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Hubyar: Alevi Texts

Deyişler¹

PETER ALFORD ANDREWS* and HIDIR TEMEL**

ABSTRACT *Following their exposition of religious practice among the Hubyar Alevi of Central Turkey in a previous issue (British Journal of Middle Eastern Studies, 37(3) (December 2010), pp. 287–334.), the authors offer a selection of seven deyiş sung by cantors during Hubyar ceremonies, of which they are an indispensable part. This is the first time such Hubyar texts have been published in the West. They are largely specific to the Hubyar, but the notes review their context in both general Alevi and Sufi terms. The authors also attempt to explain the meaning of allusions which are often inaccessible to the non-specialist Western reader.*

Introduction

The texts given here, with their translations, are offered as illustrations to our article on the Hubyar community of Alevi in Turkey, published in *BJMES* 37.² They are only a few from a much larger corpus of chants, known locally as *deyiş*, used in Hubyar worship, the words of which appear to be peculiar to the order.³ As songs of praise, doxologies, supplications or exhortations they correspond broadly to hymns in Christian liturgy, but as they are sung to the congregation by a musician, it might be confusing to use this parallel, so I shall refer to them throughout by their local name. *Deyiş* (pronounced ‘deyish’) in urban Turkish simply means ‘utterance’, but in rural usage can often mean a song, or formal verse, or even a funeral lament.⁴ Although other Alevi communities, like the Sunni orders of dervishes, also sing, and Sunni Turks in general are familiar with at least some verses by Yunus Emre, the Hubyar *deyiş*, if compared to the *nefes* or *ilâhi* sung by the Bektaşî or the Rufa’î, are often less sophisticated. They draw upon Hubyar allusions largely unknown to outsiders. Some of these may be understood from what we have already written about the Hubyar in the first article, especially the section on Miracles.⁵

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² P.A. Andrews and H. Temel, ‘Hubyar’, *British Journal of Middle Eastern Studies*, 37(3) (December 2010), pp. 287–334.

³ These are of the genre of religious singing in verses known generally in Turkey as *ilâhi*. Cf. A.R. Şengel, *Türk mûsiki klâsikleri: İlâhîler* (Istanbul: Kubbealtı Neşriyatı 1979–85), 6 vols, with notation.

⁴ *SDD* i, 423.

⁵ Andrews and Temel, ‘Hubyar’ *Op. cit.*, pp. 314–317.

Some of these *deyiş* are included in the performance of the Twelve Rites of the Hubyar assembly (*Oniki Hizmetler*, see p. 300 of the original article), as in the narration of the *Miraçlama* and *Kırklar Semâhı* or *Pervaz* (pp. 302–303). *Deyiş* of this kind, accompanying the ceremony, are not sung outside the assembly, and any attempt to do so is disapproved of. Recently, however, some people have begun to sing them in public places and some more strident publicists even sell them on video clips. This unacceptable behaviour distresses practising Alevis.⁶ *Deyiş* that are performed in the more relaxed part of the assembly known as ‘discussion’—*Muhabbet* (p. 302)—may be sung outside in suitable settings, although they may not be used as entertainment.

To give a resumé of the assembly ceremonial: once the presiding elder (*dede*) has recited the evening prayer (p. 302) or *gülbenk*,⁷ the cantor (*zakir*) must recite the praise of the Twelve Imams (*duvazımam*) three times, and then begins the sequence of *Miraçlama*, *Kırklar Semâhı* and *Pervaz*. Later, after the interval provided by the *Muhabbet*, the *Erenler semâhı* (*Baş semâh*) is performed and the other ritual dances start; there is essentially one *deyiş* to the music of every dance (*semâh*). As assemblies sometimes last until the next morning, many *deyiş* may be sung and played. If more than one cantor, or a visiting cantor, is present, the congregation takes advantage of the occasion to listen to their singing. No one but the cantors perform these *deyiş*. Members of the congregation who know the words may only join in special modes (*makam*) like the ‘Union’ (*Tevhid*), although in some of the *deyiş* sung by the cantor they can also take up the refrain (*nakarât*), or the choruses of supplication (*yakarış*), and interjections like *hü*, or repetitions of the names of Allah, Muhammed, Ali and Hüseyin.⁸

There is no particular order in which these *deyiş* should be sung; it depends on the repertoire of the cantor. The *deyiş* used to accompany the Twelve Rites, which are always the same, are obligatory, and the Rites would be incomplete without them. The cantor’s office is, of course, one of these twelve. No assembly could be held without the cantor’s singing and playing on the *saz* (a long-necked lute). During the *Muhabbet*, which is primarily concerned with teaching, the words of the elder (*dede*) can be accompanied by the cantor with *deyiş* of his own choice. How many he sings, and what mode he uses, are at his discretion; only their content must be appropriate to what the *dede* is saying.

As there are different kinds of assembly, such as the Kurbanlı Cem, Kısır Cem, Abdal Musa Cemi, or Görgü Cemi, their duration varies, and the number of *deyiş* and their subjects vary accordingly. No one would think of trying to establish a fixed sequence.

The Translation

A.C. Graham, in his introduction to *Poems of the Late T’ang*, comments on his own translations:

Beyond a certain point one cannot reconcile the demands of translation and of poetry, and must opt for one or the other. Partial reconciliation is possible because at least one element in poetry, imagery, can function in another language. But however much the imagery may

⁶ It is not only Alevis who are suffering from this kind of vulgarisation. The Mevlevi have recently seen their ceremony used as entertainment, even in hotel lobbies and television advertisements.

⁷ A call to prayer, or a prayer read on particular occasions, or, among Bektaşî and Mevlevî, one sung by a choir.

⁸ Photographs of the assembly can be seen in H. Temel, *Tekeli semâha durunca* (Istanbul: Hubyar Eğitim Vakfı Yayınları, 2011), pp. 71–80.

vitalize the rhythm and diction of the English, it is still true that the translator is trying to force into one language an imaginative process natural to another.⁹

The challenges of translating from Turkish may not be so great as with Chinese, but the structure of Turkish is still very different from Indo-European languages, and the Alevi context, besides the Islamic one, is still largely unfamiliar to English readers. The Hubyar imagery, in fact, is often inaccessible to them. As these texts are published especially for their ethnological value, I have concentrated on conveying the content and structure of the Turkish at the expense of a poetic equivalent. I have tried to provide clear and accurate translations including as many of the original meanings and allusions as possible while following the structure of the Turkish, without adding anything. Very occasionally I have added a word to convey something implicit in the original, but unwritten. For the wider connotations of the imagery, I have resorted to extensive notes on each hymn, which I hope will make it more accessible. When alternative interpretations are cited, the translation shows which I have chosen. The notes follow the sequence of lines and verses.

Comparison

Where it seems appropriate, I have referred throughout to a well-documented source of comparable material in Gölpinarlı's *Alevî-Bektaşî Nefesleri*¹⁰ to show that certain themes and topoi are common to both Hubyar and Bektaşî; on the whole the Bektaşî *nefesler* (the equivalent of the *deyişler*) are more literary in their general form, and although there is a general similarity in subject matter, the difference in character is striking. I have found no instances of parallel texts, verses, or even lines between the Hubyar and Bektaşî material; the closest texts are those listing saints (3 and 4).

