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### MAIN PRINCIPLES OF THE LOVE IN KAMAL UMMI WORKS

### ОСНОВНІ ПРИНЦИПИ ЛЮБОВІ У ТВОРЧОСТІ КАМАЛА УММІ

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This article deals with the analysis of the position occupied by Kamal Ummi, one of the 15-th century's Tasawwuf poets amongst mystics after a short analysis concerning the life and works of the aforementioned poet. The wonder-working forces and virtues of Kamal Ummi are paid special attention to reveal his main characteristics and the examples justifying his quality as a Sufi possessing the high spiritual values. The author tries to research his looks touching upon the definition of the divine love expressed in his numerous poetic texts. His thoughts as regards Islamic values in the context of cleaning of the spiritual world preferred in the union of spirit and the body. This article sheds light on the role of the human factor expressed in the poet's texts in revealing some problems of the Tasawwuf studies; in addition hereof, the services rendered by the divine love in education of the perfect humankind. To the mind of the author, the conception of attitude to the religion implies first of all to refer to the sharia and to study the spiritual sciences; the significance of this conception is that the mankind has to follow the road of Tasawwuf. The aim of Salik in the way to the God, the difficult tests exposed by him and the tortures suffered by him are analyzed. Some definitions used in the studies of Tasawwuf, such as *kasrat* (abundance), *vahdat* (unity), *existence* and *non-existence* are explained as well in this article. All moments of the road to reach the love are explained in duly manner in this article. The doors, floors and degrees in the road to the love are also touched upon in this article. Based on many narrations, Dervish Ahmad also mentions that Ummi came from Khorasan and originally belonged to the Oghuz tribe. Among these sources, Kemal Ummi's life in Anatolia is a life of seclusion, moving away from the urban environment and taking refuge in the mountains, carrying the burden of love in Nazardag and Aladag.

**Key words:** Tasawwuf, salik, analysis, seyr, position, honor, look, attitude.

Ця стаття стосується аналізу місця Камала Уммі, одного з поетів тасаввуфів XV ст., серед містиків після короткого аналізу життя та творчості згаданого поета. Чудотворним силам і чеснотам Камала Уммі приділяється особлива увага, щоб розкрити його основні характеристики та приклади, що підтверджують його здатності суфія, котрий володіє високими духовними цінностями. Автор намагається дослідити його погляди, торкаючись визначення божественного кохання, висловленого в його численних поетичних текстах. Його думки щодо ісламських цінностей у контексті очищення духовного світу віддані перевазі у єднанні духу і тіла. Ця стаття висвітлює роль людського фактору, вираженого в текстах поета, у розкритті деяких проблем дослідження тасаввуфа. На думку автора, концепція ставлення до релігії передбачає насамперед посилання на шаріат і вивчення духовних наук; значення цієї концепції полягає в тому, що людство повинно йти шляхом Тасаввуфа. Проаналізовано мету Саліка на шляху до Бога, важкі випробування, які він зазнав. Деякі визначення, використані в дослідженнях Тасаввуфа, такі як касрат (велика кількість), вахдат (єдність), існування та неіснування також пояснюються у цій статті, описані усі моменти шляху до любові. На основі багатьох розповідей Дєрвіш Ахмад також згадує, що Уммі походив із Хорасана і спочатку належав до племені огузів. Серед цих джерел життя Кемала Уммі в Анатолії – це життя усамітнення, віддалення від міського середовища й укриття в горах, тягар любові в Назардагу й Аладагу.

**Ключові слова:** тасаввуф, салік, аналіз, сейр, посада, честь, погляд, ставлення.

**Introduction.** As one of the most important Sufis of the 15th century, Kamal Ummi is one of the poets known for his miracles mentioned in the sources. Although there is no detailed information about his life, it is emphasized that he was a dervish of Sheikh Bahaddin of Arzijan, who died in about 1475 and even between 1423 and 244, when Murad II was resting in Bol, he visited him for blessings. A rela-

tively comprehensive source on his life is Darwish Ahmad's autobiography. It shows that he lived in Bolu for many years and his tomb was in that place. Based on many narrations, Dervish Ahmad also mentions that Ummi came from Khorasan and originally belonged to the Oghuz tribe. Among these sources, Kemal Ummi's life in Anatolia is a life of seclusion, moving away from the urban environment and taking

refuge in the mountains, carrying the burden of love in Nazardag and Aladag.

