Chapter – III

Rumi's Impact on Ibrahim Hakki: A Critical Study
"We are the remedy for afflictions, healer for desperate ones. We are like wine in gatherings, we give out joy. We are Zulfiqar\(^1\) of Ali in war. We are like headspring in praising; we are like marble rocks in patience. We are giving the news of oneness of Hz. Ahmed. We speak in the cradle like Jesus\(^2\). "We are the leading sultans although we are not extremely rich, we are not dignitary. We are a glorious emperor without armies and servitors."\(^3\) "Wherever on earth a seed of fidelity is planted, that seed is taken from our threshing floor. Wherever end-blown flute or tambourine is played with joy that joy is ours but they think it is theirs.\(^4\)"

Mathnawi is the remedy for all afflictions and joy of gathering of believers, is guiding those who are devoted to the way of oneness, hearts were enlightened with his undistorted divine light and found the peace. These exceptional literary works which came to the earth in the form of letters and words upon the "Be" order of God, stemming from the unlimited mercy and grace of God, has been affecting numerous people from every religion and every nation, and has always been a source of inspiration for not only Islamic scholars and Sufis but also the world literature. Everyone has benefited from this treasure of wisdom, which could keep its originality up to day, within the limits of their own understanding. Beyond any doubt, as long as people live, as this divine meaning fountain continues to flow with the divine light of Qur'an, many more will be lost under the mysterious waves of this devotion.

Many devotees of God for centuries, has exposed to the benefit of lovers of God these pearls of sense they have gathered from immense deep waters of this sea of grace into which they had dived bravely. If any one person is seeking the invaluable treasures, he has at least some knowledge about what he will get and he will assess what he gets within the limits of his knowledge.

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\(^1\) (the name of the sword of the Islamic leader and Prophet's caliph Hazrat Ali)
\(^2\) Sefik Can Divân-i Kebir vol.2.no 755. (Jesus name of the Christian's Prophet)
\(^3\) Sefik Can Divân-i Kebir vol.2.no 621
\(^4\) Sefik Can Rubais 735
and pleasure. However, if the greatest exchanger of his own time is seeking the burning beauty of these treasures of sense under the effect of their magic, then this is much more significant.

Maulana Jalaluddin Rumi's works serve as a profound inspiration and a constant 'fountainhead of creative stimuli' not only to Persian, but also to Turkish mystic poets, as well. 'By its ecstatic violence of exuberant feelings and visions exceeded that had ever been written in Persians poetry.' Although Rumi's poetry is Persian, yet, due deep human touch it was successful in gaining currency in Turkish literature.⁶ Since Persian was the Court language under the Saljuq Dynasty, hence, it enjoyed a considerable amount of Royal patronage. Ottomans also patronise Persian. As a result of this extra ordinary importance attached to Persian, it acquired the status of the language of the elite. The educated class, scholars, intellectuals and litterateurs could benefit from the Persian poetry of Maulana Jalaluddin Rumi in its original form. The poems of Rumi especially in the Mathnawi are replete with the language of symbols and metaphors, thus, proved to be very hard nut to crack.

In fact, Yunus Emre is credited with familiarising Rumi with the ordinary Turkish man by translating his works into simple and easy Turkish language. Yunus Emre using such concepts and images that are more genial to ordinary Turkish folk introduced Rumi to the Turkish society through the uncomplicated poetic translations in Turkish. Yunus Emre's poetry was instrumental in propagating the fundamental mystic principles of humanism, ethics and moral values. Precisely for this reason, it penetrated deep into the psyche of masses and for centuries together captured the imagination of the people of Anatolia reached deep into the consciousness of the masses of Anatolia.

⁵ Rypka, J: p. 204.
⁶ Prof: Fuat Kopulu, p.227.
The key ingredient of mysticism is 'divine love', which act as a centripetal force behind every human that drives its energy from God. This also lends man a sort of 'purifying strength' allowing him to detach himself from his mundane life and raise himself to God. Love, along with beauty, is one of God's attributes. Therefore, the pre-requisite to appreciate love and beauty – which is the result of an act of God's creation, a reflection of God Himself – in the creations of God, one first has to develop a fine taste for it. This can be attained only by opening one's heart for love.

