



# An 18<sup>th</sup>-Century Prose Story: *Câlibü's-Sürûr* ve *Dâfi' u'l-Gumûm*

## 18. Yüzyılda Yazılmış Bir Mensur Hikâye: *Câlibü's-Sürûr* ve *Dâfi' u'l-Gumûm*

Yasemin Karakuş<sup>1</sup> 



<sup>1</sup>Ars. Gör. Dr., İstanbul University Faculty of Letters, Department of Turkish Language and Literature, İstanbul, Türkiye

ORCID: Y.K. 0000-0002-4376-0881

### Corresponding author/Sorumlu yazar:

Yasemin Karakuş,  
İstanbul University Faculty of Letters,  
Department of Turkish Language and Literature,  
İstanbul, Türkiye  
E-mail: yasemin.karakuş@istanbul.edu.tr

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### ABSTRACT

Classical Turkish literature progressed from the two primary branches of verse and prose in a tradition that has continued for centuries. Many prose stories have been written within the framework of Ottoman literature and narrative tradition based on story-related narratives covering a variety of topics such as love, heroism, morality, religion, and mysticism. *Câlibü's-sürûr* ve *Dâfi' u'l-Gumûm* was written at the beginning of the 18<sup>th</sup> century by an unknown author and is an example of a prose work. It is cataloged under number T1854 in the Turkish Manuscripts Division of the Rare Books Library of İstanbul University. This work describes the endless struggles between drunkards and opium addicts and was presented to Nikolas Mavrocordatos, the *hospodar* [Governor of Wallachia and Moldavia under the Ottoman Porte] of the period for his young son's entertainment. The story was written with a simple language and humorous style and draws attention through its background to the harmful effects of pleasure-indulging substances on human health, with the main aim being to teach the style of works on history and war through the stereotypical expressions used in the work. This study will introduce the versatile work titled *Câlibü's-sürûr* ve *Dâfi' u'l-Gumûm* and draw attention to its distinctive features.

**Keywords:** Classical Turkish literature, Prose story, *Câlibü's-sürûr* ve *Dâfi' u'l-Gumûm*, Child education, Humor

### ÖZET

Osmanlı edebiyatı yüzyıllar boyu devam eden bir gelenek içerisinde manzum ve mensur verimlerden oluşan iki ana koldan ilerlemiştir. Osmanlı edebiyatı ve tahkiye geleneği çerçevesinde, bir hikâyeye bağlı anlatıları esas alan ve aşk, kahramanlık, ahlak, din ve tasavvuf gibi muhtelif konularda pek çok mensur hikâye yazılmıştır. İstanbul Üniversitesi Nadir Eserler Kütüphanesi Türkçe Yazmalar Bölümü'ne T1854 numara ile kayıtlı olan *Câlibü's-sürûr* ve *Dâfi' u'l-Gumûm* isimli eser, XVIII. yüzyılın başlarında yazılmış olan ve müellifi bilinmeyen mensur bir hikâye örneğidir. Tiryakiler ve sarhoşlar arasındaki tükenmek bilmeyen mücadeleleri anlatan ve dönemin Eflak voyvodası İskerletzâde Nikolay'a sunulan bu eser, onun küçük yaştaki oğlunu eğlendirme amacıyla yazılmıştır. Sade bir dil ve mizahi bir üslupla yazılan hikâyenin arka planında mükeyyifatın insan sağlığına zararlarına dikkat çekilmekte, eserde kullanılan kalıp ifadeler aracılığıyla da tarih ve savaş konulu eserlerin üslubunu öğretme gayesi güdülmektedir. Bu çalışmada çok yönlü bir eser olan *Câlibü's-sürûr* ve *Dâfi' u'l-Gumûm* tanıtılacak ve bu eserin belirgin hususiyetlerine dikkat çekilecektir.

**Anahtar Kelimeler:** Klasik Türk edebiyatı, Mensur hikâye, *Câlibü's-sürûr* ve *Dâfi' u'l-Gumûm*, Çocuk eğitimi, Mizah



## Introduction

*Hikâye*[t]/[story] is defined in the broadest sense as a telling, relating; a narrative on resemblance, history, heroism, romance, fables, tradition, or relationships (Steingass, 1970, 426) and “to tell, to narrate, to resemble” (Redhouse, 1978, 797) in dictionaries. The narration of events that happened or that could happen from the perspective of characters and in a setting is called a story. The parallel words for *hikaye* in Western languages are *story* (English), *histoire* (French.), and *Geschichte* (German), which became an independent genre by digressing from other literary forms in the classic era of the literatures of the world. All these words describe the art of narration (Yazıcı, 2014, p. 11).

The history of the story is as old as the history of humanity, with someone telling and listening to stories in practically every era. Matthews (1907, p. 7) claimed short stories to have existed since the beginning of the times when the art of storytelling was first attempted with cavemen filling long nights spent around a smoking fire with tales of the mysterious deeds of the strange creatures of their own prehistoric fantasies, as well as when the first travelers who set out on long journeys brought back episodic accounts of one or more of their misadventures with facts mixed in with fiction. Many years after Matthews' work, Kavruk (1998) authored the book *Eski Türk Edebiyatında Mensur Hikâyeler* [Prose Stories in Old Turkish Literature] and agreed on this issue. According to Kavruk (p. 2), most of the stories told or written in the early times are works containing extraordinary elements. As time progressed, the extraordinary elements in the stories began to decrease and the realistic elements to increase, with the story since the 19<sup>th</sup> century having gained its own characteristics by being distinguished from other literary narration-based works.

