

Evaluation of Mevlana and Bediuzzaman's Poems Starting with "Listen" in Terms of Similar and Different Aspects

Serdar Dayan¹ & Yunus Yildiz²

^{1&2}Department of Languages, Tishk International University, Erbil, Iraq
Correspondence: Serdar Dayan, Tishk International University, Erbil, Iraq.
Emails: serdar.dayan@tiu.edu.iq

Doi: 10.23918/ijsses.v8i4p127

Abstract: In this study, Mevlana's "Dinle Neyden" and Bediuzzaman's "Dinle de Yıldızları" poems are studied to understand the connections better between the similarities and differences. Although centuries have passed over them, in all the works of these two authors and in these two poems, we can see each work's scent, color, and voice, as well as the differences arising from the distance of centuries. While many studies have been found about 'Neyden Dinle' of Mevlana, no academic study has been done on Bediuzzaman's 'Yıldızları Dinle'. This study was carried out to see that Mevlana and Bediuzzaman progressed closely to each other and to demonstrate that these two poems are two sides of the same coin. Although they came at different times, they are not independent of each other and their different aspects are to meet the needs of their centuries.

Keywords: Mevlana, Bediuzzaman, Mesnevi, Risale-i Nur, Listen

1. Introduction

There have always been people in history who influenced the masses in different fields. These people have accepted it as their duty to raise humanity. They have made their way to reach people by using arguments that are appropriate for their periods. In this article, two poems by Mevlana Celaleddin Rumi and Bediuzzaman Said Nursi were studied. With this study, the similarities, and differences of poems were tried to be noted. Due to the difference in style and time, there are similarities as well as differences. Bediuzzaman's term "Master" for Mevlana is clear evidence of the relationship between the two and Mevlana's influence on Bediuzzaman. (Nursi, 2006).

1.1 Who is Mevlana?

As named Celaleddin, his real name is Mohammed b. Mohammed b. Muhammed b. Hussein al-Belhî, Mevlana opened his eyes to the world on 30.11.1207 in Belh, Khorasan, one of the important Islamic centers of the time. The title "Mevlânâ" was used by those who loved him and those who were subject to

Received: October 18, 2021

Accepted: December 12, 2021

Dayan, S., & Yildiz, Y. (2021). Evaluation of Mevlana and Bediuzzaman's Poems Starting with "Listen" in Terms of Similar and Different Aspects. *International Journal of Social Sciences and Educational Studies*, 8(4), 127-136.

him because of the value given to him. Since he lived in Anatolia, he was called "Rûmî" and died on 17.12.1273 in Konya (Öngören, 2004).

Mevlana, who mastered the knowledge and literary accumulation of his time, took lessons from the great teachers and scholars of the time. After gaining a wide knowledge, the scientific world accepted him as a master. (Sağiroğlu, 2009). Mevlana, who influenced people in all areas of life, explained the reason for his creation to humanity with the embracing role of Islam. Mevlana, who opened his sine to everyone, was universally recognized and his ideas were accepted by the masses. (Cebecioğlu, 2007). His major works are as known; 1. Divan-ı Kebir, 2. Fihi Ma fih, 3. Mesnevi, 4 Mecalis-i Seb'a, 5. Mektubat, 6. Evrad-ı Kebir and Evrad-ı ağır-i azret-i Mevlana

1.2 Who is Bediüzzaman?

He was born in 1878 in Nurs village of Hizan district of Bitlis. He became a well-known scholar in a short time, having a fast education life in order to be intelligent and talented. He died in Urfa on March 23, 1960. (Açıkgenç, 2017). Mullah Fethullah Efendi, one of his teachers, gave the nickname "Bediuzzaman" because of his success from his test. (Dinç, 2015).

Since it was written in Bediuzzaman's "History-i Life", his life has always been in difficulties. He spent his life in the courts, prisons and exiles. He wrote most of his works around this time. (Nursi, 2010). His major works are in Turkish as known; 1. Sözlür, 2. Mektûbât, 3. Lem'alar, 4. Şualar, 5. İşârâtü'l-i'câz, 7. Barla Lâhikası, 8. Kastamonu Lâhikası, 9. Emirdağ Lâhikası, 10. Sikke-i Tasdik-i Gaybî

1.3 Method

A literature review study was conducted on the works of Bediuzzaman and Mevlana and the studies on these works were examined and their two poems titled as above, were compared in terms of meaning, the message, and the path they followed.