God Permits the whole wide world
Yet His truth is revealed to none.
You better seek Him in yourself,
You and He aren't apart, you are One.7

These verses of Yunus Emre depict an emotive aspect of the God-man relation dealing with the notion of 'Unity of Being', (Wahdat al-Wujud). The Arab mystic Ibne Arbi (1165-1240) has dealt with this subject in explicit details. Maulana Jalaluddin Rumi further modified and fine-tuned this concept to suit his requirements. This amended version Wahdat al-Wujud motivated the mystics of the Asia Minor a lot. Wahdat al-Wujud envisages, “Man is a microcosm in which are encompassed all the attributes of the macrocosm. Therefore, a human being cannot arrive at the knowledge and comprehension of the Absolute without knowledge of the Self”. That is why Yunus Emre considers self-knowledge the basis of all cognition.

Knowledge should mean a full grasp of knowledge:
Knowledge means to know yourself, heart and soul.
If you have failed to understand yourself,
Then all of your reading has missed its call.8

The primary objective of this exercise of self-analysis should not merely be self-knowledge, but it should also take care of the dimensions self-perfection

7 Talat Sait halman, p. 141.
8 Ibid., 144.
and purification of one's 'spiritual heart.' Whose heart is cleansed of evil, hate, envy, pride is able to become conscious of his unity with God, achieve an allegoric Union of Lover and to find eternal life within himself.

Yunus Emre's work is full of with theme of death, however, with it carries an educational paradigm. He believed that who has a lived a life devoid of any love for God as well as for man and piled up only material goods, his bodily death signify a real misfortune. To him true treasures lay in generosity. He considers charity to be man's sacred obligation. Greed causes abhorrence and discord. While, on the other hand, self-control and restraint open up avenues for understanding and forbearance. Both Jalaluddin Rumi and Yunus Emre underline the need for national and religious tolerance. One of the most prominent features of mysticism is tolerance for other faiths. The driving force for this tolerance is the underlying principle of 'love of God is common to all the professions of faith and hence they differ solely by their external expressions while their inner essence is the same'. According to Ibne Arabi, "All of the religions are a manifestation of a single Truth, and the existence of various practices only goes to prove 'the unity of being' (Wahdat Al-Wujud) and the universal immanence of God. Mansur Hallaj (d. 923) was convinced, "While God is eternal, constant and immutable, the roads leading to Him are diverse and He determines for man along which one of them he is to set out towards Him".

There are ample evidences to proof the 'tolerance' aspect of mysticism especially in Asia Minor. For example the eighteenth century Armenians, Vartan and Mecnuni, belonging to the Bektashiya Brotherhood, were outstanding exponents of mystic poetry, and who lived in the 18th century, were remarkable exponents of mystic poetry. Bektashiya Brotherhood gets their after mystic Haji Bektash Veli (d. circa 1297) of Khurasan played an important role in the political and social life of the Ottoman Empire. The mystical traditions contain a combination of elements from Shiism,
Christianity and Shamanism. Because of this broad-based approach, Bektashiya Brotherhood found favours from the Ottoman rulers and were attached to the elite corps of the Janissaries. The majority of the cadres of the Bektashiya Brotherhood were composed of the masses from the rural areas. Their poetry falls under the category of the genre of popular poetry. The religious hymns of the Bektashiya Brotherhood were based on the poetry of the Ozans – the folk poets in Turkic nomad tribes. Curiously enough, the members of the Bektashiya Brotherhood customised the poetic metres, scales and lyrics as well as the syllabli to suit their requirements of the musical instruments on which they are played.

Bektashiya Brotherhood produced a number of great many poets Turkish. Their poetry, to a immensely resembles to the poetry of Ashik that contains elements of both of original Turkish and Arabic-Persian poetry. The literature of Bektashiya Brotherhood as well as of other Brotherhoods (Tekke, or Zumre Edebiyati), is a watershed between the Court literature and folklore and acts as an interface between the two of them. It is not that only Shaikhs and Dervishes have produced classical works in mystics tradition, in fact, some of the most remarkable works have been generated by the top-notch representatives of the Divan literature and eminent Ashiks as well. It must be noted here that both the classical and folk erotic had made wide use of the abundant symbolism developed in Persian mysticism and enriched with Turkish folk tradition.

Actually, mysticism, which makes every effort to elevate man to the level of Insan Al-Kamil by constantly improving his moral standards, not exclusively in Islamic terms but takes into account a holistic approach, has made considerable contributions in establishing a social bond within the Islamic world and has enormously influenced its mode of life, culture and art. It was one of the major factors responsible for the development of Turkish literature in Asia Minor from its beginnings in the thirteenth century up to modern