Alevi, from the Hubyar point of view, is an umbrella term, covering those who believe firstly in the monotheistic theology of creation called *vahdet-i vücud*, that nothing has any true existence except the Truth and its manifestations, and further, that this can be realised only in living and in spiritual experience;¹¹ secondly in Ali as the undisputed representative (*veli*) of God. It includes groups with differing traditions, such as the Abdalân, Dervişân, or Sofiyân, which may vary locally, according to the centre (*dergâh*) to which they are attached.¹²

The Bektaşî are part of the Alevi, but in Turkey they can be divided into two branches, the *Babagan* and the *Dedegan*.¹³

The Hubyar are an independent *ocak* and autonomous in their affairs. They enjoy friendly relations with the Bektaşî as with all other Alevi groups, but are closer to the closed social group of the Dedegan branch. Hacı Bektaş Veli (AD 1248–1337) is accepted as the chief spiritual guide, *mürşit*, and is considered their

⁹ *Poems of the Late T'ang*, translated by A.C. Graham (Harmondsworth: Penguin, 1965), p. 32.

¹⁰ A. Gölpinarlı (ed.), *Alevî-Bektaşî Nefesleri* (Istanbul: Remzi Kitabevi, 1963).

¹¹ S. Uludağ, *Tassavuf terimlerin sözlüğü* (Istanbul: Kabaıcı Yayınevi, 2001), p. 364.

¹² This and the following two paragraphs are translated directly from Hıdır Temel's comments.

¹³ The Babagan function through the system of *dergâh*, or dervish centres; they have no assembly houses, but meet at the *dergâh*. Only those who have taken the oath of allegiance (*ikrar*) and declared themselves followers (*mürüt*) may enter. No group demands that members necessarily be descended from Alevi parents; anyone who recognises the Truth may become a Bektaşî. The elders (*dede*) and fathers (*baba*) are acknowledged not because of their genealogical descent, but for their merit. Their membership, then, is not by virtue of the social group, but by selection. The Dedegan resemble the Kızılbaş Alevi and are bound to the descendants of Hacı Bektaş Veli, and therefore call themselves Bektaşî. Apart from various traditional peculiarities, they do not differ from other Alevi. Their elders, *dede*, are from the Çelebi in the continuing blood line of Hacı Bektaş. Their members must be descended from Alevi parents, so they constitute a closed social group; both elders and followers are from established lines of descent. (Note by H.T.)

representative, *veli*. Some *deyiş* refer to Hacı Bektaş directly, although not those given here.¹⁴ Hubayar may pay group visits to his Dergâh.¹⁵

Given the common origin of the Hubayar and the Bektaşî among immigrating Türkmen tribes, as set forth by Birge,¹⁶ this recognition is not surprising. On important questions affecting all Alevi the communities may meet together and exchange ideas; sometimes, if only two *ocak* are affected, those two will confer. The groups function, though, in differing ways.

Deyiş

The texts are printed as given, uncorrected, but please see the notes after each deyiş.

1.

by Derviş Ali (as transmitted by Abdullah Temel) (referring to Miracles)

Çıkıp arş yüzüne nurda oturan
Meftesini meftesine yetiren
Kudret yarılıp lokma getiren
Südünen ahmerin balı Hubayar

He rose to the ninth heaven and sat in light
The repeated Name sufficing him who repeats it;
Splitting power, bringing nourishment
His milk with red honey, Hubayar.

Ateş yoğ iken çiğler pişiren
Muhanet köprüsün suyun şaşırın
Dalga vurup kalbevimi coşturan
Kurtardı zulumden yolu Hubayar

Cooking raw food without fire
Confusing the waters of the bridge of the abased
Beating the waves, exciting the house of my heart
His way saved us from oppression, Hubayar.

Bakmıyor mu patçıların haline
İsmi azam duası geldi diline
Bir avuç kumu aldı eline
Deryayı kuruda koydu Hubayar

Does he not see the guards' attitude?
The prayer of the Almighty came to his heart
He took a handful of sand in his hand
And dried up the sea, Hubayar.

Eşiğin altında kitap sıranın
İki cihan boyanmıştı nurunun
Ali Baba ile girdi fırına
Estirdi kar ile yeli Hubayar

The Book below the Presence in secrecy
The two worlds coloured in light
He entered the furnace with Ali Baba
And made the wind blow with snow, Hubayar.

Yedi gün yedi gece külhan yaktılar
Onu yansın diye nara tıktılar
Yirmi dört saatten sonra baktılar
Sakalı buz tuttu çıktı Hubayar

Seven days and seven nights they stoked the furnace
They thrust him into the fire to burn:
After twenty-four hours they looked in,
He came out with ice in his beard, Hubayar.

Sağ adamı musallaya koydular
Buyur derviş cenazeye dediler
Orda hazır idi kırklar yediler
Sağ adamı ölü kıldı Hubayar

They placed a sound man on the bier
Called him, dervish, to the funeral
The Forty and the Seven were present there;
That sound man he made dead to the world, Hubayar.

İricarlar hep seyire dizildi
Dillerinde abu Kevser ezildi
Gürgen Çukuru'na berat yazıldı
Baltasını daldan astı Hubayar

The saints lined up to watch (his progress);
The waters of paradise melted on their tongues.
Acquitted, to the Gürgen Hollow
He hung his axe from a bough, Hubayar.

Kar etti bağrıma Döldül'ün sesi
Dinleyince gerçek erin nefesi
Uzadın da neden bunun ötesi
Kuldur Derviş Alim etna Hubayar

Döldül's neigh affected my heart
As I listened to the true man's breath.
You have gone on enough, what need is there for more?
I Dervish Ali am your poor slave, Hubayar.

¹⁴ Cf. Temel, Tekeli semâha durunca, *op. cit.*, pp. 37, 40–41, 48, 156.

¹⁵ Cf. Temel, Tekeli semâha durunca, *op. cit.*, pp. 142–147 for illustrations of such a visit in 2007.

¹⁶ J.K. Birge, *The Bektashi Order of Dervishes* (London and Hartford: Luzac and Co., 1937), p. 24.

Notes

These verses refer to various miracles associated with Hubyar; see Part I of this article, pp. 314–315, in which some are recounted. Here those listed (p. 314) occur with some variation in the sequence 6, 3, 1b, 1a, 7, and 1b again. Others referred to, but not listed in Part I, concern ascent to the empyrean, the honey and milk, the bridge, and the book.