Kavruk (2016, pp. 7–8) defined the story in its broadest definition in old Turkish literature as the narration of an event, whether a chronicle, fairy tale, legend, joke, or epic describing an event, regardless of being verse or prose. All narrative-based works are generally given a name of a story. At the same time, a narrative-type work can also be called by names such as an epic, parable, legend, joke, history, or something rare. The greatest aim of the classical stories in old Turkish literature is to entertain the reader, to inform them about certain subjects, to educate them religiously and morally, and to enable them to become mature people. The stories are written in such a way as to extract the point of a moral. The aim is to have the reader to get the point from each story, and this point is clearly stated by the author at the beginning or end in some stories. Stories in old Turkish literature have been used not to arrive at a goal as in poetry but as a tool, a means to educate the reader and give them a certain message. Kavruk also made his own classification after mentioning the classifications of Mustafa Nihat Özön, Ağâh Sırrı Levend and Hasibe Mazioğlu in his work. Accordingly, prose stories in old Turkish literature can be classified as follows according to their sources:

1. Translated stories
  - a. Translations from Arabic
  - b. Translations from Persian
  - c. Translations from other languages

## 2. Hand-copied stories

### 3. Adapted stories

They can also be classified according to subject matter as follows:

1. Love stories
2. Heroic stories
3. Religious-mystical stories
4. Moral stories
5. Adventure stories
6. Adventure stories involving supernatural events
7. Jokes (Kavruk, 2016, p. 14)

No matter what kind of classification is used, including all classic stories into a single group with certainty is not possible. Generally, the stories have the characteristics of one group while also having characteristics of another group. For example, one can always see love or heroism to be present in the background of a story where the religious theme is predominant; morality is also seen to be the subject of love stories (Kavruk, 2016, p. 14). *Câlibü's-Sürûr ve Dâfi' u'l-Gumûm* is a 27-page text written in Naskh calligraphy with 19 lines to a page. The text shows the characteristics of stories that have been copied in accordance with their sources, that have the characteristics of both moral stories and adventure stories, and that also contain jokes. In this respect, the work can be evaluated under more than one category according to its subjects. The story describes the struggles and conflicts between two main groups of drunkards and opium addicts. Choosing to have these two groups, the drunkards and the opium addicts, be on opposing sides was no coincidence. In old Turkish literature, opium and wine were considered as opposite elements, and even in the works of the *Beng ü Bâde* type, a symbolic meaning was created with the values they represent apart from their real meanings.

## 1. The Reason for Writing *Câlibü's-Sürûr ve Dâfi' u'l-Gumûm*

Written in 1721-1722, the work is dedicated to Nikolas Mavrocordatos, a Fener family member who has been compared to Hatem al-Tai in terms of generosity. At this point, the Phanariots [Ottoman Christian elites] and their impact on the state bureaucracy in the Ottoman Empire need to be mentioned. Kemal Karpat (1982, p. 147) stated the following about the Christian chieftains and their positions in the empire:

Initially, after the Ottoman conquest, some Christian chieftains had assumed administrative and military duties extending over entire regions but gradually after the sixteenth century their responsibilities become confined to communal affairs, such as the maintenance of order, collection of taxes, supplying of information to higher authorities, gathering supplies for the army in passage through their region and other duties. Already by the end of the sixteenth century the leading Christian

families had either converted to Islam, lost their wealth and prominence, or had migrated elsewhere. The community heads, although in some cases related to the early leaders, seemed in most known generally as primates or *primkur* according to the prevailing language and administrative precedent, and adressed as *knez*, *voyvoda*, *primkur*, *protogeros*, etc. (Karpat, 1982, s.147).

When coming to the 18<sup>th</sup> century, the Phanariots were seen to have come into prominence among these non-Muslim families. These Phanariots could speak many European languages as well as Turkish and Arabic, followed the international political environment, and were successful in business life; when they returned to Istanbul, they worked as civil servants, and in particular were assigned as translators of the *Dîvân-ı Hümâyûn* [Imperial Council] and *Donanma-yı Hümâyûn* [Ottoman Navy]. They also took on other important duties as they had gradually gained trust (Artan, 1995, p. 342). One of the most important of these families was the Mavrocordatos family. Nikolas Mavrocordatos (1680-1730), to whom *Câlibü's-Sürûr ve Dâfi'u'l-Gumûm* was presented, had been the first gentleman appointed as *hospodar* who'd been a translator for the Imperial Council. Sources show Nikolas Mavrocordatos to have stood out for his loyalty and the unique library he'd inherited from his father, Alexander Mavrocordatos. He was known for his interest in science and is described as a person who did not waste time eating like the Romanian nobles but instead would go immediately to his library to study Hebrew and botany. His son Constantine Mavrocordatos (1711-1769) was 10 years old when the work was written and had been brought to the principality of Wallachia six times and Moldavia four times. He would also come to be known for his tax reforms in Wallachia and Moldavia. Being a different prince than his father, Constantine had the first Romanian grammar rules written up, accepted Romanian as the official language of the church, and opened schools providing education in Romanian in every city (Sözen, 2000, pp. 73–83).

*Câlibü's-Sürûr ve Dâfi'u'l-Gumûm* was presented to the Wallachian *hospodar* Nikolas Mavrocordatos, a member of the Phanaritos, and the work described the wars between drunkards and opium addicts. The author stated that the purpose of writing this work had been for Nikolas' son to be able to look at these jokes when he was tired of his education and to relieve his heart.<sup>1</sup>

## 2. Summary of Events in *Câlibü's-Sürûr ve Dâfi'u'l-Gumûm*

Unusual fairy tale elements can be found in some stories, with events able to occur around remarkable individuals and in extraordinary settings. Meanwhile, unfounded coincidences have also been observed in stories. In addition to all of these, other more realistic tales have