9 Turk Edebiyatinda Ilk Mutasavviflar, p. 18.
Turkish literature, which embraces a more profound western cultural model of the society. As far as Rumi is concerned, he cannot and should not be termed as the Maulana (our Master) of Turks and Muslims only. In fact, he has got a universal appeal that transcends all of the physical barriers and geographical boundaries. This quality of Rumi has rendered his shrine a place of pilgrimage not only for Muslims only but even the Non-Muslims, subscribing to various different religions and faiths, throng that place. Rumi's impact can not only be observed in the realms of mysticism but he had left an indelible mark on the Turkish literature as well. Poets of classical as well as modern Turkish, mystic poets like Yunus Emre, have a massive bearing of Rumi on them. In the words of Yunus Emre: "Ever since Maulana Hudavendigar (our master, our lord) looked at us, his blessed glance has become the mirror of our heart." \(^{10}\) Other poets of the same era, such as Guilsehri and Asik Pasha, also were influenced by Rumi. Poets of the classical period, such as Sheyhi, Nesimi, and Ahmed Pasha, also were affected by Rumi and, as we shall see shortly, some, like Ibrahim Hakki of Erzurum (d.1780), have made poetic translations from the Divan-i Kabir. In his famous book of biographies that deals with the lives and works of well-known poets up to his time and is counted as the "literary history" of his time, Latifi of Kastamonu, one of Turkey's famous biographers of the sixteenth century, begins his book with Rumi-and describes him as the "sultan of shaikhs."\(^{11}\)

Some of the Turkish poets of the sixteenth century who took an inspiration from Rumi contributed a lot in the development of Maulavi literature. They used a mixture of Maulavi and mystic terms. This phenomenon is more accentuated in the seventeenth century poets like Sakib Dede's Sefine-i Mevleviyye, Esrar Dede's Tezkire, and Ali Enver Bey's Semahane-i Edeb. One of the most exceptional seventeenth century Non-Maulavi Turkish poets who

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\(^{10}\) Sefik Can, p 248

\(^{11}\) Sefik Can, p. 248
deeply admired Rumi and even composed odes on Rumi is Nef'i. In his Turkish Divan, Nef'i dedicates the very first ode to Rumi preceded only by an ode on Prophet (P.B.U.H.). He places Rumi above the sultans and viziers and describes each verse of the Mathnawi as "a world of gnosis." Also in his Persian Divan Nef'i, has composed odes on Rumi. In one of these odes, he introduces Rumi as "the saint familiar with divine secrets." We find that in the post seventeenth century Turkish Divan literature, it has become a customary practice to compose an ode or two on Rumi. Here a very important question arises, and that is, that although there have been innumerable saints and mystics in the Islamic world as well among the Muslim Turks, then why only Rumi commands such a respectable position? Why did Turkish poets mostly remember Rumi? The answer lies in the fact that Rumi boasted of a multi-faceted personality. He was, at the same time, a mystic, a saint, a philosopher, a poet and much more. He inspired a huge number of poets. It is impossible, due to the paucity of space and time, to mention the names of all of them. Only a select list is presented here:


Shaikh Ghalib, taking inspiration from the Mathnawi, produced his masterpiece Husn-u Ask (The Beauty of Love). He confesses, "I took its secrets, its intrinsic meaning from the Mathnawi." Describing the member of the tribe of Bani Muhabbat (Children of Love), he writes, "What they wear is the sun of July and what they drink is the flame that burns the world."

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12 Sefik Can, p.249
13 Sefik Can, p. 249
14 Sefik Can, p. 249
This couplet must surely has been inspired by this couplet of the Mathnawi: "Our dress of the daytime is made of the light of the July sun and our bed and blanket at night is made of moon light."\(^{15}\)

A colossal collection can be made out if all of the eulogies spread over a period of seven centuries, starting from his son Sultan Valad were to be put together. Although the manuscript Mecmuə-i Medayih-i Hazret-i Maulana (Collection of Eulogies of Rumi) compiled by Vasif-i Mevlevi, contains a very few eulogies yet it can be helpful in discerning the matter. In the Maulana Surleri Antolojisi (Anthology of Poems about Rumi) recently published by Mehmet Onder. This includes eulogies by modern Turkish poets like Halide Nusret Hanim, Arif Nihad Asya, Yaman Dede, Kemal Edib Bey, Feyzi Halici, Nezihe Araz Hanim, Bekir Sidki Erdogan, and others. I would like to present here the English translation of a eulogy of Bekir Sidiki Erdogan, "Maulana":

O Master!
Who is the lord of the kingdom of happiness!
There are secrets in you.
There is rapture and the dance of the universe.
Everyone enters your dervish lodge ignorant.
Everyone comes our knowledgeable.
O Friend who is the key to the secret of beauty!
O Full Moon who is filled with enthusiasm through divine light!
O infinite Beyond!
O true Spring that never fades! Tell me what are your secrets?
Everyone enters your dervish lodge ugly.
Everyone comes our beautiful.
Your shrine is the house of the lovers of God.
The whole universe is in rapture.
The whole universe is Mevlevi ...

