

УДК 821.512.161

S. ALIYEVA,
*Scientific Researcher in Muhammed Fizuli Institute Manuscripts
of Azerbaijan Nationale Academy of Sciences*

ABOUT MARSİYAS DEDICATED TO KARBALA TRAGEDY IN SHARAF KHANUM BINT MEHMED NEBIL BEY ER-RUMI'S LITERARY LEGACY

The article is about the points concerned with Sufism (a concept in Islam) in Sharaf khanum's divan. Sufism is the integral part of Islamic culture. It is a philosophical system that has very rich values. In this kind of literature divine love theme has special place and it is at the heart of many works. The main theme of all works in Sharaf khanum's divan is also Sufism. Although she belonged to Mevlevi sect, she had great respect for Kadiri and Rifai sects and their shaikhs. She took cognizance of the poems dedicated to Uveys Karani and Yazichizadeh Muhammed and Yazichizadeh Bijan who were the prominent sufi thinkers and scientists of their time. In addition, her expression of love in the poems for Abdulqadir Gilani who was the wise founder of kadiri sect is analyzed. It should be noted that it is a great honor and success for the poetess.

Key words: Sharaf Khanim, islam, mystical, gazelles, Propet Muhammad, The Divan's literature.

Sharaf khanum bint Mehmed Nebil bey er-Rumi is one of the prominent poetesses of the XIX century Ottoman classic poetry. There are twenty marsiyas (an elegiac poem written to commemorate the martyrdom and valour of Imam Hussein) in her divan (a collection of poems). Sixteen of them are Karbala marsiyas dedicated only to the martyrdom of Imam Hussein. In these works her endless love for Ali-Aba (Prophet Mohammed's family), Hazrati-Ali and his children and the embodiment of Karbala tragedy which influenced her are seen. In all Karbala marsiyas we notice her deep sadness and sorrow that the event caused. We see her show great love for Hazrati Mohammed (s.a.w.) as well as hatred against Ali-Aba's enemies with rather affective expressions:

I belong to the Prophet's descendent, on the Day of Resurrection,
I will curse Yazd, his people, his family, his servants.
In both worlds I have great love for Ali-Aba,
I don't respect their enemies and I'm against them.
I call the Prophet's daughter for help,
What will change if I curse on the Day of Resurrection?
Whenever I'm ready to lay down my life for Ali-Aba,
When I remember Haydar's children I begin to cry [1, p. 228].

With these verses the poetess noted that she wrote a marsiya every year as a sign of her loyalty for Ali-Aba and her anguish that Karbala event had caused:

1. I was chosen to love the Prophet's family with all my heart,
To write a marsiya every year must be my commitment.
 2. I write a marsiya every year with my blood,
In order to help me to be forgiven on the Day of Resurrection.
 3. My grief overflows like the storm surges,
Every year I write a marsiya crying [1, p. 228].
- In a musaddas she writes:
Oh, pure servant of Almighty God,
I spoke about my situation.

I saw it was impossible to hide my sad thoughts,
Again I recited marsiya under Sharaf's name.
With no doubt for Ali-Aba's land,
I would lay down thousand lives if I had [1, p. 229].

Sharaf khanum says that every year she wants to write a marsiya, and this is a commitment for her. While reading marsiyas of her divan we see her keep the promise, and reflection of all her thoughts. If we don't take into account her other marsiyas that were not added to her divan, there are sixteen samples of mentioned poetic genre in her divan. Total amount of the couplets of marsiyas dedicated to Karbala tragedy is 689. If we take into consideration that the whole divan consists of 4803 couplets, we can say that this part forms one in seven of it. In this case Sharaf khanum can be called "poetess of marsiya" [2, p. 219].

Poetess's marsiyas can be put in order in this way: a qasida (a form of Perso-Arabic lyric poetry) with eleven couplets, two qasidas each with eighteen couplets, a qasida with twenty five couplets, a qasida with thirty couplets, a qasida with forty two couplets, a qasida with forty three couplets, three musaddases (a genre in which each unit consists of 6 lines) each with eleven strophes (sixty six couplets), two musaddases each with twelve strophes (seventy two couplets), a musaddas with six strophes (thirty six couplets), a musamman (a genre in which unit consists of 8 lines) with seven strophes (fifty seven couplets) and a terkibend (a classic genre in poetry) with twenty nine couplets.