1. *Arş* (Ar. ‘arş) is ‘the ninth, highest heaven, the abode or throne of God, the empyrean’, and by metonymy the manifestation of God.
2. *Nur* (Ar. *nūr*) is not only physical ‘light’, but the light perceived by the heart, through which the Truth can be understood; as one of the names of God, it appears both in the presence of God and in his manifestation in all material things, for those with the eyes to see it.
3. *Mefta*, *meftah* (Ar. *meftah*) ‘treasure, store’ (R) could refer to the treasure of spiritual refinement. K.E., however, explains *mefta* as ‘*Fet’e zikretmek, mefta zikredilen*’, thence ‘*Zikredilen rabbi Zikredene yetiren*’: ‘the Lord, when his name is repeated, suffices him who repeats it’.
4. *Bal*: a comparable reference to honey as an image of divine sweetness occurs in Gölpınarlı, *Alevî–Bektaşî Nefesleri*, p. 110, 7, Övüş, No. vii.
5. *Çiğ*, ‘raw, uncooked’ refers not only to material affected by a miracle, but obliquely to the ‘cooking’ of the aspirant through the fire of his or her spiritual endeavours.
6. *Muhanet* (*muhanāt* < Ar. *muhannes*), *muhanat* ... *muhannet*, popularly ‘cowardly, base, treacherous, unmanly’ (A); ‘vile, wretched’ (R). However, H.T. explains this as *gereksiz, yabancı, el*, ‘needless, alien, foreign’. Possibly this reference to a bridge could be parallel to that in Gölpınarlı, *Alevî–Bektaşî Nefesleri*, p. 149, 8, Ahlak ve İnançlar, No. xxv: *Bozuk bir köprüye uğrayıp geçme / Bozuksa temeli yık etsin dedi*. The bridge, though, is elsewhere characterised as ‘narrow as a hair’, *kıl gibi köprü*, as an image of difficult spiritual passage: *kıldan köprü yaratmışsın gelsin kulum geçsin deyü*: cf. *ibid.*, pp. 212–213, 225, 227, 13, İnançları tenkid, Nos. x, xi, xxviii and xxx (attributed to Yunus). Possibly *muhanet* is a mistake for *mihnet*, ‘misery’, so that *mihnet köprüsü* would be the equivalent of our ‘Vale of tears’. K.E. suggests *mehanet* = *zehir olma* ‘to be contemptible’, as at the beginning of this note.
7. *Zulüm* (Ar. *zulm*), ‘wrong; oppression, cruelty’ characterises the world outside the way of spiritual aspiration, in the absence of Truth, and being forced into a false position.
8. *Patçıların* could be a distortion of *padişah* (P. *pādišāh*), ‘monarch’, in the honorific plural, as some miracles are associated with Hubyar’s refusal to be impressed with the might of the Ottoman sultan. H.T., however, explains that it means *geçiş için para alan*, ‘someone who takes money for allowing passage’, which presumably applies to another anecdote. K. E. points to *pad* as ‘*saklayan gizleyen Hıfz eden anlamına geliyor Padcı ise saklamayı adet edinen yani bir anlamda Hakikatı koruduğunu iddia eden*’: ‘saving, hiding, protecting, thus *padcı* would be accustomed to saving, that is to say in one meaning, claiming to protect the Truth’. If H.T.’s explanation is taken as ‘guard’ in a material sense, it accords with K.E.’s.

9. *İsmi Azam* (Ar. *ism*, ‘*azam*), ‘the highest name’, the great and secret name of God. According to some believers, this can be known by no one; according to others all the names of God are great; still others believe that *lafza-i Celal* is the highest name, and others again that it is *hu*. Someone who knows and pronounces the name can attain an extraordinary state of being and acquire great strength (U 189).
10. *Sırmak*, ‘to arrange in series, quilt’, here appears to refer to reading one book after another under guidance, that is ‘under the threshold’ of the teacher. H.T. reads more literally *eşik altına saklanmış kitap*, ‘a book hidden under the threshold’. K.E. explains *sırınan* as *sır ile*, parallel to *nurunan*, *nur ile*, in the next line, thus *nurlu ve sırlı*, confirming that in a Sufi context *eşik* is to be taken in a metaphorical sense as ‘huzurunda, dergâhında’: ‘in his presence, in his convent’; *kitap* refers to a religious book or even the Qur’ân. This image of supplication at the threshold is used repeatedly in Hubyar *deyiş*: cf. Temel, *Tekeli semâha durunca*, *op. cit.*, pp. 51, 53, 56, 69, 73, 118, 150–151. See also below, *Deyiş 2*, n. 3.
11. *Nar* (Ar. *nâr*), ‘fire’, with connotations of ‘hellfire’, again refers obliquely to the need of the aspirant to refine his spirit with the fire of experience. *Külhan* (P. *ka lhân*) is the furnace for heating water for a Turkish bath.
12. *Kırklar Yediler*: *Kırklar* refers to the ‘Forty’, the representatives of the *Rical-i gayb* (see footnote 10) (R), the enlightened beings who are the spiritual directors of the world (A); as the essential leadership of the Way of Ali, their meeting is the prototype of the *Ayin-i Cem* assembly (cf. Birge, *The Bektashi Order of Dervishes*, pp. 138, 266). *Yediler*, the ‘Seven’, are given variously as the Seven Sleepers (R), and seven great enlightened ones from the hidden saints, but distinct from the *Ricalü'l gayb* (U). They, like the *Kırklar*, direct the world for God at a particular level (*büdela*) (A). They are believed to ascend to the presence of God with every breath to acquire spiritual knowledge (U).
13. *Sağ adami ölü kıldı*: K.E. comments that ‘burada dirilik mânevi açıdan dirilik ki böyle diri olanlar ölmez, sağ adamı ölü kılmak ise, insanın nefsindeki hevesleri ölmesi anlamıda olacak, yani mânen diriye ölü zannetiler’, ‘here dirilik is meant as alive in the spiritual sense, that is in a way that cannot die; to make a sound man die, then, is to be understood as killing the impulses of his desire; thus they thought someone spiritually alive to be dead’. This points to an inner meaning for the miracle claimed for Hubyar. The words for ‘desire’ (*nefis*) and ‘breath’ (*nefes*) are similar, so that when it is claimed that Hubyar killed the man with one breath, there may be some confusion: the breath of a sheikh would be beneficial.
14. *İricarlar*, possibly a corruption or mishearing of *ricallar* (Ar. *riğāl*), ‘dignitaries’; alternatively *Rical-i gayb*, ‘the Hidden Dignitaries’, thus ‘saints who know far-away events and become present wherever they wish’, understood as present in every period and able to communicate with God and each other without words (R). While they direct the world and are allowed to judge it, their identity is hidden from mankind (A). Cf. Gölpınarlı, *Alevî-Bektaşî Nefesleri*, p. 137, 8 Ahlak ve inançlar, No. xi: *irehber* for *rehber*. H.T. asks if it might mean *inanmayanlar*, ‘the non-believers’.