\(^{15}\) Sefik Can, p. 249
The earth revolves, space revolves, the universe revolves. The whole universe is dancing around the sun.

In a great universe all the wind,
A whirling starts such that the earth and the sky
All disappear
And the most beautiful meaning becomes apparent...

O Friend who is the Master of Love!
O Beloved who is the sultan of the throne of hearts!
Your character has penetrated into every heart.
Your appearance is on every face.
Every door is a page-by-page commentary on the Mathnawi. Whichever the lover knocks on
He comes across Maulana.\textsuperscript{16}

One of the most prominent Turkish scholars who had come under an overwhelming spell of Rumi is Ibarahim Hakki Erzurum. He is counted amongst most prolific Turkish Islamic scholars. Ibrahim Hakki was born in 1703 A. D. at Hasankale near Erzurum in the eastern part of modern Turkey. He is well-known mystic and a highly respected figure not only in Anatolia but also in the entire Islamic World and beyond.

**Birth and Early Education**

Turkish Culture has reached our day with extensive inheritance in parallel with the multi dimensionalism in history and geography. From past to future, In Turkish Culture’s and social life the Mystic Poet Maulana Jalaluddin Rumi and Maulavi teachings and practise have had a great importance. In Ottoman society, tariqats were presenting a sort of lifestyle to their members by putting

\textsuperscript{16} Sefik Can, p. 250
their social life in order. As in hundreds of Ottoman Culture's geography, in Erzurum Maulavi teachings and practises were taken for granted by people and had been in existence in society for long times. There are thousands of research on Maulavi literature, which is the most extensive part of Turkish Literature.

Ibrahim Hakki completely immersed himself into Rumi's path. He followed him blindly. Hakki memorized a number of poems form the Mathnawi. He also translated many of the Persian poems from the Divan-i-Kabir into easy-flowing Turkish. He joined his voice in sync with Rumi. He made lovers of God shed tears, enraptured and excited them. It would be great injustice if we were to call this great saint just Ibrahim Hakki rather his 'Maulavi' should always be used as a pre-fix to his name. He authored a famous encyclopedic book Marifetname (Book of Gnosis) that deals with a variety of diverse subjects ranging from religion, literature, Islamic mysticism, mathematics, psychology, anatomy, geography, history, cosmography, to philosophy and fashion. Marifetname contains his own poetic compositions as well, which are mainly taken from his Divan. Below are presented some of examples (English Translations) to show the magnitude of Rumi's impact on Ibrahim Hakki.

The first example:

When we start to fight the night we turn it upside down. We extract salt from the sea of night.

Those who see the truth of night will not want to sleep and run away from it. Pure and clean spirits "revive" the night.

They will not sleep, but spend the night in worship. They plead to God. The night is the tulle and veil of the unseen beloved, the beloved of spirit.

How can the day be equivalent to the night? In your view the night is like a dark pot since you have not tasted the sweetness of the dessert cooked
in that pot and you have not understood the truth of the night.

The day is the time for material gains and profit, but the love of the night has a much different pleasure.

The night came and prevented me from trade and profit, it bound my hands, and I could not do anything.

Until dawn the foot of the night remained bound, too!\textsuperscript{17}

Ibrahim Hakki interprets this in this manner:

This struggle with the night has been peace and war.
The sea of the night has become a plane for us.
It does not want sleep and runs away from it.
If this eye beholds the spectacle of the night.
Many with hearts full of holy light and many pure spirits
Have become servants of the Lord of the night.
The stopping place of the unseen beloved is the night.
For the lover the day cannot equal the night.
The darkness of the night is a dark pot for the eye.
If the tongue has not tasted the dessert of the night.
Although the venture of profit and business is during the day.
Another happiness is the heart of the love of night.
When the night bound my hands from every task.
Hakki revives the night by praising God till the morning.\textsuperscript{18}

\textsuperscript{17} Rumi, Divan-i Kabir, vol. 1, no. 316.