1.4 Purpose of the study

It is aimed to reveal the similarities and differences between these poems by comparing the poems of the two great scholars who influenced the society, with the tone of "Listen". In this context, some similarities, and differences between the two will also be mentioned. To conclude, it is aimed to emphasize the importance of these people, who affect centuries and societies.

1.5 Conceptual Field and Universe

This work on these personalities, which influences nations in many fields such as religion, morality, culture, and literature, has been on a wide framework and source. To examine and explain these personalities, only the path has been made by touching every area that influences society. Based on Mesnevi and Risale-i Nur, the sources that feed these works and the studies carried out on these works formed the universe.

2. Findings and Comments

Firstly, let's see the writings of both Mevlana and Bediuzzaman.

(From Words) The Utterance of the Stars

Then listen to the stars, listen to their harmonious address!
See what wisdom has emblazoned on the decree of its light!
Altogether they start to speak with the tongue of truth,
They address the majesty of the All-Powerful One of Glory's sovereignty:
We are each of us light-scattering proofs of the existence of our Maker;
We are witnesses both to His Unity and His Power;
We are subtle miracles gilding the face of the skies
For the angels to make excursions on;
We are the innumerable attentive eyes of the heavens
That watch the earth, that study Paradise;
We are the innumerable exquisite fruits that the hand of wisdom of the Beautiful
One of Glory has fastened
To the celestial portion of the tree of creation, to all the branches of the Milky Way;
For the inhabitants of the heavens, we are each of us a travelling mosque,
a spinning house, a lofty home,
Each is an illumining lamp, a mighty ship, an airplane.
We are each of us a miracle of power of the All-Powerful One of Perfection, The All-
Wise One of Glory;
Each a wonder of His creative art, a rarity of His wisdom, a marvel of
His creation, a world of light;
We demonstrated to mankind innumerable proofs, we made them hear with these

innumerable tongues of ours;

But their accursed unseeing, unbelieving eyes did not see our faces, they did not hear

our words; and we are signs that speak the truth;

Our stamp is one; our seal is one; we are mastered by our Sustainer;

We glorify Him through our subjugation.

We recite His Names; we are each of us in ecstasy, a member of the

Mighty circle of the Milky Way (Nursi, 2008).

(From Masnawi) Listen to the Reed

O' listen to the grievances of the reed

Of what divisive separations breed

From the reedbed cut away just like a weed

My music people curse, warn and heed

Sliced to pieces my bosom and heart bleed

While I tell this tale of desire and need

Whoever who fell away from the source

Will seek and toil until returned to course

Of grievances I sang to every crowd

Befriended both the humble and the proud

Each formed conjecture in their own mind

As though to my secrets they were blind

My secrets are buried within my grief

Yet to the eye and ear, that's no relief

Body and soul both unveiled in trust

Yet sight of soul for body is not a must

The flowing air in this reed is fire
Extinct, if with passion won't inspire
Fire of love is set upon the reed
Passion of love this wine will gladly feed
Reed is match for he who love denied
Our secrets unveiled, betrayed, defied
Who has borne deadly opium like the reed?
Or lovingly to betterment guide and lead?
Of the bloody path, will tell many a tale
Of Lover's love, even beyond the veil
None but the fool can hold wisdom dear
Who will care for the tongue if not ear?
In this pain, of passing days we lost track
Each day carried the pain upon its back
If days pass, let them go without fear
You remain, near, clear, and so dear
Only the fish will unquenchingly thirst
Surely passing of time, the hungry curst
State of the cooked is beyond the raw
The wise in silence gladly withdraw
Cut the chain my son, and release the pain
Silver rope and golden thread, must refrain
If you try to fit the ocean in a jug
How small will be your drinking mug?

Never filled, ambitious boy, greedy girl
Only if satisfied, oyster makes pearl
Whoever lovingly lost shirt on his back
Was cleansed from greed and wanton attack
Rejoice in our love, which would trade
Ailments, of every shade and every grade
With the elixir of self-knowing, chaste
With Hippocratic and Galenic taste
Body of dust from love ascends to the skies
The dancing mountain thus begins to rise
It was the love of the Soul of Mount Sinai
Drunken mountain, thundering at Moses, night
If coupled with those lips that blow my reed
Like the reed in making music, I succeed.
Whoever away from those lips himself found
Lost his music though made many a sound
When the flower has withered, faded away
The canary in praise has nothing to say
All is the beloved, the lover is the veil
Alive is the beloved, the lover in death wail
Fearless love will courageously dare
Like a bird that's in flight without a care
How can I be aware, see what's around?
If there is no showing light or telling sound?