15. *Kevser* (Ar. *Kausar*) is the name of a river or vast pool in Paradise (Qur'ān 108, as interpreted by al-Beidawī): all who drink from it will never thirst again. It is the river from which all other rivers derive (St). The Caliph Ali will bear cups of it on the day of resurrection. The sherbet drunk during the *Ayn-i Cem* represents this, and hence the water of life in a spiritual sense (cf. Birge, *The Bektashi Order of Dervishes*, p. 266).
16. *Seyir* (Ar. *sayr*), 'progress', but also 'spectacle, show' has the special meaning 'spiritual progress', which is referred to here as the journey towards Truth.
17. *Balta*, 'axe', or *teber*, one of the few insignia of a dervish (with the cap and turban of his order and a begging bowl). By hanging up his axe, Hubyar presumably showed his intent of staying at Gürgen Çukuru.
18. *Düldül*, as Duldul, is given by Brown (*The Darvishes*, p. 180) as the name of the Caliph Ali's horse in Bektaşî belief, or in Egypt as that of his white mule: the three knots in its tethering cord are known as *äl bağ*, *dil bağ*, and *bel bağ*, that is the ties of one's hands, tongue and loins respectively, symbolising self-restraint in covetousness, loose speech and licentiousness, as required on the path to Truth. Brown points out in a footnote that the method of hobbling a mount by all four fetlocks to four pegs in the ground is a really severe restraint, so that the metaphor here is a very strong one. *Düldül* appears several times in Gölpinarlı, *Alevî-Bektaşî Nefesleri*.
19. *Kar etti*: K.E. comments that if read as *kâr etti*, this should mean 'to influence, affect', *tesir etmek*.
20. *Uzadın*: apparently for *uzattın* 'you have prolonged'; H.T. confirms the phrase as *bunu daha fazla uzatma*, 'do not prolong this any further'.
21. *Etna*: untraced; H.T. explains this as *fakir*, 'poor', with the phrase *Derviş Ali fakir kuldur*, 'Derviş Ali is a poor slave' in the conventional mode of self-abnegation.

2.

by Derviş Ali (as transmitted by Abdullah Temel)

Ağlaya ağlaya murada geldim
Ver benim muradım Şah Hızır Baba
Yüz sürdüm dergaha feryada geldim
Ver benim muradım Şah Hızır Baba

Dergahına geldim ben derviş oldum
Hakikat madenin ben onda buldum
Tuttum elinden de ummana daldım
Ver benim muradım Şah Hızır Baba

Derviş Alim diler özüne himmet
Mahrum etme bizi nesli Muhammed
Pirim Ali sensin senden mürüvet
Ver benim muradım Şah Hızır Baba

Weeping, weeping I attained my acceptance:
Give me my hope, Shah Baba Hızır!
I rubbed my face on the threshold, came to lament:
Guide me to Truth, Shah Baba Hızır.

I came to your threshold, became a dervish,
I found the mine of Truth with him,
I held his hand and dived into the ocean:
Guide me to Truth, Shah Baba Hızır.

Derviş Ali himself begs for the blessing of help
Do not leave us desolate, o child of Muhammed
My Elder Ali, I await your grace
Guide me to Truth, Shah Baba Hızır!

Notes

1. The word *murad/murat* (Ar. *murād*) represents desire in the sense of the purpose of an aspirant's life, especially in the phrase *muradı ermek*, 'to attain one's desire'. Its meaning is manifest in the saying *Hakk'ın muradı mürit, müridin muradı Hak'tır*: 'The desire of the Truth is the aspirant, the aspirant's desire is the Truth', when *Hak*, (Ar. *Ḥaq*), 'the Truth', is of course synonymous with God. The weeping is a standard poetic expression of grief at separation from the Truth: cf. the opening of Celal al-Din Rumi's *Mesnevi*. K. E. comments that to use the word 'desire' here would be misleading: to ask *murad* of the sheikh (*şeyhten murad istemek*) is used in the sense of being accepted as worthy to be his disciple (*murid*): the dervish hopes to learn the secrets of Truth from the sheikh.
2. *Şah*, 'king', is honorific for the saint-like figure of Hıdır or Hızır (Ar. *Hidîr*, see Glossary), while *baba*, 'father', is both intimate and refers to the fatherly help and guidance he gives believers. As an immortal figure he is particularly appropriate in the aspiration towards eternal Truth.
3. *Dergâh* means both 'threshold' (Persian lit. *dar-gâh*, 'the door-place') and the 'court of a king', or a 'dervish convent', here as the place where the aspirant applies for help. In earlier Islamic practice, subjects could submit petitions to their ruler at his threshold. To place one's face on the threshold was a standard gesture of submission. This applies metaphorically to a pupil submitting to his spiritual guide. The threshold, however, also stands for Ali, according to a saying of the Prophet: 'I am the city of knowledge, Ali is its doorway' (Birge, *The Bektashi Order of Dervishes*, p. 261): thus the aspirant is supplicating Ali for help on the Way. The phrase, then, is a metaphor for submission. The Turkish equivalent of *dergâh* is *eşik*, see Deyiş 1, n. 10.
4. *Mâden* (Ar. *ma'din*), 'metal', and by extension 'mine', refers to the phrase *mâ'den-i mâ'rifetullah*, 'the mine of the knowledge of God' (A. *ma'den*). This is a frequent metaphor for untold inner riches. Cf. Gölpınarlı, *Alevî-Bektaşî Nefesleri*, p.120, 7, Övüş, No. xvi.
5. *Ummân* (Ar. *'ummân*), 'ocean', refers to the ocean of Truth, and also the unknown into which the aspirant must plunge. It also represents the source from which all souls come and to which all shall, as drops, return. For Dervish Ali to hold Hıdır's hand emphasises the need for spiritual guidance. Cf. Gölpınarlı, *Alevî-Bektaşî Nefesleri*, p. 136, 8 Ahlak ve inançlar, No. x: *Bir ummana dalmak gerek / Bir gevheri bulmak gerek*.
6. *Himmat* (Ar. *himmat*), 'grace, favour, moral support' is here the miraculous influence or support exerted by a saint.
7. *Nesil* (Ar. *nasl*), 'generation, descendants', here implying that Hubyar was a *Seyyid*, or descendant of the Prophet Muhammad, in a genetic as well as a spiritual sense. 'Child' is here used in the sense of descendant.
8. *Pir* (P. *pîr*), 'elder', is the highest rank in a dervish order, one able to guide the aspirant through the third and fourth stages of spiritual development. Here *pir* is used metaphorically for Ali as the source of mystical initiation.
9. *Mürüvvet* (Ar. *muruwat*), 'munificence, generosity, blessing', refers externally to humanity in behaviour, but internally to the spiritual strength required for grace in action and attainment of spiritual desire. K.E. emphasises that rather than material generosity, what is meant here is '*adamlık, mertlik*,

Allah için yapılan şeylerin artması ve belki burada başkasının kusurlarını görmemek anlamındır: yâni benim Mürşidim, şeyhim sensin Ali, benim kusurlarımı görme, bende insanlığı mertliği arttır: ‘humanity, manliness, increasing those things done for Allah, and here perhaps in the sense of not seeing the faults of others, thus “my Teacher, sheikh, Ali, do not look at my faults, but increase humanity and manliness in me”’.

3.

by Hüseyin Abdal (as transmitted by Mehmet Calda)

Şu cümle alemin mülki sahibi
Güzel Ali ile güzel Muhammed
Hattı hidayetir mülkün sahibi
Güzel Ali ile güzel Muhammed

Aşıkların sırdan gelir putası
Kendisi sultandır Kabe nefesi
Hasan ile Hüseyin’in atası
Güzel Ali ile güzel Muhammed

Zeynel Abidin’dir aşkım artıran
Yerlere sığmayıp göğlere atılan
Her cuma gecesi cemde oturan
Güzel Ali ile güzel Muhammed

Ol İmam Bakır’dır gözüümün yaşı
Ol İmam Cafer’den tuttum kumaşı
Şu iki cihanın ayı güneşi
Güzel Ali ile güzel Muhammed

Musa-ı Kazım’ın kokar gülleri
İmam Rıza’nın doğru yolları
Yüz yirmi dört nebi serveri
Güzel Ali ile güzel Muhammed

Muhammed Taki’dir hattım içinde
Şah Ali Naki’dir benim içinde
Gördüm oturuyor kandil içinde
Güzel Ali ile güzel Muhammed

Hüseyin’im bu işlerin zahiri
Göç eyleyim şu dünyadan ahiri
Kudret ilminden verdi mühürü
Güzel Ali ile güzel Muhammed

The patrons of all the wealth of this world,
Ali the beautiful, Muhammed the beautiful,
Patron of the wealth of the world of the Way,
Ali the beautiful, with Muhammed the beautiful.