\textsuperscript{18} Ibrahim Hakki, Marifetname, p. 315.
The second example:

When the person who is a lover of God and has a strong desire (for God) in his heart goes to the door of the heart and the heart does not open its door to him, of course, there is a reason for this. Do not be sad that the door is not opened. Go, sit at the door and wait because that Beloved that conceals herself comes out either after midnight or right before dawn. The spirit that separates itself from everything and seeks only God is something that is rarely found and it is a wondrous spirit. The eye that sees a world other than his own is a possessor of the glance (sahib-i nazar). It has a pleasant nickname. Such a person becomes the closest friend of the spirit and never fears death. At the time of death he has a particular pleasure and indescribable joy. If his foot hits a stone, a pearl falls into his hand. When his spirit comes up to his mouth (to leave the body), he meets it with a sweet-lipped person. Be silent! Do not reveal the secrets everywhere. In the assembly of people who are not good-spirited there may be Abu Jahls present.

Ibrahim Hakki poetic version is as follows:

Whoever has joy and happiness on the inside
And keeps waiting at the door of the heart, he has a reason
He waits at the door of the heart till his Beloved comes
When the beloved comes, he shows respect; the spirit has good manners.
The spirit that is far from everything and has become a seeker of God
Has sacrificed himself for love; he has an amazing inclination.
The gnostic that sees His face in everything

He became a possessor of the glance (sahib-i nazar); he has a pleasant nickname.

Whoever is a lover of God and is loyal in divine love

At the ringle of his death he has a festival.

If his foot touches the stone, a pearl enters his palm

Not to worry even if the spirit comes to the mouth, he has sugar lips.

O Hakki! Remain silent! Say your words in secret phrases

Because there are many Abu Lahabs in the assembly of impure souls.

The third example:

When the address of "Come!" reaches the spirit from the Almighty Creator of this universe and all beings, the Possessor of Majesty and Beauty, how can the spirit not open its wings and fly? When the waves' sounds reach the ear of a fish that got separated from the crystal clear sea and ended up in a dry place, how can that fish not jump at once into the sea that is its real homeland? When the falcon hears the "Return!" command from the drum and its wooden mallet, how can it not leave hunting and return to the sultan? How poor, how evil and how astray is the person who cannot find and love such a pleasant, beautiful, friendly, life-granting Unique Being? O bird of spirit! You have been cleansed of sins. You escaped the cage of your desires and ego. Your spiritual wings have spread. Come now and fly, fly to your real homeland from whence you came in the first place. Travel from the bitter water to the Water of Eternal Life. Move from the ranks of those who sit at the entrance and take your place at the head sofa of spiritual assembly. O spirit, you go! Go so that we,

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20 Ibrahim Hakki, Marifetname, p. 435.
too, may be able to attain the world of reunion from this world of separation.21

Ibrahim Hakki’s poetic description:

How can the bird of spirit fly when that Holiness of Majesty
Addressing with elegance and justice saying "Come!"
Why wouldn't the fish throw itself into the water
When the sounds of the waves of the crystal sea come to its ear?
Why wouldn't that falcon fly to its sultan and stop hunting
When the drum and the wooden beetle give him the news:
"Return!"

Amazing sweetness has this love of the Life-Giver,
Whoever is content without it is evil and astray.
Fly at once and reach your master, O bird of spirit!
Freed from this cage, may your wings and arms spread.
Travel from this confusing soil, drink the Water of Eternal Life.
Find clarity of chest in your heart, sitting among the ranks of those who sit at the entrance is enough.
Give the world to the worldly people, O Hakki!, come to the world of the heart.
Since that is world of separation and this is the world of reunion.22

22 Ibrahim Hakki, Marifetname, p. 254.
The great scholar and Sufi Ibrahim Hakki from Erzurum, who has silently made quotations from Divan-i Kabir and Mathnawi of Maulana and gifted to the God lovers, make deep influences on me, my heart tingles and shakes with a different excitement while smelling that bouquet of roses picked up from the love garden of Hz. Pir. Odes of Hz. Pir present in Divan and Marifetname of Ibrahim Hakki, has been ornamenting mysteriously the Divan and Marifetname of Ibrahim Hakki. This rare beauty, has been revealed as a result of sensitivity and deep knowledge and love of Sefik Can towards Hz. Maulana and his works and these have been gifted to the lovers of these two great saints as a unique “Destegül” (Rose Bouquet).

In a declaration submitted by Sefik Can in Seljuk University, Qonya in the Third Seminar on Maulana, it is briefly said that: Ibrahim Hakki, having a Marifetname is one of the great scholars under influence of Hz. Maulana. While I was searching through his Divan during a study, an ode among the starting odes I saw resembled another poem I knew with respect to meaning and form:

Eger secer müteharrik olaydi cây-be câ
Ne biçki çahmi çekerdi ne balta ile cefâ
“If the tree could go from one place to another
It would neither have a saw wound, nor suffer from an axe”23

I checked my memory. Hz. Maulana had a poem written with the same prosody and tone having the same “R” rhymes and the first rhyme of that poem was:

Dirakht agar mütharrik budi be paon bi sar.
Ne ranj-i irre keshidi ne zakhmha-yi teber

23 Marifetname.
If the tree had the capability of moving, if its roots and head could move, it would neither suffer from saw nor take axe wounds.24

When I compared the other lines of the ode of Ibrahim Hakki with the other lines of Hz. Maulana I saw that the findings, opinions and similes of Hz. Maulana were taken completely as they were just like in the first lines and they were translated into Turkish.