#### Analysis of recent research and publications.

Various sources have been cited in writing the article. Both literary and religious sources were used in the study. Some of them are: Old Turkish Literature History by Mine Mengi [1], Makalat-ı Hacı Vali Bektash [2], What does Seyr-u sulûk mean? [3], Sources of Arifs by Ahmed Eflaki [4], Knowledge of Maternity by Cemal Kurnaz [5].

**Discussion.** It is possible to collect the poems of Kemal Ümmî, who do not go beyond the Sunni creed in his poems, in two groups. The first group includes monotheism, münâcât and na't, while the second group includes poems with religious and mystical suggestions in the form of speech. The basic idea in the poems in the second group is to reach the absolute creator. The principle of "dying before death" is shown as the way to achieve this. There is also a difference in the language and expression style of Kemal Ümmî's poems according to these two groups of poems. While a heavy language laden with Arabic and Persian words was used in the first, Turkish words and a simple pronunciation are dominant in the second group of poems. Some of his couplets are in the form of wisdom and proverbs, and some are in the form of ancestors who were recited in verse.

<i>Gezerdi tağı şehre gelmezdi Şehirden lezzet asla almazdı Nazar -gahi Ala Tağ olmuş idi O derdi işki onda bulmuş idi [1, p. 6].</i>	He used to travel, he would not come to the city Never got a taste of the city Nazar -gahi became Ala Tağ He had trouble finding it in him.
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Even Dr. Hayati Yavuzar, an associate professor who studies the poet's work, says that although he has no knowledge of his life, he settled in the Boz Armut Mountains, took an interest in the importance of wild plants and explored the benefits for the human body [1, p. 6].

<i>Boz Armut Tağların itmişdi meva Açup ol yerleri eylerdi ihya Anun deşfilerini aşlar idi Döner bir yire girü başlar idi Keramet nürun onda saçmışıdi Anı görsen ne yerler acmışıdi [1, p. 6].</i>	Boz Armut Tags were pushed meva Open up and be local things would revive Anun was over the disfers It was beginning to turn around The miracle was scattered on him What places were hungry if you saw the moment.
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In his province, Sheikh Sujauddin mentions Kamal Ummi's strong friendship with the famous Azerbaijani poet Imamaddin Nasimi, and mentions Abdal without care. Kamal Ummi's friendship with Hacı Bayram Veli is one of the interesting nuances that is not overlooked, and in one of the sources about the poet, Dervish Ahmad writes that there was great love between them and there was never a day when Hacı Bayram did not check Kamal Ummi and greet him [1, p. 10].

Although it is known that the poet is the father of three sons in his biography, only the names of Sanan and Jamal are mentioned here.

<i>Cihanda var idi üç oğlu anun Sürur-ı kalbi idi evliyanun [1, p. 7].</i>	He had three sons in the world they were the joy of the hearts of the saints.
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A narration about Kamal Ummi's son Jamal is also very interesting. One of the sources said, "Jamal, the son of Kamal Ummi, committed extreme fraud and spent his life in entertainment. He was complained to the king and Jamal was sentenced to death. Shaken by this, Ummi fell asleep one night. The king dreamed that Ummi slapped him in the face with all his might. He wakes up in a hurry, unable to bear the pain of his face, and even with the place of the slap on his face, he realizes that he has unjustly punished Ummi's son, and therefore has incurred the wrath of the owner of the miracle; On the same day, he returned and apologized, but he died shortly thereafter. The people, who already believe in Ummi's miracles, reaffirm that he is an authoritative sheikh and a member of the people. The greatness of Kamal Ummi is also evident from the content of his poems.

A "Divan" of a Sufi that has reached us is kept. Among the two hundred-verse poems in the Divan is a Sufi masnavi recorded under the name of Armagan. Although the Masnavi is written as an allegorical work, it conveys the Prophet's reminders. It is also called "40 hadiths" because it is reminiscent of 40 hadiths.