Their target derives from the lovers’ soul,
He is the sultan, the Kabe his breath;
The father of Hasan and Hüseyin,
Ali the beautiful, with Muhammed the beautiful.

Zeynel Abidin is he who augments my love,
Too large for the earth, leaping to the heavens,
Who sits in the assembly each Friday eve,
Ali the beautiful, with Muhammed the beautiful.

That is Imam Bakır, the tears of my eyes,
Of that Imam Cafer I held the clothes.
The moon and sun of the two worlds
Ali the beautiful, with Muhammed the beautiful.

The scented roses of Musa-ı Kazım,
The true ways of İmam Rıza,
Prince of one hundred and twenty-four prophets,
Ali the beautiful, with Muhammed the beautiful.

It is Muhammed Taki within my spiritual way,
It is Şah Ali Naki within my body,
I saw how he sat within a lamp,
Ali the beautiful, with Muhammed the beautiful.

My Hüseyin is the expression of this work,
Let us migrate from this world to the end,
Omnipotence has set its seal from knowledge,
Ali the beautiful, with Muhammed the beautiful.

Notes

This genre of *deyiş* may be compared with those in Gölpinarlı’s *Alevî-Bektaşî Nefesleri*, p. 45 ff., 2, Düvazdeh İmam, especially Nos. i and ii, and p. 301, i. It invokes a series of recognised Alevi spiritual guides, notably the descendants of Ali, son-in-law of the Prophet, that is the twelve Shiite and more particularly Bektaşî or Alevi imams, placing them in order of descent.

1. The word *sahib* (Ar. *ṣāhib*) primarily denotes the possessor or proprietor of something, but in this context the secondary meaning of protector or patron is more apposite.
2. *Hatt* (Ar. *hat*), ‘line’, could be used in the sense of ‘limits’, but here apparently refers (R, 7) to ‘the world of apparent and hidden things, the nearest approach to God’s essence’.
3. *Hidayet* (Ar. *hidāyat*) is the right way, the way of Islam and the path to Truth, hence by extension the search for Truth. *Hidayet hattı* is thus the true world of the path to Truth, but may also allude either to the biblical ‘straight and narrow path’, or the line between the world of heavenly influences and the world of earthly influences as imagined to divide the circular floor of the Mevlevi dervishes in their turning ceremony.
4. *Aşıklar* (Ar. *‘āşiq*): lovers, a metaphor for the enraptured devotees.
5. *Sır*: K.E. points out that although this means ‘secret’, it also means ‘soul’ (*ruh*).
6. *Put* (P:?): an archaic word for a leather target or the particular kind of arrow used to shoot at it.
7. *Cuma gecesi*: as the Muslim day starts at dusk, *Cuma gecesi*, ‘Friday night’, refers to the evening before Friday (cf. Christmas eve, Halloween), when religious meetings were traditionally held.
8. *İmam Bakır* refers to Muhammed Bakır (Ar. Muḥammad al-Bāqir), Muhammed the Diligent, the fifth of the Bektaşî imams.
9. *İmam Cafer* refers to Ca’far-ı Sadıq (Ar. Ğa’far al-Şādiq), Ca’far the Sincere, the sixth of the Bektaşî imams.
10. *Tuttum kumaşı*, literally ‘I held his cloth’. H.T. explains this as referring to a gesture of submission to a teacher or a ruler, in grasping the skirt of his robe, meaning that the writer had learned from him, and found truth with him. Similar expressions occur several times in Gölpınarlı, *Alevî-Bektaşî Nefesleri*.
11. *Musa-ı Kazım* (Ar. Musā al-Kāzım) refers to the seventh of the Bektaşî imams (in the ‘Twelver’ line).
12. *İmam Rıza* refers to Ali Rıza (Ar. ‘Alī ibn Musā al-Ridā), the eighth of the Bektaşî imams.
13. *Nebi* (Ar. *nabī*), ‘prophet’, here with a conventional number referring to the many prophets recognised by Islam, assumed to be 124, of whom the last was Muhammad.
14. *Server* (P. *sarvar*), meaning ‘chief, prince, head’, in the phrase *server-i enbiya* denotes the Prophet Muhammad, *enbiya* (Ar. *anbiyā*) being the plural of *nebi*, i.e. ‘The Prince among Prophets’.
15. *Muhammed Taki* refers to the ninth Bektaşî imam (Ar. Muḥammad al-Taqī), Muhammed the Pious.
16. *Hatt* (Ar. *hat*), ‘line’, see notes 2 and 3 above.
17. *Ali Naki* refers to the tenth Bektaşî imam (Ar. ‘Alī al-Naqī), Ali the Pure.
18. *Zahir* (Ar. *zāhir*): expression in the sense of the external aspect of inner Reality.
19. *Hasan*, al-Ḥasan, second of the Bektaşî imams, son of Ali (Ar. ‘Alī) the first.
20. The last two imams are omitted in this *deyiş*, but cf. No. 5, which includes all twelve.

4.

by Abdal dedem (as transmitted by Mehmet Calda)

Muhammed Ali nurumuz
Teslimdir cümle varımız
Hasan Hüseyin Hubyarımız
İmam Zeynel sırmızdır

Kevser içti İmam Bakır
İmam Cafer göfer okur
Musa-ı Kazım kema dokur
Sermayemiz halimizdir
Rıza'da bulduk kardaş
Tasdik canlar olsun yoldaş
Taki'ye ikrar bağlandı baş
Ali'ün Naki sırmızdır

Askeri'yiz elde teber
Muhammed Mehdi'den haber
Dünü günü arzumdadır
Pir rehber yolumuzdur

Abdalım üstaza teslim
On İki İmam abul teslim
Güruh-u naci ezel aslım
Bu muhabbet karımızdır

Muhammad and Ali, our light
All that we are is surrendered
Hasan and Hüseyin, our Hubyar,
The Imam Zeyn is our secret.

The Imam Bakır drank from Kevser
The Imam Cafer recites the Truth
Musa-ı Kazım weaves the girdle
Our fortune is our state.
We found a brother, too, in Rıza,
May assenting souls be our companions
The head committed to Taki,
Ali's Naki is our secret.

We are his soldiers, axe in hand,
News of Muhammed Mehdi
Is our petition by night and day
The Elder, the guide, he is our way.

I am an Abdal, surrendered to the Master,
The Twelve Imams, fathers of submission
The flock of the saved is my eternal source,
This discourse is our profit.

Notes

This *deyiş*, too, invokes the twelve Shiite and more particularly Bektaşî or Alevi imams, placing them in order of descent. For details of these see notes to No. 3.