When Sefik Can realised that the abovementioned ode of Hz. Pir was present in the Divan of Ibrahim Hakki, he continued his researches with a great excitement and austerity he made a huge scan by comparing the odes in Marifetname and Divan of Ibrahim Hakki with those in Divan-i Kebir of Hz. Pir one by one. As a result of this valuable effort, he determined the place, page numbers and verse counts of various Mathnawi verses of Hz. Pir present in Divan and Marifetname of Ibrahim Hakki.

Ibrahim Hakki, as said before, chose verses from not only Divan-i Kebir but also Mathnawi and beautified Marifetname with them. He also translated the odes in poetic form and he used his name instead of Hz. Maulana. It is not possible to regard this as plagiarism because Excellency clearly explained this situation with his verses at the beginning of Divan.

Ilâhi vasf-i askin yazdi çün sevkinle bu ednâ
Ilâhi –nâme nâmiyla kabûl et bunu ey Mevlâ
Sana hamd-ü senâ olsun ki verdin gönlüme askin
Selâm olsun ana kim rûh-i pâki askdir mahza
Bu Hakkî der ûç halkin sohbetinden bulmadim lezzet
Kütûp cem"iyyetyle ülfet etdim bir zaman teha
Pes ehlu"llah kelâmin cem edip haddimce nazm ettim
Ki ba"zî tercüme ba"zî nazire eyledim insâ 26

24 Divan-i Kebir

25 (the title for a Sufi master and spiritual guide)

26 Divân of Ibrahim Hakki page 30.
Allah, this worthless creature of yours wrote the character of love with your love; told what love was. My protector, may you accept these poems written by me as divine letters.

I thank and praise you for lighting the fire of love in my heart. Also my greetings are for our sacred Prophet whose taintless spirit is full of love for God.

Your creature of God says; As I don’t find pleasure in being with public and their conversations once I only collected valuable books and books written by saints, became friends with them and was busy with them.

At one place Hakki says: “I wrote and brought together valuable words of saints. I wrote them in poetic form as much as I could. I translated some of them into Turkish completely as they were and I wrote similar poems using the same prosody and rhymes in some of them.”

It can be clearly understood from these verses of Ibrahim Hakki that, he translated the beautiful poems he liked for the benefit and spiritual enlightenment of other God lovers and placed these in his Divan and Marifetname. However, if the poems in Marifetname are examined it can be seen that Ibrahim Hakki was most influenced by Hz. Maulana and used mostly his odes. Besides, it is easily sensed that he knew many of the verses in Divan-i Kabir and Mathnawi by heart and he was deeply enthused about Hz. Pir.

In some of his translations, Ibrahim Hakki used exactly the same anapaest and even the same rhyme as Hz. Maulana and he acted freely in some of them. He did not translate more than seven verses of the odes he chose from Divan-i Kebir. For example, he chose only seven verses out of a fifteen verse ode of Maulana. On the other hand, his odes in his Divan are not more than seven

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27 Ibid.
verses, except a few. And sometimes, he took only a few verses of Maulana and completed the ode with putting the voice of his own heart to the voice of Hz. Pir. By translation of these poems, which Ibrahim Hakki, liked a lot with the same prosodies, same meaning, same excitement and adding his own love and devotion, he made it possible that the two great saints reached the lovers of God with the same heart and language in the same poem.

Maulavi Kudema and Ibrahim Sahidi from Mugla, in his book Gülsen-i Tevhid, chose hundred verses from each volume of Mathnawi and by explaining the verses with five Persian verses he connected the verses to each other in such a skilful and wise way that he created his book Gülsen-i Tevhid with six hundred verses from Mathnawi and three thousand verses of his own, a total of three thousand six hundred verses. In the foreword of this book, Ibrahim Sahidi says: “Come here my reader! Look; this book is a rose garden. This gift of mine with green leaves, has no value for the wise. But it has some fresh roses of Mathnawi book in its leaves. My verses are like beads but as they were hidden among the pearls of Mathnawi, they became valuable. Don’t think that my words are mine. They all belong to Maulana. My reader who want the secret! Those words of mine are not mine. He is the one saying with the voice of Sahidi, it is Hz. Maulana”

As mentioned, Ibrahim Hakki added a couple of verses to the odes of Hz. Pir from the voice of his heart. Although he did not clearly mention like Sahidi it has to be accepted that it is again Hz. Maulana saying with his voice.