1 İmdi bu makale-i hulyâ-âsâ ve laţife-güne ki tahrîr olunmuşdur ol zât nâmına ki hâlâ Eflâk voyvodası olan İskerlet-zâde Nişolây Beg ki zamânında şehâda nâm-ı Hâtem-i Tâi itdürmişdür anuñ çiger-küşesi ve nür-ı dîdesi İskerlet Begdür tavvellâhu 'ömrehum sığâr-ı sinni hâlinde kemâl-i mertebe taşşil-i ma'ârif itmekde yegâne-i rüzgârdur. Her fende hâceleri müheyâ şubh u mesâ küşiş ü sa'yı mübâlagâdur. İmdi bu hakîr erbâb-ı bade-nüşân ile tiryâkiyân zümresinüñ biribirleriyle meşâf cenglerini laţife-güne tahrîr eyedüm. Murâd budur ki taşşil-i 'ulûm şuglında kendüye bir yorğunluk geldükde bu hulyâ-âsâ ve sîmyâ vü rü'yâ-mişâl olan laţifeye nazâr eylemekle kalbinde bir cedid inşirâh hâşıl olmayçün irsal olındı. [Ms. 2a]

occurred about real life. In fact, many realistic stories exist that focus on social life and are not far removed from the modern stories of today (Kavruk, 2016, p. 9). The author of *Câlibü's-Sürûr ve Dâfi' u'l-Gumûm* indicated that remarkable events would be described withing the work by saying that he would discuss *hülya-âsâ* [daydreams-like], *simyâ* [alchemy], *rü'yâ-misal* [dreams-like], and *latife-güne* [jokes-styles] at the beginning of the work in the *Sebeb-i Telif* [reason for writing] section.

The work begins with the knowledge that the universe was created upon opposites; it emphasizes that each gender has its own type of hostility, and that drunkards<sup>2</sup> and opium addicts<sup>3</sup> are of opposite genders with opposing natures. After the Introduction comes the *Sebeb-i Telif* section, followed by definitions of *tiryaki* [addict] and *bekri* [drunkard] under the heading of *Tenbîh* [counsel/warning]. After this section, the author emphasizes the name of the book to be *Câlibü's-Sürûr ve Dâfi' u'l-Gumûm* and that no exaggerations are present in what it tells. The author hopes that what he has written will not be despised as a lie, that it will be read many times on winter nights, and that those who are addicted to the two pleasures of alcohol and opium will not draw near.

According to the story, an enormous city existed in a fantastic time,<sup>4</sup> and every part of this city was full of coffeehouses<sup>5</sup> for opium addicts and taverns<sup>6</sup> for drunkards. One day, a drunkard who came out of a tavern to go home came across an opium addict named Çocuk Korkudan (Child Scarer) along the way. The drunkard unties the turban from the head of the opium addict, drags him through the mud, and brings him to the tavern. Once there, the drunkard and his friends make Çocuk Korkudan sit down and play. Çocuk Korkudan then faints after becoming exhausted from playing. When he sobers up, he has a scribe write down what he has been through, goes to the coffeehouse and presents the writings to Hasan Dede, the head of the opium addicts. Hasan Dede says that the opium addicts are fighters and gives them permission to torment and challenge the drunkards, sending a letter to Mest-i Dâim (Constantly Drunk), the leader of the drunkards.

When this letter is read in the divan of the drunkards, they throw black mud on the face of the opium addict Gürbe Kaçuran, who'd delivered the letter and play with him like a bear. Gürbe Kaçuran tells the story of his experiences when he gets back to the opium addicts' coffeehouse. The torments from the drunkards increase daily, so Hasan Dede brings one of them to the Divan-i Kahve and hangs him. The chief of the drunkards orders the opium addicts to be caught and brought before him. One drunkard who is a surgeon removes the testicles of the opium addicts who are captured. Meanwhile, the opium addicts continue to catch drunkards every day and send them back with 500 lashings. After this incident, the enmity between the two sides grows even stronger.

2 Drunkard will be used throughout the article for *bekri* and *sarhoş*.

3 Opium addict will be used throughout the article for *tiryaki* and *berrâş*.

4 devr-i sünbülede burûc-ı şemsüñ kavş-i tahtında zühre kevkebine mensûb şehri mu'azzamada [Ms. 4a]

5 Coffeehouse will be used throughout the article for *kahvehane*.

6 Tavern will be used throughout the article for *meyhane*.

One day, Mest-i Dâim asks the drunkards if there is a fighter who can catch Hasan Dede, the leader of the opium addicts. A drunkard named Hezardi volunteers for this job. Hezardi gets up from the tavern, adorns his weapons, catches Hasan Dede, and brings him to the divan. Mest-i Daim immediately sends a message to the surgeon to remove Hasan Dede's testicles. Meanwhile, a fighter named Dû-pâ-yı Bî-ser, one of the Yemenî opium addicts, comes to Hasan Dede's coffeehouse. When he learns what has happened to him, he wants to take revenge and goes to Mest-i Daim's coffeehouse with the opium addict Karınca Öldüren. Just as the drunkards are about to remove Hasan Dede's testicles, Dû-pâ-yı Bî-ser arrives and attacks the drunkards. Once the drunkards realize they cannot defend, they run away. Dû-pâ-yı Bî-ser saves Hasan Dede, and they proudly return to the coffeehouse of the opium addicts.

When Mest-i Daim sees the tavern in ruins, he gets angry and informs all the taverns that the drunkards should come together, kill as many opium addicts as they can, and turn all the coffeehouses into taverns. Of the drunkards, 150,000 fighters get prepared and go to attack Hasan Dede's coffeehouse. However, Hasan Dede had received news through spies that the drunkards would gather and come, and he gathered about 50,000 opium addicts to fight. The two groups start to fight, with the opium addicts using *duhan* [smoking] sticks and the drunkards use *bâde* (wine) jugs as a weapon. With the heroism of Dû-pâ-yı Bî-ser, the opium addicts repel the drunkards.