The main concept of the poet's work is to explain the divine love and ways to achieve this love. The burden of wisdom in his verses contains only moral advice. The poet, like other Sufis, sees in love the essence of birth and the cause of all change and evolution in the world. He sees love as a source of inner enlightenment and a sign of awakening to spiritual perfection. Kamal Ummi, who seeks the meaning of love in the world of the unseen, has a key place in the world of the world. The poet, who, unlike many Sufis, emphasizes the expression "travel" as a "journey", was able to masterfully examine all aspects of this path of love in his poems. Leech actually means the way, and "seyri-leech" means to

immerse oneself in this path, to be an observer on this path, to watch, to search and to learn. According to the Sufis, this path is the path of love, because it is the divine love that leads Saliki to this difficult path, that is, his love for his god. Of course, wandering is a sign of the way of life, the way of life. However, wandering is first of all the aspect of divine love, which has an educational meaning in Sufi teaching, towards the attainment of the point of integration [4]. According to Sufi thought, he opened this path, that is, the righteous cannot cross this path on their own.

*İ yolun hadisi mülkün maliki*  
*Sen yetişdür menzile her saliki* [1, p. 212].

The story of the road is the owner of the property  
 You grow up in every range.

The author shows that Salik is watching his ways, and God is following Salik. If Talib does not overcome these difficulties, he cannot be Salik. Hayati Yavuzar, one of the researchers of Kamal Ummi, shows that in the poet's opinion, seyluk is a method persecuted in the sect, and it is said that the way and method followed by the people of Suluk and Salik were the way and method, and the Salik who grew up in the house became vasil [1, p. 211]. There are certain methods, compositions, rules and regulations in the teaching of Sufism, and special terms are used for these methods, one of which is fanafillah. Kamal Ummi shows that fanafillah is the separation of Salik from his human attributes through remembrance, contemplation and mathematics.

*Sidkıla fakr u fena yoluna azm itdünisae*  
*Ne işündür senün ayruk beg ü ispahi gönül* [1, p. 216].

Bagabillah is the moment of being with Allah who comes after Fanafillah. At this point, the poet writes that Salik's existence at a distance of a drop joins the Sea of Unity:

*Çamurlu göller icinde bulunmaz i bahri*  
*Cevahir işleri isen gel ulu denizlere dal* [1, p. 169].

The Sufi, who explains the four degrees, also explains Salik's duties in the path of divine love in order to reach the levels, and shows that the journey to God begins on the first floor, and in order to ascend to this level, one must first leave the abode of the nafs. Then courage and unity must be understood in this journey in order for the journey to end. A person who leaves the abode of the nafs goes to the point of watching God. That is, the spiritual journey begins. In this journey, Salik disappears in Allah, and thus ascends to the rank of fanafillah [1, p. 216].

When commenting on the fact that the lover has reached the level of fanafillah, that is, in his language, the lover's attachment to a friend, the poet also reminds the reader of Attar's "Mantigut-teyr".

*Kimse hiç Simurq a irmez uymayınca hüdhüde*  
*Pes ne bilsün degme küş kim kancarudurr Kuh i-Kaf* [1, p. 216].

Almost all Sufi poets of the thirteenth and fifteenth centuries ended their approach to this issue with the point of reunion with God.

Unlike many Sufi poets, Kamal Ummi, in his poems, explained these points in a very perfect way with separate headings [1, p. 211].

*Dilerisen la-mekana irişesin sen*  
*Seyr u sefer kıl yüri mekanını terk it* [1, p. 211].

According to Kamal Ummi, who wrote in the light of the leading theoretical provisions of Sufi philosophy, those who have negative states such as lust, greed and deceit cannot follow this path and become Salik. Then the weight of this burden will hinder his journey – such thoughts of the sage sound very natural in his poems. The poet emphasizes that on this journey, not a single hair will look, do not breathe, or the path will be closed forever.

*Bir kıla kılma nazar kalma girü*  
*Yohsa bağlar yolunu o ince kıl* [1, p. 212].

Kamal Ummi also remembers those who stumbled on this path, pointing out that even the needle, which is the property of the world, is the reason why it stays in a certain place.

*Yükünü yeynildi gör i yol eri*  
*Kim Mesih'e ignesi oldi sakıl* [1, p. 213].

It is clear from these verses that the poet, as a Sufi who developed the concept of a perfect human being, can more easily explain the subtleties of this path to the reader through the language of poetry. In this way, just as one's body is light, so one's deeds and desires must be unselfish, pure, and holy.

*Hiç yol eri ağır yükile menzile yitmez*  
*Yükdür ser ü can dahı sebük-bar gerekdür.*  
*Kaydunu kes ki, menzile yitesin*  
*Çün ağır yüklüler yola döymez* [1, p. 212].