1. *İmam Zeynel* refers to Zeyn el-Abidin, 'Ornament of the Devotees', the son of the Imam Hüseyin, the fourth of the twelve imams of the Bektaşî, and a direct descendant of the Prophet in the seventh century AD. He was killed by Mervan, son of Yezid. This distortion of his name is fairly common: cf. Temel, *Tekeli semâha durunca*, *op. cit.* pp. 150–1, 153.
2. *İmam Bakır* refers to Muhammad Bakır, the fifth of the Bektaşî imams.
3. *Göfer* is given by SDD (for Aksaray, Niğde) as '*nefes*', meaning 'breath', or in the Bektaşî order, 'hymn'. In DS it is given in this sense for Akseki, Antalya, but as '*kuvvet*', meaning 'power' for Başpınar, in Tefenni, Burdur and for Tokat in Eskişehir. H.T. regards it as equivalent to *gevher* (P. *gavhar*), meaning 'jewel; essence; wisdom' (R).
4. *Kema dokur*: possibly a distortion of *kemer dokur*, 'he weaves the belt', alluding to the woollen belt, *tiğbent*, put on by an initiate at his induction, with three knots to denote his restraint of hand, tongue and loins (Birge, *The Bektashi Order of Dervishes*, pp. 267, 270, 234–235 and illn. 10, no. 5), and hence rejection of temptation, cf. No. 1, note 18. However, in Bektaşî belief this is associated more with the Imams Ca'fer and Bakır.
5. *İmam Cafer* refers to Ca'fer-i Sadık, the sixth of the Bektaşî imams.
6. *Musa-ı Kazım* refers to Musa al-Kazim, the seventh of the Bektaşî imams.
7. *Hal* (Ar. *hal*) refers not only to a person's condition, but to his or her spiritual state, attained by divine grace.

8. *Rıza* refers to Ali ibn Musa al-Rıza, the eighth of the Bektaşî imams.
9. *Tasdık* (Ar. *taşdīq*), meaning 1. confirming; 2. affirming; 3. ratifying (R). Here the sense is that of companions who accept the teaching.
10. *Taki* refers to Muhammad Taki, the ninth of the Bektaşî imams.
11. *İkrar bağlamak*. *İkrar* (Ar. *ıqrār*) denotes the ‘declaration’ or affirmation of belief in the initiation ceremony, *ıkrar ayını*. *Bağlamak*, ‘to tie’, refers to allegiance to the sheikh; the belt is a symbol of this.
12. *Naki* refers to Ali Naki, the tenth of the Bektaşî imams.
13. *Sır(r)* (Ar. *sırr*) can be either something secretly brought by God unknown to the people, or a grace entrusted to human beings, such as the soul (U). In the latter sense, it can mean ‘a hidden experience of the heart’, a state of consciousness concealed from others (Birge, *The Bektashi Order of Dervishes*, p. 41, n. 3). *Sırr-ı vilayet* means ‘sainthood’ (*ibid.*, p. 266).
14. *Askeri*, while meaning ‘his soldier(s)’, refers obliquely to Hasan al-Askeri (Ar. Ḥasan al-‘Askarī), eleventh of the Bektaşî imams.
15. *Teber* (P. *tabar*) is the pole-axe with a crescent-shaped blade used by Bektaşî *tercüman*, or ‘interpreters’ who accompany initiates into the *tekke*. It is explained as a weapon formerly carried by Bektaşî warriors such as Seyyid Ali Sultan (Birge, *The Bektashi Order of Dervishes*, pp. 233, 236; cf. pls. 6 and 10, item 9).
16. *Muhammed Mehdi* refers to *Mahdi*, twelfth and last of the Bektaşî imams, who is believed to have disappeared in AD 878 at Sāmarrā, and whose reappearance is expected by Alevis, Twelver Shiites and Sufis.
17. *Haber*: news of the coming of the Mahdi.
18. *Dünü günü*: *dün* here is not ‘yesterday’ as usual, but an archaic word for ‘night’.
19. *Abdal* (Ar. *abdāl*): ‘those who have given up, so as to change’; a group of saints numbering seven, seventy or forty; unworldly people who have given themselves to God, ‘fools of God’; the enlightened.
20. *Ustaz*, usually *üstaz* (Ar. *ustād*): ‘teacher’ (not to be confused with *üstad*).
21. *Abul teslim*: apparently *ebül teslim* in modern usage: ‘the fathers of those who submit’. *Teslim* (Ar. *taslīm*) is the fundamental surrender to the will of God required of every Muslim, including adepts, from the same triliteral root as Islam.
22. *Gürüh-u naci* (P. *gurüh*, Ar. *nāğī*): ‘the flock of those who are saved’, ‘the community of those who have attained enlightenment’. Cf. Gölpınarlı, *Alevî–Bektaşî Nefesleri*, 16, Mâniler, p. 269, Lala Sultan: *Gürüh-ı Nâcî biziz / Yolda duâcı biziz*.
23. *Ezel* (Ar. *azal*), ‘past eternity, time without beginning’ (R); ‘the eternal presence of God, without beginning’ (U).

5.

by Hatayi (as transmitted by Mehmet Calda) (extract)

Be sevdiğim kalk gidelim
Dostlar ile danışmaya
Evliyalar halka kurdu
Küsülüler barışmaya

Hey, my beloved let us get up and go
To talk with true friends
The saints have formed a circle
To make peace with the resentful.

Candan severim Hasan'ı
Ayırma cesetten canı
Deh maniye çeksem seni
Münafıklar erişmeye

I love Hasan with all my soul:
Do not separate the soul from the corpse.
Yet if I prevent you, it is
Lest the hypocrites reach you.

Hasan Hüseyin sevdi bizi
Yandı ciğerimin közü
Ayrın sağ maldan yozu
Biribirine karışmaya

Hasan and Hüseyin loved us,
The embers of my liver burned.
Separate the healthy cattle from the wild,
They should not mix.

İmam Zeynel'den el tuttuk
Bakır ilen yola gittik
Göfer deryasına yettik
Cemal görüp kavuşmaya

We held the hand of Imam Zeyn(el),
We set out on the way with Bakır,
We reached the Sea of Wisdom,
Beheld majesty, to be united.

Cafer ilen gezdik hani
Orda gördük Hak didarı
Yenice açtık dükkamı
Müşteriler alışmaya

As we travelled this caravansaray with Ca'fer,
There we saw the face of Truth;
We have opened the shop anew
So customers may be used to it.

Musa-ı Kazım'dan el tuttuk
Rıza ile yola gittik
Kumaş topun ortaya attık
Müşteriler alışmaya

We held the hand of Musa-ı Kazım,
We set out on the way with Rıza;
We cast the bolt of cloth in the centre
So customers may be used to it.

Taki Naki bezm-i venge
Ali-ün Naki ol renge
Hint kazasında olan cenge
Askeri'nen ulaşmaya

Taki and Naki at the Day of Judgement
Ali's purity against that dark hue?
To reach the battle waged in Hind's city
With Askeri.

Can Hatayim Mehdi geldi
Bu mahluğun işleğin duydu
On İki İmam tamam oldu
Oturdular konuşmaya

Hatayi my soul, Mehdi came
Heard how this creature was concerned;
The Twelve Imams were all there,
And sat down to talk.