Realizing they will not succeed that way, the drunkards gather outside the city and set up tents, with their numbers increasing daily. However, when the opium addict spies get to the coffeehouse and tell how the drunkards are recruiting, Hasan Dede begins to gather his own soldiers, spreading news to eradicate them. The opium addicts set up their tents in front of the drunkards. Both parties start preparations and enjoy themselves for a few days to relieve their tiredness. Meanwhile, Hasan Dede tells the opium addicts that the origin of opium comes from heaven. Although the drunkards are greater in number, he says that one cat is enough for dozens of mice and motivates his people by saying that opium addicts are the Rüstem and Kahraman of their time.

Hasan Dede sends a letter to Mest-i Daim, the chief of the drunkards, challenging them. However, as in the old custom, if they were to ask for forgiveness, express their regret, and kiss the feet of the opium addicts, repent from wine and start to eat opium, all would be forgiven. If they do not accept this, Hasan Dede says that if they provide the annual needs for their opium equipment, he will allow them to be comfortable. If they do not consent, he expressed that he is waiting for them on the battlefield. The drunkards would not agree to any of these conditions, and the next day the two sides took their place on the battlefield. Yek-hamle-i Bî-kudret makes the first move on the battlefield, calls his opponent by reciting couplets, and the war begins. This struggle results in 120,000 dead and 50,000 wounded from among the drunkards and 20,000 dead and 12,000 injured from among the opium addicts. Thereupon, the drunkards ask Hasan Dede for a respite in order to recruit more soldiers, and Hasan Dede gives a deadline of 10 days.

During these ten days, the opium addicts dig a large pit that is one hundred ells long, fifty ells wide, and ten ells deep to store enough opium for their soldiers and then fill it with opium. At the head of the pit, they put thousands of opium addicts as watchmen, together with Çocuk Korkudan. However, the weather becomes very hot, and ants invade the opium pit. The opium addicts, unable to find a solution to the ants, kill all of them, and the dead ants infect the opium. The addicts who continue to eat opium in this way begin to flatulate involuntarily, and no one can hear anyone else's voice because of the noise from the flatulence.

After 10 days pass, the drunkards and the opium addicts continue to fight. The drunkards do not have the strength to resist, and they are again defeated by the opium addicts. Thereupon, the drunkards decide to ask for help from Arak-nûş-ı Bî-meze, a very powerful drunkard fighter who lives in a castle in a defile that has not been conquered for years. Arak-nûş-ı Bî-meze cannot accept that drunkards are defeated by opium addicts and brings two maces to the square. One of these maces belongs to him and the other to his daughter, Mihrânûr Bânû. Arak-nûş-ı Bî-meze says that his daughter Mihrânûr Banu has promised to marry whoever lifts this mace. The woman-lovers among the drunkards who hear this try to lift the mace, but none succeed in moving it. Those who listen to these conversations from the spies of the opium addicts immediately report the situation to Hasan Dede. The woman-lovers among the opium addicts, hearing this call for a girl, increase their appetites and prepare to fight. Groups and regiments come and settle in their tents. The next day, the war starts again, and Dû-pây-ı Bî-ser, one of the opium addicts, immediately kills five drunkards. Arak-nûş then gets an idea on how he can take advantage of Dû-pây's weaknesses.

Arak-nûş invites Dû-pây to his side and offers him a drink from the hand of a drink-server named Sîm-gerdân. Dû-pây, who is a pederast, falls in love with this boy offering him alcohol. Arak-nûş tricks the drunk Dû-pây and asks him to disperse his opium addict soldiers. Seeing that the drunkards have seduced Dû-pây, opium addicts warn him to come to his senses, but Dû-pây has now taken the side of the drunkards. When the opium addicts realize that they cannot deal with Dû-pây no matter what they do, they steal his mace. Dû-pây, very angry that his mace has been stolen, fights Hâmuş-ı Yek-darb. Hâmuş kills Dû-pây's love, Sîm-Gerdân, and Dû-pây is caught and imprisoned.

The next day, Gürbe Kaçuran, one of the opium addicts, appears and asks for an individual from the drunkards. Gürbe Kaçuran is captured by the drunkards, and an opium addict named Saf-Şiken-i Mûşân saves Gürbe Kaçuran just as he is about to be killed. But he also gets captured by the drunkards. The drunkards tie the two together and throw them at the bottom of a well. The two opium addicts throw themselves into the flow of water and arrive at a field after four days. They find themselves in a prosperous place where trees are plentiful and nightingales sing. They realize that this place where colorful tents are set up belongs to Arak-nûş's daughter Mihrânûr, and 70,000 drunkards are waiting to protect these tents.



A 500-ell tall giant appears in front of Gürbe Kaçuran and Saf-şiken-i Mûşân, who push the big stone at the mouth of the well aside. Hasan Dede and the opium addicts work day and night for seven years, but they cannot conquer the castle in the defile. Finally, the opium addict named Nahîf-i Bî-mecâl brings Arak-nûş and Mest-i Da'im to the mouth of the defile, closes the door and captures them, then takes them to Hasan Dede. Finally, peace exists between the apologetic drunkards who regret their actions and the opium addicts. The fight and strife between the sides comes to an end.

This atmosphere of peace continues until Hasan Dede and other opium addicts pass away. After a few years when the love of dealing with science and writing poetry in the coffeehouses ends, the opium addicts fall in love with the idea of *benem niger nist*.<sup>7</sup> The composition of the *Rahîkî berşi* is spoiled, and a new paste is made called *berş-i cedîd*. Instead of dealing with science in coffeehouses, conversations against the state began, and coffeehouses were closed. Some of the opium addicts secretly start drinking alcohol in places called armchair taverns. However, when water, gypsum and lime begin to be added to wine, those who drank it began to get sick. This time, they become obsessed with *boza* [fermented wheat drink], *beng* [hashish], and opium and offended the opium addicts wherever they found them. The order of the opium addicts had been broken, and they were not able to expel them.

After the struggle between the two sides ends in this way in the text, the author once again says that the enmity between the two sides was eternal and emphasizes that these pleasures are due to cravings that should be avoided. He ends the text by saying that he has lost his youth, that he is old now and his eyesight not so good; he wants to have the house inherited from his ancestors repaired, and that this *berrâş-nâme* [the book on opium addicts] can only be explained with strange jokes in this way.