While choosing verses from Mathnawi, Ibrahim Hakki brought together the verses from different volumes of Mathnawi discussing the same subject, and made a combination of them. For example, on page 363 in the edition of Marifetname printed in Egypt Bulak printing house in 1280 of Hegira calendar of the 12 verses having the title “verse”; the first three were taken from volume 5 of Mathnawi, three of them from second volume and the rest were taken from the third volume. Among thousands of Mathnawi verses, it should
not be easy to gather 12 verses from three different volumes. Besides, of the 40 Mathnawi verses in page 383 of Marifetname, the first ten were taken from the first volume and the remaining thirty verses were taken from the fifth volume of Mathnawi. While explaining death, Ibrahim Hakki used two verses from Mathnawi. The first of these verses is verse number 4644 of volume 6 of Mathnawi. The sound one is verse number 1613 of volume 3 of Mathnawi. This is a work of effort, love and pleasure. This is connected with reading Mathnawi a lot, loving it a lot and devoting oneself to it. In order to be able to do this, one has to get into Mathnawi, breathe the spiritual and nonmaterial air of Maulana and adopt it. Ibrahim Hakki, who lived five centuries after our Hz. Pir, stated that he loved Maulana a lot with the combination “Divine Doctor” while he was giving the five Mathnawi verses in page 29 of his book and it can easily be seen that he had full command of Mathnawi with the help of the small examples provided above.

I am presenting the ode, which made Sefik Can research upon seeing in Divan of Ibrahim Hakki and understanding that it belonged to. Maulana and explaining the importance of physical and spiritual works, action, productivity which is beyond the doubts the most immediate need of Islamic world, in modern English:

1. If the tree could move, if it could go from one place to another, it would never be cut with saw, it would not suffer and it would not be wounded by axe and suffer.

2. If the deaf rock was irremovable and not moving, all the world would suffer from the sun being at a fixed point.

3. If Furat, Dajla and Jehun were fixed like sea, their water would become bitter.

4. Sea water rose in the air, travelled in the air and thus, it is not bitter anymore, it is as sweet as halva.
5. Yusuf aleyhi’s-salam left the arms of his father, made a trip, reached Egypt and he became a saint there and became glorious.

6. Our Prophet, the lover of public, immigrated from Mecca. He, then, became powerful, beat the enemies, conquered and captured Mecca.²⁸

7. You, pull yourself together. Think of the trips made. Don’t stick to your habits and traditions and make a heart trip. Make a trip to your heart and satisfy with what God gave you.

8. A hear trip, reaching the heart, finding God in the heart is happiness in both world and eternity. Thus, you can also get rid of your own presence and be closer to God.

9. The creature! Stop external trips and make a trip to your heart. Escape from bad habits and will driven requirements. Get away from them. May habit of God be yours.²⁹

The first six verses of this ode, Furuzanfer Divan-i Kebir Volume 1 Number 214, are identical translations of the ode of Hz. Maulana, only verses 7,8 and 9 belong to Ibrahim Hakki.

The verses 7,8 and 9 of Hz. Maulana are as follows:

7. Hz. Mohammad rode Buraq on night of ascension. He approached God spiritually, got closer, the distance between them were only the length of two arches. He even got closer, he found his place.

8. If I knew that you would not be tired, bored I would count the visitors in the world, heroes making journeys one by one, two by two, three by three.

²⁸ Divan-i Kebir Vol. 1, no. 214

²⁹ Ibrahim Hakki, Marifetname. P. 327.
9. I showed some of them, I counted some. You find out the others, learn them yourself. Reach the habit of God leaving yours.  

Another ode chosen from Divan of our Hz. Pir by Ibrahim Hakki is as follows:

Furuzanfer Hz. Mevlânâ Divân-i Kebir Vol.1 no: 96

Ibrahim Hakki from Erzurum Hz. Divân page 37. Ma’rifet-nâme page 327

If you want to be enraptured by the unexplainable pleasures from the lips of the lover

Don’t give your lips to every kiss, don’t get dirty, don’t put every food on it

Do this, so no other lip’s smell will be sensed. Those lips will become only and only love. They should become unique, stainless, not touched by any other lips, immaculate.