The poetess says that her marsiyas embody her anguish and the emotions of her soul, and by writing marsiya her aim isn't to display her skills, by means of it she believes in getting Prophet's intercession on the Day of Resurrection. By hoping to get Ali-Aba's, especially Hazrati Ali's and Hazrati Fatma's favor and kindness she wants the people who recite her marsiyas to mention her with Fatiha (the first surah of Koran). Besides it she wishes to be forgiven by writing naat (the poem dedicated to praise Prophet Mohammed), munacat (the poetry dedicated to praise God and pray God) and praise:

5. I don't write marsiya with few couplets,
I write them with all my grief and whole my heart.
2. With this marsiya I have
Little hope to get your favor and help.
3. The verses give a favor from the beginning,
So other poets do the same thing.
4. By writing marsiya my aim isn't to show off my skills,
I hope to get favor by means of it [3, p. 318].

In the marsiyas we see Sharaf khanum's highly emotional soul. When Muharram (the first month of Islamic calendar) comes the poetess sheds tears, says flaming words, cries, emotion-alizes, grieves, feels sorrow, can't be patient and overflows like the Euphrates river and the Nile river, reproaches the world, in short her whole soul mourns:

5. Muharram came and my soul cries,
It is time of mourning.
2. In Muharram my secret sorrows are uncovered again,
In Muharram my only work is always shedding tears again.
3. The moon of Muharram appeared again,
Unfortunately, Yezid's cruelty gives pain.
4. Oh, heart, my soul is burning with the fire of my pain,
Oh, heart, I can't be patient, I overflow like the Euphrates,
Oh, heart, when I see the moon of Muharram I begin to weep,
Oh, heart, now it is time of mourning and I cry,
Flood of my love flows,
All the world will be covered with my tears [3, p. 318].

As we mentioned before while writing marsiyas Sharaf khanum behaved emotionally, never could give in the tortures Imam Hasan and Imam Huseyn had suffered, and wrote that she would never forgive the evil-doers. Consequently, she expressed the bestiality in Karbala with very scorching and offensive words. Consequently, she expressed the bestiality in Karbala with very scorching and offensive words. For example, these words embody Yazd's character: «fool-

ish», «unreasonable», «astray», «evil-wisher», «disgusting», «cynical», «profane», «impolite», «impudent», «merciless», «contemptible», «mean», «heathen», «silly», «Pharaoh», «bastard», «cruel», «treacherous», «truculent», «brute», «pig», «blood guilty», «infidel», «enemy», «baseborn», «vile», «cursed», «Namrud», «damned», «ninny», «reproachful», «Satan», «persecutor» [4, p. 329].

So, Sharaf khanum's animosity towards Yazd is rather hatred. Fearful, terrible Karbala event is heart-wrenching, and it causes the believers and even all the people to grieve. Especially, it is impossible that the people who belong to Ahli-Sunnah wouldn't realize these terrible, disgusting events. If we take into account that Sharaf khanum approached to these events emotionally as a woman, we can understand the hatred in her poems [5].

The poetess not only expressed her hatred and animosity towards Yezid with offensive words, but also cursed and darned him.

As well as Yazd she also cursed Shimir ibn Zulcovshan and Ibni Ziyad who were the other evil-doers in Karbala events:

A group of blood guilties killed Mostafa's family,
God, punish all of their races and descendents.
Yezid musn't live in the world, even after-life,
I have doubt that even the hell will not want him.
Shimir's hands must be shear off, because obeyed Yezid's command
And murdered shah of seyids [3, p. 318].

Marsiyas aren't about just the loss of loved one. The change in the meaning of marsiya depends on the change in the thoughts about death and in the concept of death. In the classic marsiyas the poet tells of his grief about the dead person, remembers him, wishes patience to other people, and herewith he accepts the death desperately. Unlike, in her marsiyas Sharaf khanum challenges the death, expresses her philosophic thoughts about the death, and rebels against the reasons of the death- Yazd, Shimir and others.