### 3. Special Characteristics of *Câlibü's-Sürûr ve Dâfi'u'l-Gumûm*

#### 3.1. Language and Style: Education by Entertaining

Classical prose stories show three different features in terms of language and style. The first of these are examples of ornate prose in which Arabic and Persian are frequently used. The second group includes works written in an artistic style, although the language is not too ornate. As a third group, most of the stories are written in a simple language that everyone can understand. The purpose is to narrate an event and be beneficial to the reader. To do this, the reader's ability to understand what is read was taken as the basis; therefore, ornate prose was not used much (Kavruk, 2016, p. 9). When looking at *Câlibü's-Sürûr ve Dâfi'u'l-Gumûm* in terms of language, the work can be said to have been written in an extremely simple language so that anyone who reads it can understand. This simplicity is not surprising, considering that the work was written for a child who was only 10 years old.

7 A Persian idiom which means "Only me, there is no one else."



One should importantly keep in mind that in manuscript culture, stories were written for more than just silent, solitary reading. Additionally, they were spoken aloud in reading groups that met in mansions, coffee shops, or even just on the streets. (Sezer, 2015, p. 72). The author of *Cālibū's-Sūrūr ve Dāfi' u'l-Gumūm* also wished at the beginning of the work that what he had written would be read many times on winter nights.<sup>8</sup> Sezer (2015, p. 73) also stated the following in her work examining the culture of reading:

*“Rāvi” can be seen in the first sentence of the story, which includes both the introduction and preface in the modern sense of the word: “Narrators of news and transmitters of works and chroniclers of the times relate that...” (Rāviyân -ı ahbâr ve nâkilân-ı âsâr and muhaddisân-ı rûzgâr öyle rivayet ederler kim...) Through this phrase, the teller-narrator binds himself to an old and rooted tradition. (Sezer, 2015, 73)*

In this context, the traditional style the author of this work uses when starting the story is remarkable.<sup>9</sup> This style, which the author chose from the beginning of the work, is not incidental. One of the most important features of *Cālibū's-Sūrūr ve Dāfi' u'l-Gumūm* is that the author tries to teach the traditional style of the texts about history and war in the background while writing his work in a humorous style, as if telling a funny story. The story is about imaginary characters and extraordinary events in an imaginary place and time, and describes the war of the drunkards and opium addicts as if it were a *gazavatname* [a genre of the Divan literature]; it also uses stereotypical expressions. This feature is reminiscent of the picaresque style and appears in many parts of the work.

Another point on which the author refers to the style of the texts on history and war is the motif of summoning soldiers in the war scenes. Opium addicts ride their horses made of opium trees and summon soldiers from among the drunkards who drop their horses made of grape trees.<sup>10</sup> The issue of correcting the narratives used by the author in the notes (*derkenar*) is also related to the aim of teaching the texts on history and war. For example, the note the author wrote regarding a non-serious subject such as ants flooding the opium pool and the

8 Ma'lūm ola ki bu hulyā-mişāl bā'ış-i hānde olmağla bu kitāba Cālibū's-sūrūr u Dāfi' u'l-gumūm diyü ad virildi. Mercūdür ki eksügi var ise ma'zūr tütulup muharririne şetm olunmaya. Zirā gāyet mübārek cengdür hılāf ü mübālāğası olmayan te'liflerdendir. Yalāndür diyü hōr görmeyeler. Belki kış gicelerinde kerrāt-ıla okıyalar. Belki bu iki keyfe mübtelā olan kimesne vār ise ikrāh idüp fāriğ ola. İkisiniñ dağı beden-i insāna zāranı oldığı ma'lūmdür. [Ms. 3a-3b]

9 Rāviyān-ı 'acāib-beyān ü nākilān-ı gārib-nişān bu yüzden söz kaşrına bünyād urup bu güne hikāyet iderler ki devr-i sünbülede burūc-ı şemsün kavş-i tahtında zühre kevkbine mensüb şehri-i mu'azzamada cābecā müzeyyen kahvehāneler olup yevmen fe yevmen zümre-i tiryākiyān cem' olup bu 'ālem-i fānide zevk ü şafālar iderlerdi. [Ms. 4a]

10 Tarāfeynden eyā meydāna kim gire dirken berrāşān alayından Yek-ħamle-i Bī-ħudret altında olan rahş-ı dirāht-ı afyōnun sürüp meydāna geldi. Kol şalup iki tarafda olup ceng çerileri diñdirüp be-āvāz-ı bülend çığırup Beyt: Var mıdır meydān-ı 'ışkuñ bir dilāver serveri  
İşte er merdüm diyen gelsün beri  
didükde dilāverān-ı bekrīyāndan bir pehlevān 'azm-i meydān eyledi. [Ms. 11b]

opium addicts getting sick by eating opium contaminated with dead ants involves a very serious and traditional style.<sup>11</sup>

In the text, the author is seen to also try to teach information related to the Islamic law of war. The subject of inviting the hostile state to Islam first, taking tribute from those who do not accept Islam, and plundering the properties of those who do not accept are entertaining subjects in *Câlibü's-Sürûr ve Dâfi' u'l-Gumûm*. Hasan Dede, the leader of the opium addicts, presents a letter to Mest-i Daim, the leader of the drunkards, almost like a ruler and sends him news in the custom of a predecessor. Hasan Dede says that the drunkards should swear off *bâde* [wine] and eat opium; if they do not give their consent, they should provide the annual needs of opium, pipes, and sticks, and if they do not do this, they take on the risk of what will happen on the battlefield.<sup>12</sup>