Notes

Hatayi (P. Hatā'ī) was the pen name of Shah Isma'il I of Iran (907/1502–930/1524), the founder of the Shiite Safavid dynasty. As his dynasty arose in Ärdäbil, and his realm was centred on Azarbaijan, the language of this poem has traits of present-day Azäri. Some of the expressions here, however, are unsophisticated (e.g. Zeynel for Zeyn al-Abidin), suggesting that this is a popular version of anything Hatayi may have written.

Again this *deyiş* invokes the twelve Shiite imams, in order of their appearance: see notes to Nos. 3 and 4.

1. *Küsü* in Azäri means 'disorder, dissension', whereas *küsülü* means 'bearing a grudge against, being offended with' someone (Kh.A. Azizbekov, *Azerbaydzhansko-Russkiy slovar*', Baku 1965).
2. *Danışmak* in Azäri means 'to talk, to come to terms with' (*ibid.*).
3. *Hasan*: son of Ali, and the second of the Shiite imams.
4. *Evlıya*: (pl. of *veli*) (Ar. 'awliyā'), 'saint' or 'enlightened person'. In a general sense all Muslims are *evliya*; in a particular sense, only those perfected people on whom God has bestowed miracles and inspiration, and who are able to exercise spiritual power over a variety of beings (U).

5. *Ayırma cesetten canı*: this is parallel to a saying attributed to Mevlana, ‘*ten candan, can tenden gizli değildir, teni görmeğe izin var, amma canı görmeğe izin yok*’, ‘the body is not secret to the soul, the soul is not secret from the body, but although there is permission to see the body, there is none to see the soul’.
6. *Maniye çeksem*: if I prevent.
7. *Hasan Hüseyin*: sons of Ali, and the second and third Shiite imams, often mentioned together in this way.
8. *Ciğerin közü*: this is parallel to a saying of Gevheri, ‘*yandı ciğer, kebab oldu, köz kaldı*’ cited by A under *köz*. Another instance of the same image is given in Temel, *Tekeli semâha durunca*, op. cit., p. 118, *Ciğerimi bastın ateşi közü*.
9. *İmam Zeynel*, that is Zeyn el-Abidin, the fourth Shiite imam: see note to No. 4, n. 1.
10. *Bakır*: the fifth Shiite imam.
11. *Göfer deryası*: H.T. explains this as *bilgi deryası, asıl öz bilgilere yaklaşmak*, ‘the sea of knowledge, to approach true knowledge of oneself’. *Göfer*, as in *ilâhi* No. 4 above, is to be taken as *gevher*, ‘jewel; essence; wisdom’ (R), that is a metaphor for the Truth.
12. *Cafer*, Ca’fer-i Sadık, the sixth Shiite imam.
13. *Hani*: K.E. considers this should be *hâm*: the caravansaray is a metaphor for the world. This accords with the image of the shop and customers in the third and fourth lines of the stanza.
14. *Dükkan*: H.T. explains that in Islamic mysticism (*tasavvuf*) to open a shop, or bargain, is a metaphor for entering a loving relationship (*muhabbet*) with God, implying submission to Divine guidance, thence acquiring true knowledge. Cf. Gölpınarlı, *Alevî-Bektaşî Nefesleri*, p. 140, 8 Ahlak ve inançlar, No. xiv.
15. *Musa-ı Kazım*, Musa al-Kazim, the seventh Shiite imam in the ‘Twelver’ line.
16. *Rıza*, Ali ibn Musa al-Riza, the eighth Shiite imam.
17. *Kumaş topu*: H.T. explains this as *işlenmiş bilgi*, knowledge that has been acquired through effort. Cf. similar mercantile imagery in Gölpınarlı, *Alevî-Bektaşî Nefesleri*, p. 92, 6, İran’a bağlılık, No. v.
18. *Taki Naki*, Muhammad Taki, the ninth, and Ali Naki, the tenth Shiite imam. K. E. explains that *Taki* (Ar. *Taqî*), ‘pious’, means someone who can protect himself from sin, complementing *Naki* (Ar. *Naqî*), ‘pure’.
19. *Bezm* (P. *bazm*) means ‘banquet, convivial meeting, feast’ (R), hence can be a metaphor for a meeting dedicated to God.
20. *Venge*: according to K.E. this is a very hard, almost black African timber used for making rosaries (*tesbih*); it can be used as a criterion for the colour of lighter timbers. *Bezm-i venge*, then, can mean a very hard, difficult assembly, thus the Day of Judgement (*Kiyamet Günü*).
21. *Ali’un Naki*, while evoking Ali Naki, the tenth imam.
22. *Hint kazası*: H.T. regards this as a periphrasis for *Hindistan*, India. K.E., however, comments that this refers not to India but to a notorious woman named Hind, the wife of Abu Sufyan; she had Hamza killed by her slave Vahsi at the Battle of Badr, and ate his liver or heart to avenge the death of her father.

23. *Askeri*, Hasan al-Askeri, the eleventh Shiite imam, *askeri* (Ar. ‘*askarî*), meaning ‘military’.
24. *Mehdi*: Muhammad al-Muntazar al-Mahdi, the twelfth and last Shiite imam.

6.

Collected by Emür Dedeşoğlu of the Hubyar

Kükreyip oturur kendi halinde
Keçeci Baba peyiklik eder önünde
İki cihan selverinin yanında
Üçü de bir oldu geldi Hubuyâr

Seksen bin erlerden eli beratlı
Doksan bin erlerden hem mucizatlî
Uydurmuş yanına demirkıratlı
Sevini sevini geldi Hubuyâr

Dilinin tadı da balınan şeker
Ali oğlu arslan hem bize çıkar
Başımız Hızır’a çıkar
Hızır’ın sevdiği sensin Hubuyâr

Yüreğime vurdu göferin hası
Yüz yirmü dört bin nebiler başı
Şu iki cihanı aldı güneşi
Parlayı parlayı gelir Hubuyâr

Doksan bin erlere hocalık etti
Hem sırdan gelip de hem sırâ gitti
Muhammet Ali’nin sancağın tuttu
Yeşil sancağını açtı Hubuyâr

Abdal Dedem divanına dizildi
Meydanında Ab-ı Kevser ezildi
Senin ismin kalp evime yazıldı
Hızırın yoldaşı sensin Hubuyâr

Roaring, he sits as he is
Keçeci Baba serves as his forerunner
Beside the Prince of two worlds
Three became one, Hubuyâr appeared.

His hand is entitled by eighty thousand men,
More miraculous, too, than ninety thousand men.
Arranged beside him democratically
Happily, happily came Hubuyâr.

The taste on his tongue sugar with honey,
The lion, son of Ali, appears to us too,
Our chief ascends to Saint Hızır;
You are the beloved of Hızır, Hubuyâr.

The essence of the Truth struck my heart,
Head of a hundred-and-twenty-four thousand prophets;
His sun took these two worlds:
Shining, shining came Hubuyâr.

He has taught ninety thousand men,
He came from a secret and went to a secret, too,
He upheld the banner of Muhammed and Ali,
He unfurled the green banner, Hubuyâr.