Dr. Mustafa Tatci, an associate professor, says: "The Sufis called the teaching of attainment of God" seyr u suluk. "This term refers to a spiritual journey" [6, p. 37].

In fact, the value that time and time place on poetry and art has led Sufis to express this path in the language of poetry.

*Ahired devletlerine*  
*dünyeden kaçan yiter*  
*Yolu koyub gula uyan*  
*menzile kaçan yiter* [1, p. 212].

Enough to escape from the world for the states of the hereafter  
 Put the road and run away to the range that fits the kula.

This view is more clearly explained in the hymns of Haji Bektas Veli. However, there are different views between Haji Bektash and other Sufi poets.

<i>Dürüst eylerse kul bu kırk makamı</i>	If he is honest, he is forty goes to Hakk with a heart attack
<i>Erer Hakk`a gider gönlü sakamı</i>	The Shari`ah will judge him
<i>On`una hükm eder anın Şeri`at</i>	The sect is a copy of it
<i>Tarikat on`una kılar suru`at</i>	Enlighten him, O friend
<i>On`unu Ma`rifet zabt eyler ey yar</i>	Express it as the Truth.
<i>On`u da Hakikat`indir kul izhar</i> [3, p. 222].	

**Conclusions.** The poet compares Salik's life of loneliness and isolation to the moment of drowning. At this point, Sultan Valad's verses describing the joining of a drop to the sea or Gulshahri's description of the disappearance of a shadow in the sun are mentioned.

In general, in the works of Sufis of the XIII–XV centuries, mystical philosophical feeling, poetry and advice find their manifestation in unity, as well as inculcate sufficiently high human qualities.

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### МІФОЛОГІЧНА ПОДОРОЖ ГЕРОЯ ЯК ІНІЦІАЦІЯ В ПОЕМІ «МАЗЕПА» ДЖ.Г. БАЙРОНА

### MYTHOLOGICAL HERO'S JOURNEY AS INITIATION IN THE POEM "MAZEPPA" BY G.G. BYRON

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У статті на матеріалі поеми «Мазепа» Дж.Г. Байрона розглянуто міфологічний підтекст ініціації головного героя. Ініціаційний міф оприявнений на композиційно-сюжетному рівні художнього твору та включає основні його складники, такі як покидання домівки, перебування в міфологічних топосах лісу, пустелі, річки, проходження випробувань, за якими слідує становлення героя та визнання його ініціації суспільством – Мазепа стає гетьманом України. Міфологема подорожі є невід'ємним формувальним чинником процесу ініціації, слугує доказом існування міфологічного коду поеми та уможливорює нову інтерпретацію традиційного сюжету. Міф є однією з найдавніших форм осмислення та усвідомлення дійсності, оскільки за допомогою нього людина намагається пояснити свою сутність і категорії свого буття. У літературному творі міф імітується в організації художньої дійсності або інтерпретується. Посутнє місце під час аналізу міфу посідає його співвіднесеність із ритуальними та обрядовими діями. Ініціаційні міфи тісно пов'язані з міфологемою подорожі, одним із сюжетотворчих елементів літератури, що перейшов із фольклорних оповідей, отже, коріниться в міфі. Подієва основа поеми актуалізована через міфологеми подорожі, що виражена у хронотопі дороги, шляху, на якому головний герой зустрічається з перешкодами, долає їх та переходить на новий етап дорослішання і внутрішнього становлення. Обов'язковим елементом ініціації є визнання завершеності процесу суспільством або оточуючими, які стверджують перехід юнака в доросле життя. В поемі ця подія зафіксована в набутті головним героєм статусу гетьмана України, що є найвищим визнанням серед козацтва. Ініціаційна структура поеми посутньо зміщує акценти інтерпретації образу Мазепа, а саме від романтичного героя до міфологічного, який зміг подолати виклики долі та забезпечити перехід на новий етап свого екзистенційного буття.

**Ключові слова:** міф, міфологема, ініціація, подорож, становлення, інтерпретація.

In the article the mythological subtext of the protagonist's initiation is considered on the material of the poem "Mazeppa" by G.G. Byron. The initiation myth is manifested at the compositional and plot level of the literary work and includes its main components: leaving home, staying in a mythological topos (a forest, a desert, a river), and overcoming ordeals with which a protagonist is made a member of a society – Mazeppa is invested with the title of Hetman of Ukraine. The