### 3.2 Realistic Elements: A Poem, the Closure of Coffeehouses, and the Deterioration of Pleasant Substances

The first of the realistic elements in the work is related to the verse pieces. The tradition of summoning a soldier by reciting poetry in the field while going out to war appears in various parts of the story. One of these poems has been identified as belonging to Yusuf Nuri, also known as Nuri al-Khatib, a 16<sup>th</sup>-century poet. In almost all of the biographies written during his period, when Yusuf Nuri failed to get the attention he expected from Rüstem Pasha, he appeared to have fallen into opium<sup>13</sup> and tried to fend off his anger in this way.<sup>14</sup> Latîfî describes Nuri in his work as a comrade to the opium addicts, adept at history, and an enigma who said nothing good nor bad when he had no herbs. Latîfî also emphasized Nuri's words to be like a parable among the opium addicts.<sup>15</sup> Indeed, the fact that Nuri's poem is still read among opium

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- 11 Derkenar: Ammâ ba'zî râvîler bu karınca seferini aşlı yokdur diyü tiryâki nâmelerinde yazmamışlardır. Lakin biz şîhhatine irişüp çok râvîlerün taḥkîkî üzere rivayetlerini görüp taḥrîr eyledik. Mübâlağa zann olunmaya. [Ms. 13a]
- 12 Nâme-i Ḥasan Dede'yi âdâb ile öpüp Mest-i Dâ'im'e şundu. Mest-i Dâ'im kâtib eline virdi. Be-âvâz-ı bülend okundu. Yazılmış ki benim katımdan ki ḥâlâ neslen ba'de nesl re'is-i berrâşân oğlı re'is-i tiryâkiyânım. Sen ki kavm-i bekrîyânın serdârısın. Nâmım vuşul bulduḡda ma'lûm ola ki muḡaddemâ saña bir iki def'â kavminü zabṭ eyle bizim fırkamızdan kimesneyi rencide itdürme diyü nâme gönderdim. Mütenebbih olmayup eziyyetiñüz yevmen-fe-yevmen ziyâde eylediler. İmdi serverân-ı tiryâkiyânı cem' idüp üzeriñize sefer idüp geldik. Şimden soñra biñ kerre amân diyüp ağlasañuz fâ'ide virmez. 'Âdet-i selef üzere size bu kerre ḡaber gönderdim. Soñunu fikr idüp işlerinize peşimân olup her biriñiz maḡramalarıñuz boynuñuza ṡakup amân dileyü gelüp pây-ı bûsımuz edâsından soñra bâdeye tevbe idüp afyön yimege bizden icâzet taleb idüp fırkamıza dâḡil olasız. Yoḡ biz buña rızâ virmezüz dirseñüz senevî bize kifâyet idecek afyön berş duḡñ lüle çubuk mühimmâtını edâya üzerleriñize der'uhde huñur ile meygedeleriñizde bâde içüp râḡat olmañıza size icâzet virelim. Yoḡ bu da olmazsa işte meydan serdârân-ı tiryâkiyânın afyön bıcaḡları tîḡ-ı ḡamḡamadan keskindir. Soñra bilmedim dimeyesiz diyü temâm eylemiş. [Ms. 11a-11b]
- 13 Okıyup yazup dânişmend olduktan sonra Rüstem Paşa merhûma virdi. Lâkin murâdınca riâyet görmemegin berş ü efyûna düşüp nakd-ı vücûdı telef oldu (İsen, 1994).
- 14 Bu dahi paşanın temâm-ı nazarına manzûr olmaduḡına dil-ḡr olup def-i gam için berşe döşenüp tiryâki oldu. Nikbete düşüp âlemün şöhre-i âfâki oldu (Kılıç, 2010 (2), s. 902).
- 15 Ehl-i ilm kısmından kul aslından ve bu devir şuarâsındandır. Bengî ve berrâş bengîlere yâr ve berrâşlara yoldâş idi. Otu yetişmeyince hayr u şerden bir gerde söz söylemezdi ve sâmit abdâl gibi kimseye imâ ve remz eylemezdi. Nâzm u inşâda ve târîh ü muammâda mütefennin kimesnedür (Canım, 2000, s.550).

addicts after nearly 200 years and that opium addicts go to the battlefield with this poem and the *berrâşlar* [opium addicts] as a rhyme word shows that his words are characteristically common among opium addicts.<sup>16</sup>

Despite all its extraordinariness, the end of the story is seen to have many realistic elements and information about Ottoman social life. One of these realistic elements is related to coffeehouses, which have existed as important public spaces in Ottoman culture for many years. Issues that actually exist such as coffee being more than a beverage, coffeehouses being harmful as gathering places for more than just coffee, and these places even being shut down due to statements against the state are embedded in the story.<sup>17</sup>

Tosun (2019, pp. 25–26) stated with references to Ekrem Işın and Katip Çelebi's *Mizanü 'k-hakk* that the activities and structure of the first coffeehouses during the reign of Sultan Süleyman I were intended to be *kıraathanes* [reading houses] in which epic books with religious content such as *Muhammediye*, *Battalnâme*, and *Hamzaname* had become tradition.<sup>18</sup> However, the activities in the coffeehouses were not limited to literary conversations. Various shows occurred in those places, and coffeehouses were the most important places for *Karagöz-Hacivat* [shadow play], *meddah* [story teller], and *âşık* [minstrel] performances. By hosting such performances, the 17<sup>th</sup>-century coffeehouses provided entertainment for regulars while implementing cultural transmission. For their instructive and educational functions, coffeehouses were also sometimes sarcastically called *mekteb-i irfan* [schools of knowledge] or *medresetü 'l-ulemâ* [schools of the *ulama*].

After a while, however, coffeehouses where so many activities were held together started to be seen as dangerous places by the state. Cemal Kafadar (2002, p. 58) claimed that it took a while for the authorities to get lax about coffee. At least some of the difficulties between the government and the coffee-drinking public were related to the latter's increased nighttime activities, which is why some of the reasons were directly political and are better understood.