Bibliography

1. Pekolcay N. *İslami Türk Edebiyatı-giriş* / Neclâ Pekolcay. – Istanbul: Yay, 1994. – 414 s.
2. Isen M. (*Türk Edebiyatı*) *Marsiya* / Mustafa Isen // *Türkiye Diyanet Vakfı İslam Ansiklopedisi*. – Ankara: Türkiye Diyanet Vakfı, 2004. – Mev. XXIX. – 588 s.
3. Isen M. «*Dile duran olum*». *Klasik Türk Edebiyatında Mersiyeler* / Mustafa Isen. – Istanbul: Kapi, 2012. – 319 p.
4. *من‌آخ فرش ناوی*. – ANAS Muhammed Fuzuli Institute of Manuscripts of Azerbaijan Nationale Academy of Sciences. – Cipher: II-329 (727).
5. *من‌آخ فرش*. – ANAS Muhammed Fuzuli Institute of Manuscripts of Azerbaijan Nationale Academy of Sciences. – Cipher: 1299.

References

1. Pekolcay, N. *İslami Türk Edebiyatı-giriş* [Entry of Islamic Turkish Literature]. Istanbul, Yay, 1994, 414 p.
2. Isen, M. (*Türk Edebiyatı*) *Marsiya* [Marsiya (Turkish literature)]. *Türkiye Diyanet Vakfı İslam Ansiklopedisi* [Turkey Religious Foundation Islamic Encyclopedia]. Ankara, Türkiye Diyanet Vakfı, 2004, vol. XXIX, 788 p.
3. Isen, M. «*Dile duran olum*». *Klasik Türk Edebiyatında Mersiyeler* [«Duran language death». Marsiyas of classic Turkish literature]. Istanbul, Kapi, 2012, 319 p.
4. *من‌آخ فرش ناوی*. [Distinguished honor world], ANAS Muhammed Fuzuli Institute of Manuscripts of Azerbaijan Nationale Academy of Sciences, cipher II-329 (727).
5. *من‌آخ فرش*. [The honor Khanum], ANAS Muhammed Fuzuli Institute of Manuscripts of Azerbaijan Nationale Academy of Sciences, cipher 1299.

У статті розкриваються моменти, пов'язані з ісламом і суфізмом, у творах з «Дивана» Шерефханум. Суфізм – філософська система, в основу якої покладено високі моральні цінності, що є невід'ємною частиною ісламської культури. У подібній літературі особливе місце відводиться мотиву божественної любові, яка становить основний сюжет багатьох творів. Тематика суфізму проходить

червоною ниткою у всіх творах «Дивана» Шереф-ханум. Незважаючи на свою приналежність до тариката Мевлеві, вона з великою повагою ставилася до напрямів Гадір, Ріфаї, а також до їх шейхів. Цікаві вірші, присвячені Увейсу Герані і відомим суфійським мислителям і вченим тієї епохи – Язичізаде Мухаммеду і Язичізаде Біджані. У віршах також відображена любов до мудрого Абдुльгадіра Гілані, творця тариката Гадір. Потрібно відзначити, що вони були авторитетом у її творчості, і це привело до великого успіху її як поета-жінки.

Ключові слова: Шереф-ханум, іслам, теософія, газелі, Пророк Мухаммед, література дивана.

В статті розкриваються моменти, пов'язані з ісламом і суфізмом в произведениях из «Дивана» Шереф-ханум. Суфізм – філософська система, в основі якої лежать високі моральні цінності, що є неотъемлемою частиною ісламської культури. В подібній літературі особливе місце відводиться мотиву божественної любові, яка складає основний сюжет багатьох творів. Тематика суфізму проходить червоною ниткою по всіх произведениях «Дивана» Шереф-ханум. Незважаючи на свою належність до тарикату Мевлеві, вона з великим шануванням відносилася до напрямів Гадири, Рифаї, а також до їх шейхів. Примічальні вірші, присвячені Увейсу Герані і відомим суфійським мислителям і ученим тієї епохи – Язичізаде Мухаммеду і Язичізаде Біджану. В віршотвореннях також відображена любов до мудрого Абдुльгадіра Гілані, творця тарикату Гадири. Потрібно відзначити, що вони були авторитетом в її творчості, і це привело до великого успіху її як поета-жінки.

Ключевые слова: Шереф-ханум, ислам, теософия, газели, Пророк Мухаммед, литература дивана.

Одержано 12.01.2016.