Seek the love that cannot be confined
Reflection in the mirror is object defined
Do you know why the mirror never lies?
Because keeping a clean face is its prize
Friends, listen to the tale of this reed

For it is the story of our life, indeed! (Ayaz, 2011)

Studying the verses in both poems, it can be said that Mevlana came to the forefront with his verse and Bediuzzaman with his prose writings. Bediuzzaman wrote some poems like the one above. He wrote this poem in the form of a poem close to prose. In some of his prose works, there are writings in the form of prose close to verse. The reason why Bediuzzaman did not attempt to write poetry even though he had the ability to write was because "If Mevlana had come in my time, he would have written *Risale-i Nur*. If I had come in the time of Hazrat Mevlana, I would have written *Mesnevi*. Then the service was *mesnevi* style, now it is in the style of *Risale-i Nur*" (Şahiner, 2004). With this promise, we can say that Bediuzzaman and Mevlana are different passengers of the same road.

They began their poems with stimulating words such as "Read", the first word of the Qur'an, and the order "Say it", which is at the beginning of the four surahs. In response to these words, which means to express in the Qur'an, Mevlana and Bediuzzaman started with the word "listen", which means listen and see. The poems of Mevlana and Bediuzzaman emphasized the unity and creativity of God, as in these periods that began with "Read" and "Say".

Bediuzzaman came at a time when the Islamic World was weakening and being exploited by western states. During this period, science and social sciences developed. These sciences were imposed on people with whom they had nothing to do with religious sciences, and religious sciences were pushed back. Therefore, when we look at the words such as stars, Milky Way, whirling (rotating), itinerant, ship, lamp in Bediuzzaman's poem, we see that it benefits from the knowledge of time. Mevlana's period was when religious sciences were at the forefront of islam and people were not as suspicious of their faith as they were during Bediuzzaman's time. While Bediuzzaman tried to explain God with the evidence in front of him, Mevlana tried to make a spiritual contribution to the people of his time who did not doubt the existence of God. In Mevlana's poem, emotional expressions such as love, trouble, secret, death, psychosis, right paths, lover, separation are at the forefront.

Bediuzzaman delivers a message with the light of the star and Mevlana with the voice of reed. Mevlana tried to understand and explain with feelings that appealed to the ear and felings. Storytelling is at the forefront because it acts in parallel with the era when emotions came to the fore. Bediuzzaman, on the other hand, appealed to the eye, to see, to look at and to understand and explain because of the developing science and newly invented visual tools to the forefront during his period. Mevlana implicitly expressed the message he wanted to send. Bediuzzaman tried to send his message directly.

Both have an effort to be understood by humans. They used creatures as tools to talk about God. They have directed people towards God. Bediuzzaman covered all the stars in the Milky Way as Mevlana described a single cane that broke from the reed. While the stars in the spotlight stood in their seats, the reed was displaced, disconnected from the community and separated. Thus, it has been demonstrated that an object that everyone can see can only be reached by starting from an object that can be seen or heard by those who have fallen in their way.

In both poems, those who understand the message are praised and those who do not or do not want to understand are criticized. Bediuzzaman used sharper expressions about vilification. The message that is wanted to be given is also stated in two poems that not everyone can understand. With these aspects, he lamented that Mevlana acted softer because he appealed to the heart Bediuzzaman's statement, on the other hand, is strikingly effective because it also appeals to the mind.

Bediuzzaman's "Yes, if one who speaks of the Unity of Existence rises in the mind from the ground to the Pleiades, leaves the universe behind and fixes his gaze on the sublime throne, ecstatically reckoning the universe to be non-existent, through the strength of his belief he may see everything to be directly from the Single One of Unity. But the person who stands behind the universe and looks at it and sees causes before him and looks from the ground may possibly become submerged in causes and immersed in the swamp of nature. The person who rises in the mind to the divine throne may say like Jalaluddin Rumi: "Listen! The words you hear uttered by everyone, you may hear as uttered by Almighty God, like natural gramophones." But if you say to the one who cannot rise as high as Jalaluddin, nor see all beings from the ground to the divine throne in the form of mirrors: "Listen! You will hear the divine speech from everything," he will in effect fall from the throne to the ground and will also be afflicted by false imaginings contrary to the truth! (Nursi, 2015).

On page 333 of the Qur'an, verse 18 of the surai Hajj, "Do you not see that those who are in the heavens and those on the ground, the sun, the moon, the stars, the mountains, the trees, the animals, and many of the people prostrate themselves to God? And on many of them is the punishment. And whoever God despises, there is no one who can make him worthy. God does as he pleases." Mevlana chose to talk about God by addressing the cane grown in a reed on the ground, while Bediuzzaman tried to explain God by addressing the stars in the Milky Way in the sky. The two have tried to inform people to reach the One in different ways.