16 Cevcevinde 'aleme sultân olur berrâşlar

Hey ne sultân bil ki câna cân olur berrâşlar

Nem kaparlar oddan ammâ gözleseñ hâtırların

Yoluña cânlar virüp qurbân olur berrâşlar

Otunñ köngürlüğünde söyleme tınma şakın

Kim o demde âteş-i süzân olur berrâşlar

diyüp kanı bize bu meydânda bir münâsib söz añlar pehlevân gelsün didükde serverân-ı bekrîyândan bir dilâver elli beş arş kad çeker meydâna gelüp 'aşk eyledi. [Ms. 14b]

17 Ve'l-hâşıl kahve-hânelerde kesb-i ma'ârif münkaţî' olup devlet-i 'aliyye tarafına söz atmağa başladılar. Kahvehâne ihtiyârları gördiler bi'l-küllîye kahveler kapanmağa sebep oluyorlar bi'l-âhère şatranc ü tavla ü mankala dâr-ı cerime ta'bir olunur nesnelere peydâ itdiler. Ve ba'zı berrâşândan söz añlarcaları varup kıltuğ meygedeleri ta'bir olunur meyhânelerde gizlüce bâde-nüşluğa başladılar. [Ms. 26b-27a]

18 The wish in the introduction of the work shows that even this work was written to be read many times in coffeehouses:

İmdi 'âkil oldur ki bu zıkr olınan keyiflerden ihtirâz idüp aşlâ birisiyle âlüde olmaya. Ve olanlara dağl ü ta'aruz itmeye. Ma'lûm ola ki bu hulyâ-mişâl bâ'ış-i hânde olmağa bu kitâba Câlîbü's-sürür ü Dâfi'ü'l-gumüm diyü ad virildi. Mercüdur ki eksügi var ise ma'zür tütulup muharririne şetm olunmaya. Zirâ gâyet mübârek cengdür hılâf ü mübâlâğası olmayan te'liflerdendir. Yalândur diyü hor görmeyeler. Belki kış gicelerinde Kerrâ-ıla okıyalar. Belki bu iki keyfe mübtelâ olan kimesne vâre ise ikrâh idüp fâriğ ola. [Ms. 3a-3b]

Ekrem Işın (2001, pp. 27–29) stated in his work that, when considering the characteristics of the period and Süleyman's fondness for coffee, it would probably be more realistic to date the prohibition of coffee contained in the compiled fatwas of Ebussuûd Efendi to the reign of Süleyman's son and successor, Selim II (r. 1566-1574). The ulema would have had enough time by that point to concentrate on the sociocultural effects that the habit of drinking coffee had had or may have had on city life. Whenever it was implemented, such a prohibition set the standard and supplied the legal justification for Sultan Murad IV's considerably tougher prohibition edict issued in 1633. However, ample evidence exists to suggest the perception that coffeehouses should be avoided to have actually emerged among the ulema and in the courts much earlier. The edict's immediate consequences on Istanbul's coffee shops were terrible, but they soon began to be mitigated and then fully undone by "speakeasy" coffee shops that popped up in obscure locations.

In addition to the closure of coffeehouses, this work also includes information on the deterioration of pleasant substances by mixing them with foreign substances. The author states that the composition of the *Rahikî berşi* had spoiled, that a new paste was made with the name of *berş-i cedîd*, and that those who ate this paste were afflicted with hardship while seeking pleasure; He says that when water, gypsum, and lime begin to be added to the wine, those who drank it started to get sick.<sup>19</sup> Indeed, the paste Yusuf Sinan Rahikî had invented in the 16<sup>th</sup> century known as *Rahikî berşi* was initially used as medicine but had become a dangerous controlled substance by the time the work was written. As Uluskan (2013, pp. 82–83) stated, at the beginning of the 18<sup>th</sup> century, the number of opium addicts in Istanbul started to reach dangerous levels with the effect of the increasing population. In parallel with this, consumption of opium paste increased, and new shops were opened in many parts of the city. This situation caused a deterioration in the content and quality of the paste produced by those who lacked professional knowledge and caused some discomfort in the people who consumed it. In 1726, all shops selling opium paste were inspected, as the troubles and complaints had increased over time. The Istanbul qadi presented the results to the grand viziership, along with the information about the cause of and solution to the problem.

19 Hasan Dede ve sair berrâşan fevt olup birkaç karan mürûrunda kahvehanelerde erbâb-ı ma'ârif-i 'ulûm-ı garîbe ve gâhî ebyât-ı eş'âr ü güzîde hatlar yazmak sevdâsını terk idüp her berrâş benem diger nîst sevdâsında olup baş ayağ bellü olmadan kaldı. Revnâkları câcuk aşına döndi. Nice olmasun Raḥikî berşi ise muḳaddemâ Ḥekîm Kayşünîzâde terkîbidür. Egerçi yâbis ma'cûnlardanur mücerred ziyâde keyf vîrsün diyü eczâların kaḳzâna koḳuklarında raḥikî evlâdından kimesne tenhâ ocağa gelüp bâla vü ma'cûna semiyâyinden ya'nî şıçan otı ve sülûmen aşıluyup karışdurup çıkar. Meşelâ bizüm ocağımuza br dervîş du'â itmişdür sırrı biz tenhâ gîrmedikçe olmaz diyü ol berşi ḳoḳkalara doldurup ḳalḳa şatarlar. Mübtelâ olan bir daḳı ferâğat idemez. Zîrâ ferâğat itse *Allahümme âfinâ* ḳabs bula mübtelâ olur. Ḥâşılı yiyenler yübüsetden ḳayrı nesne bulamazlar. Ḥalbuki ol terkîb ḳayrı dükkânlarda pişer ol kesret-i keyf zuhûr itmez. Bu derdüñ ucundan ba'zî zarîf berş-i cedîd nâmıyyla ma'cûn yaptılar. Ekl idenlerden çoğı fevt oluyor ba'zî cânlar daḳı ḳablar peydâ idüp ekl idenler şafâ kesb idelüm derken cefâyâ mübtelâ oldular. [Ms. 26b] Ammâ meyḳânelerde bâdeye şü katmak vâkî' olup alçı ve kireç koḳaklık peydâ oldıysa içenler güne güne aḳrılara ve yürek sızılarna mübtelâ olup 'araḳ-nüşluk sevdâsında olup ol daḳı muzahraf eczâlardan olmaḳla debelük keyflerine ḳale geldi. Çoğı boza-ḳorluğa mübtelâ ve kimi beng ü afyöna mübtelâ oldı. [Ms. 27a]

