cloves” (Arberry, 1957: 61).

After the encouragement of the second group of the previous line, the advisors, they succeed in changing the situation of sorrow/sadness into satisfaction, settlement, and gratification. The poet, Vehbî, in the fifth verse line presents a new depiction of his situation. The situation now is changing but for the better. The advisers confirm that “your book of work” referring to ‘reputation and standing’ is like a garden. The readers/critics might realize the beauty and greatness that can be seen in the garden. The poet uses a simile comparing the reputation and standing of the poet, “your book of work” (كتابك مثل الروض) “kitabuka mithlu alrawth”, is like the orchard. The book –reputation and standing– of the poet tells his story, which is a dignified story. Just imagine the beauty, attractiveness, attraction, and exquisiteness in the garden and/or orchard.

Conclusion

The first hemistiches of the poem are the invention of Sünbülzâde Vehbî, and the seconds, which are the set of inclusion, are the ones quoted from Al-Mua’llagah of Imrou Al Gaiys. The most significant peculiarity in this poem is the association of his verses with the verses of Al-Mua’llagah. The poet Vehbî, succeeded in making the correlation of the two parts of the

verses intimate connection in terms of ideas and meanings. The loan is large but after reading the whole poem of Vehbî, it can be declared that it is an original and perfect modern piece of poetry. Many critics perceive this as a kind of legitimate intertextuality in poetry that gives poetic text strength, attractiveness, and beauty. This style comes out spontaneously with the text, emerges from the creative subconscious, and unites with the poetic text. It is a resourceful process that has made the added passages look like an original part and not intruding. The improved inclusion is evident in the poem understudied, as noted by ancient and modern critics. The Turkish (Othmani) poet Sünbülzâde Vehbî has succeeded in writing pronounced poetry with great precision, suiting meaning, constructing, context, and rhythm in each verse line of the poem. The poet Vehbî has the ability making his poem sound like the defects of foot, rhythm, and rhyme. The poet did not lose sight of linking the meaning of his poetic line to the one he supplies from Al-Mua'llagah. He also mastered binding the poetic foot and assonance, so his poetry widened the success to reach flourishment and blossom. This is evidence of the ability of the Turkish-Ottoman poet to understand and subdue ancient Arabic poetry in all respects.

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