My Abdal Dede was given a place in his assembly,
The water of Kevser melted in his court.
Your name is written in the house of my heart;
You are the companion of Hızır, Hubuyâr.

Notes

This *deyiş* is remarkably militant compared to the others given here.

1. *Peyiklik* < *peyk* (P. *payk*), ‘i. satellite, follower; ii. (archaic) running footman, messenger’ (R). Cf. Temel, *Tekeli semâha durunca*, *op. cit.*, pp. 150–151.
2. Here *selver* is probably a substitute for *server* (< P. *sarvar*), ‘prince’, parallel to *selvi* for *servi*; cf. *Deyiş* No. 3. *Server-i enbiya*, ‘Prince of Prophets’, is a title of the Propher Muhammed (R; A).
3. *Geldi Hubuyâr*: the implication is that the three united were manifest in Hubuyâr.
4. *Mucizatlî* (Ar. *mu’ğizât*, pl. of *mu’ğiza* = miracle) (Ar. *mu’ğizât*, pl. of *mu’ğiza* = miracle).
5. *Demirkıratlı*: provincial corruption of *demokrat* = democrat (R, v. *demir*). This play on words is taken from the emblem of the Democratic Party in the time of Menderes, the ‘iron grey horse’, *demir kır at*.
6. *Çıkar*... *çıkır* is used in two senses, as ‘appears’ and ‘ascends’.

7. *Yüz yirmü dört bin nebilere*: cf. İlahi 3, *Yüz yirmi dört nebi*. The symbolic number has been increased a thousandfold. All that is important is the idea of an overwhelming number. *Nebi* can mean a heavenly messenger as well as a recognised prophet.
8. Ab-1 Kevser: cf. Deyiş 1, Dillerinde abu Kevser ezildi.

7.

Collected by Emür Dedeşoğlu of the Hubyar

Şükür olsun Şah'ı gördü gözümüz
Ayaklara turab oldu yüzümüz
Kabul eyle her dem niyazımız
Ali'nin demine bir Hü çekelim

Thanks be that our eyes have seen the King,
That our face has been dust at his feet;
Accept our supplication at any time!
Let us call Hü to the presence of Ali!

Pirimin elinden içtim bir dolu
Gayet ince gider Ali'nin yolu
Yetiş On İki İmam Hürşehit Ali
Ali'nin demine bir HÜ çekelim

I have drunk a full draught from the hand of my Pir;
The way of Ali is slender indeed.
Come, Twelve Imams, to aid Ali the Sun!
Let us call Hü to the presence of Ali!

Hızır, Hubyâr, Ali üçü de birdir
Buna inanmayan münkürdür kördür
Deryanın üstünde yolları vardır
Ali'nin demine bir Hü çekelim

Hızır, Hubyâr, Ali, the three are one:
Those who do not believe this are deniers, blind.
There are paths on the surface of the sea.
Let us call Hü to the presence of Ali!

Hızır Dedem gülbengini yetire
Yedi kat postuna gele otura
Eksiğimiz çoktur Ali yetire
Ali'nin demine bir Hü çekelim

May Hızır Dede lead us to attain prayer
May he come and sit on the sevenfold sheepskin
We have many failings; may Ali complete us.
Let us call Hü to the presence of Ali!

Abdal Dedem eydür yareli bizler
Hak demine gelince bir olur özler
Mümin müslüm birdir yolunu gözler
Ali'nin demine bir Hü çekelim

Abdal Dede is goodness, we the wounded;
Coming in the presence of Truth, essences are one;
Believer and Muslim are one, and follow his path:
Let us call Hü to the presence of Ali!

Notes

1. *Turab* ~ *türab* (Ar. *turāb*) means 'earth, dust' (R) and, although a learned word, is here used in a telescoped form in the common metaphor for self-abasement before a saintly person, 'to rub one's face in the dust at his feet', again as at the threshold. The cognate *türbe*, generally used for 'mausoleum', also has the learned meaning of 'earth, dust, soil' (R); it is used in Sufi parlance for the closed mausoleum or tomb of someone who has attained enlightenment, and whence it is believed that spiritual help can be found by living devotees (U). Cf. Gölpınarlı, *Alevî-Bektaşî Nefesleri*, p. 154, 8, Ahlak ve inançlar, No. xxxii: *Var türab'a yüz sur Hacı Bektaş'a*.
2. *Dem* (P. *dam*) can mean both 'breath' or, poetically, 'moment', besides the common Alevi usage 'a sip' of wine or *rakı* (R). It can also be the external manifestation of the Divine, known to the Mevlevi as *Hü*; the beneficent breath consisting of God's spiritual power (*feyiz*) (U). In this verse its first occurrence is as 'moment' as in 'the day is today, the hour this hour, the moment this moment' (U); its second occurrence, in conjunction with the exclamation *Hü*, used by dervishes to assert the Divine, means rather the

- breath of Ali of which this *Hü* would be an echo, but always with the resonance of ‘moment’ in the sense of Ali’s presence.
3. *Hü* ~ more commonly *hu* (Ar. *hū* = ‘He’), the Arabic third personal pronoun used mystically in the sense of ‘God’; hence ‘the absolutely invisible essence of God’ (U): the characteristic invocation of dervishes and Alevis.
 4. Gayet ince gider Alin’in yolu: cf. Gölpınarlı, *Alevî–Bektaşî Nefesleri*, p. 129, 8, Ahlak ve inançlar, No. iv: Kıldan ince yol sûrettir; also p. 190, 12 Aşk, No. xi: Erenlerin yolu incedir ince.
 5. *Hürşehit* must be a corruption of P. *horšīd* = ‘sun’, in a metaphor for the splendour of Ali’s presence. Its distortion suggests that the word was borrowed half-understood from an Azāri context.
 6. *Kör*: the dismissal of those who deny Alevi tenets as ‘blind’ is common. Cf. Gölpınarlı, *Alevî–Bektaşî Nefesleri*, p. 129, 8, Ahlak ve inançlar, No. i. It reaches an extreme among the Nusairi (Alawi), for whom even other Alevis are blind.¹⁷
 7. *Dede*, ‘grandfather’, is the honorific form of address to a senior Alevi (or Sufi) master.
 8. *Gülbeng* ~ *gülbang* (P. *golbāng* = ‘the song of a nightingale; a loud shout; the war cry *Allah Allah!*’ (St)), means both a call to prayer and a prayer for a special occasion, especially one chanted in unison by, for example, the Bektaşî; poetically, the nightingale’s song (R; U).
 9. *Post* (P. *pūst*) is the sheepskin on which a sufi sheikh sits while presiding over a ceremony; it is usually dyed scarlet. It is here *yedi kat*, sevenfold, to indicate its hallowed continuance through generations.

There are many other comparable *deyiş* used by the Hubyar.¹⁸

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¹⁷ See P.A. Andrews, *Ethnic Groups in the Republic of Turkey* (Wiesbaden, Dr. Ludwig Reichert Verlag, 1989/2002), i, pp. 151–154.

¹⁸ Some 30 poems and Hubyar *deyiş* are given in Temel, *Tekeli semâha durunca*; some of these are attributed to Yunus Emre, Hawranî, Kül Himmet, Karaoğlan, Nesimi, Baba Tahir Üryan, and Virani.

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Initials

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P.A.A.
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