Both Mevlana and Bediuzzaman are accepted as commentators. In order to better understand the Qur'an, there have always been people who interpreted it. The interpretations of the commentators, who equipped themselves according to the needs of the period, also show differences from period to period (Özgel, 2015). The commentators who grew up in accordance with the texture of the era, produced works suitable for the texture of the era. The works of these great figures who came from different periods, even though they tell the same things, have been revealed in different ways in a way that touches the wires of their era.

The tafsirs belonging to the Salaf-i Salihin (companions of Prophet Muhammad (PBUH) and their followers) are divided into two as tafsirs on the decrees and tafsir and explanation of the wisdoms of the

Qur'anic verse and the truths of faith. Mevlana and Bediuzzaman chose the tafsir branch of tafsir and explanation of the wisdom of the Qur'anic verse and the truths of faith and wrote works in this direction. We see this clearly in these two poems.

In Bediuzzaman, we see the balance of mind and heart, and in Mevlana we see the superiority of the heart. In Mevlana's writing, of course, heart and mind are felt as in Bediuzzaman, but clearly the heart has come to the fore. (Kurt, 2011). While Mevlana tried to feed people's feelings more, Bediuzzaman tried to feed people's heart and mind. In mevlana's time, we can also take it out that people's problems of faith are not as problematic as they were in the Bediuzzaman era. The problems of faith in Bediuzzaman's era made him appeal to the heart in a plausible way.

3. Conclusion

As it is seen that both Mevlana and Bediuzzaman gave messages with their poems in accordance with the conditions of the time. In Mevlana, storytelling stood out, while in Bediuzzaman, depiction came to the fore. In Mevlana, emotions are more intense, while in Bediuzzaman, mental information is more intense. They put telling people about God and warning them at the center of their poetry. They both gave what was intended to be given using the assets that people were most likely to encounter in their time. In Mevlana, the expressions of the ear and heart are more, while in Bediuzzaman, the expressions of the eye and mind are used more. That's how they both invite people to calm down and say what they're going to say. They also stated in their poems that they cannot be understood by everyone. While Mevlana's poem conforms to verse rules, Bediuzzaman's poem is in a verse form close to prose.

References

- Açıkgenç, A. (2017). The Risale-i Nur as an epistemological ground for the framework of a sociology of science. *The Companion to Said Nursi Studies*, 243.
- Ayaz, F. (2011). Blind to Bounds. Retrieved from <https://blindtobounds.blog/2011/11/06/beshno-az-neychon-hekaayat-mikonadrumi/>
- Cebecioğlu, E. (2007). Hz. Mevlânâ üzerine genel bir değerlendirme. *Tasavvuf, İlmî ve Akademik Araştırma Dergisi*, 8(20), 7-12.
- Dinç, Y. (2015). *Bediüzzaman dede*. İstanbul: Nesil Yayınları.
- Kurt, H. (2011). Mevlânâ Celâleddin-i Rûmî ve Bediüzzaman Said Nursî'ye göre insanın değeri. *Harran Üniversitesi İlahiyat Fakültesi Dergisi*, 25(25), 65-95.
- Nursi, S. (2006). *İşaratü'l-İ'caz*. RNK Neşriyat, İstanbul.
- Nursi, B. S. (2008). The Gleams. Words: On the Nature and Purposes of Man, Life, and Things.
- Nursi, B. S. (2010). *Tarihçe-i Hayat* (6. Baskı). İstanbul: Envar Neşriyat.
- Öngören, R. (2004). *Mevlânâ Celâleddîn-i Rûmî*. Türkiye Diyanet Vakfı İslâm Ansiklopedisi, 29, 441-448.
- Özgel, İ. (2015). Çağdaş tefsir yönelişleri açısından Bediüzzaman Said Nursî'nin tefsir yöntemi (Şuhûdî Tefsir). *Ekev Akademi Dergisi* (61), 300.

- Sađirođlu, T. Y. (2009). *Mevlana'nın Mesnevi adlı eserinde tevekkül anlayışı* (Doctoral dissertation). Ankara Üniversitesi Sosyal Bilimler Enstitüsü Temel İslam Bilimleri (Tasavvuf) Anabilim Dalı).
- Şahiner, N. (2004). *Bilinmeyen taraflarıyla Bediüzzaman Said Nursi*. Nesil Basım Yayın Gıda Ticaret ve Sanayi A. Ş.