### 3.3. Personal Names

Some of the classical stories have the characters who are usually idealized, with the good always being good and the bad always being bad. In the end, the good ones get their reward, and the bad ones get their punishment. In stories reflecting real life, the attempt is made to present characters with all their good and bad aspects. In such stories, the characters are mostly ordinary people who can always be encountered in daily life (Kavruk, 2016, p. 8). In Şükrü Elçin's (1969, p. 81) work on stories, the most specific feature of the examined stories was their realism. Cases took place during the reign of Sultan Murad IV. The names of the heroes are the names used by the Turks who accepted Islam. Contrary to these, familiar names are not encountered in *Câlibü's-Sürûr ve Dâfi' u'l-Gumûm*. The persons seem to have come out of everyday life, but there are no winners or losers, as there is no good or bad, and both parties are ultimately considered to have bad habits.

Extremely humorous elements are seen to be used in the names of the characters in *Câlibü's-Sürûr and Dâfi' u'l-Gumûm*. Almost no one has a real name except for Hasan Dede, the leader of the opium addicts. Names are in the form of nicknames formed by phrases with funny meanings. Of the opium addicts, Çocuk Korkudan (means child scarer), Gürbe Kaçuran (means cat repeller), Lüle Ötdüren (means hookah blower), Dü-pâ-yı Bî-ser (means two-legged and headless), Karınca Öldüren (means ant killer), while from drunkards, Arak-nûş-ı Bî-meze (means drinker without appetizer), Fıçı Boşaltan (means cask drainer), Kadeh Kıran (means glass breaker), Meclis Kurudan (means divan destroyer), Bürde-ender-bürde (means cardigan in a cardigan), Piyâle Ber-dest (means glass in hand), and Sifâl Ber-ser (means bowl on head); these are some typical examples of personal names in the story.

### Conclusion

A considerable number of prose stories are found in old Turkish literature and were written for different purposes. This article has examined *Câlibü's-Sürûr ve Dâfi' u'l-Gumûm* as an example of a prose story that was written along a humorous axis by an unknown author from the Ottoman field of the 18<sup>th</sup> century. This story was presented to Nikolas Mavrocordatos, the *hospodar* of the period, and written for Nikolay's young son.

A humorous style is seen at the forefront in *Câlibü's-Sürûr ve Dâfi' u'l-Gumûm*, which is a versatile text describing the struggles between opium addicts and drunkards. Both the personal names and the style used in the narrative of the event are designed to make the reader laugh. However, behind this humorous style of the text is an educational and instructive aspect that cannot be ignored. This feature is sometimes seen through the author's clear statement that bad habits such as wine and opium should be avoided, and other times by teaching the technique for writing works on history and war; these are skillfully incorporated into the background throughout the work alongside the stereotypical expressions used in these works.

The fact that this work contains important information about the social life of the Ottoman period, such as the closure of coffeehouses in Ottoman history due to becoming places where words were spoken against the government, the deterioration of *Rahikî bersi* by adding different substances to it, and water being added to wine all increase the value of the work.

One of the poems in it that uses *berrâşlar* as a rhyme word is seen to belong to Yusuf Nuri, a 16<sup>th</sup>-century poet. The fact that a poem read by opium addicts just like him was found in a story written two centuries after Nuri had lived shows how Nuri had remained a highly-respected person among opium addicts.

Examining the full text of this versatile work by publishing is thought to be able to contribute to the history and study of classical Turkish literature.

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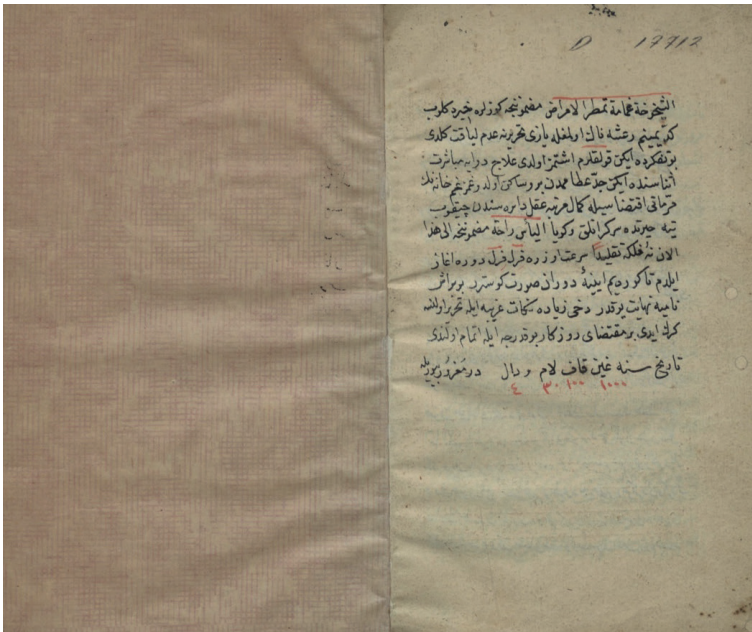
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First page of the *Câlibü's-sürûr ve Dâfi' u'l-Gumûm*



Last page of the *Câlibü's-sürûr ve Dâfi' u'l-Gumûm*