Know this word and see that whatever except the divine light of God, there is nothing antedescent to his past, are only dirts in a hovel.

When you spiritually get dirty how can you know the moral taste and dominance of sanctity and blessing? Pull yourself together, give up being dirty, clean yourself and go to the side of holliness and dignity.

Hz. Moses relinquished the bread of pharaoh, washed his mouth and God gifted him “hand of divine light” and sea of grace.

Wake up to yourself, close your eyes, that eye is jealous. Pull yourself together, keep your stomach empty because there is a divine meal for you.

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30 Divân-i Kebir Vol.1 no:96

31 Divan-i Kebir Vol.1 ode no. 85, Marifetname.
Translation: Sefik Can Divan-i Kebir Vol. 1 ode no. 85 consists of 6 couplets. Ibrahim Hakki put the ode in six couplets without making any alterations in his Divan and Marifetname.

This beautiful county of Turkey, in which footprints of especially Seljuk and Ottoman Eras were left behind, is a centre of science and wisdom. It was of a high level of culture and prosperity not only before but also after ottoman Era. It is known that the scientists, wise people, literature people and statesmen grown up in here served both Mengujeks and Seljuks. Thus, it is possible to say that Kemah was a centre of cultural and art related events at those times. However, nothing was left from the monuments of those times, earthquakes taking place for years, buried the valuable artefacts under soil.

Ibrahim Hakki hailed from Erzurum – the fertile region of modern Turkey, in the literary sense, that has produced great many scholars, intellectuals, religious leaders, politicians and what not! Etymologically Erzurum is a combination of two Arabic words ‘Arz’ meaning Land and Rumi meaning Rome. So, literally it implies ‘The Land of the Romans’. Erzurum is the Capital of Erzurum Province. According to the 2000 Census the estimated population of Erzurum Province is 361,235. The Erzurum Province lies in the Eastern Anatolia Region of Turkey. It shares its borders with Kars Province and Agri Province, in the south it is surrounded by Mus Province and Bingul Province Erzincan Province and Bayburt Province lie to the west while the Rize Province and Artvin Province are found in north. It exists since the ancient times as Karin and at various times belonged to ancient Armenia.

Erzurum had also served as the capital of the rulers Seljuk Dynasty were the rulers of an Anatolian Turkish Beylik of the first period founded after the Battle of Manzikert. The Seljuk Dynasty from 1071 to 1202 A. D. one of the famous rulers of this Dynasty was Malika Mama Khatun or simply Mama Khatun, sister of Nasiruddin Mohammad who ruled for about nine years between 1191 to 1200. in the 1916 War Russia captured the city of Erzurum.
The Battle of Erzurum or the Erzurum Offensive or Battle of Erzurum was a major winter offensive by the Imperial Russian Army on the Caucasus Campaign that led to the capture of the strategic city Erzurum. It is famous for the small-scale production of objects crafted from Oltu stone: most are sold as souvenirs and include prayer beads, bracelets, necklaces, brooches, earrings and hairclips.

Beside Ibrahim Hakki and Fethullah Gülen and Some of the eminent personalities who belong to Erzurum are:

- **Arif Sag:** With the initiation of Roman Herzog, then-president of Germany, he gave a concert on 5 May 1996 with Kuln Philharmonic Orchestra Turkish singer, baglama virtuoso.

- **Jemal GuSrsel:** was a Turkey army Officer , and the 4th president of Turkey.... the fourth president of Turkey

- **Johannes Avetaranian:** was a Turkish descendent of Muhammad who later became a Christian missionary. While a mullah in Turkey, he converted to Christianity, and later became a missionary to Eastern Turkistan.

- **Karekin Pastermadjian:** a leader of the Armenian Revolutionary Federation and an ambassador of Armenia

- **Markos Vafiadis:** was a leading cadre of the Communist Party of Greece during the Greek Civil War

- **Nene Khatun:** also known as Nene Khatun, was a Turkey folk heroine, who at the age of twenty showed bravery during the recapture of Fort Aziziye in Province from Russian Empire at the start of the Russo-Turkish War of 1877-78.

- **Orhun Ene:** is a former professional basketball player from Turkey. He was famous with his managing the team and helped lot of times to Turkey national basketball team.
• Vartkes Serengulian: also known as Hovhannes or Gisak was an Armenian political and public activist, and an ethnic Armenian deputy in the Ottoman parliament from 1908-1915 representing Erzurum.

Acun Ilicali: is a Turkey television personality, producer and sport journalist. He is also the founder and head of Acun Media.\(^{32}\)

\(^{32}\) www. Wikipedia.com (English&Turkish)