

HYMN OF THE DERVISHES IN *Les Voyages...* BY DU LOIR (1654)

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Among various seventeenth century European correspondence¹ concerning Turkish subject matter one may find ten letters written by French traveler – Du Loir under the common title: *Les Voyages du Sieur du Loir Contenus en plusieurs lettres ecrites du Levant, avec plusieurs particularitez qui n'ont point encore este remarqueés touchant la Grece, & la domination du Grand Seigneur, la Religion & les moeurs de ses Sujets. Ensemble ce qui passa à la mort du feu sultan Mourat dans le Serrail, le ceremonies de ses funerailles; & celles de l'avenement à l'Empire de Sultan Hibraim son frere, qui luy succeda. Avec la relation du Siege de Babylone fait en 1639 par Sultan Mourat. A Paris. Chez Gervais Clouzier au Palais, rue le De grez de la Sainte Chapelle MDCLIV. Avec Privilege du Roy.*

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Some pieces of information about the author of *Les Voyages...* can be found in the book *Vers l'Orient...*², where on page 60 we read that Du Loir was a traveler accompanying the French ambassador – Jean de La Haye in his journey to Constantinople, Turkey in 1639. As the result of this journey Du Loir stayed in Constantinople for several months.

The authors of *Vers l'Orient...* consider Du Loir the precursor of the eighteenth century French travelers, however, in terms of chronology only in the early part of the seventeenth century some other French travelers such as: Tavernier, Quiclet et Pouillet, Jean Thévenot traveled to Turkey before Du Loir³. His accounts from Turkey Du Loir presented in a very objective, reliable and, what is more, very professional way⁴. Judging by one of his letters, written to Monsieur Hardy in Turkish, he mastered this language quite well⁵.

His approach to the Turkish matters he dealt with is reflected in the sentence excerpted from one of his letters: *aprez avoir donné à ma curiosité la satisfaction de la veüe des bastiments et du país, j'ay commencé d'en studier les langues afin d'en connoistre les hommes* (Du Loir, *Les Voyages...*, p.76).

¹ See: A. Hamilton, F. Richard, *André du Ryer and Oriental Studies in Seventeenth-Century France*, London 2004; E. Siemienieć-Gołaś, Turkish Words in Smith's "Epistolae Quatuor" (1674), *Studia Turcologica Cracoviensia* 1 (1995), pp. 125-149.

² *Vers l'Orient...*, Bibliothèque Nationale, Paris 1983, p. 60.

³ *Ibidem*, p. 60.

⁴ *Ibidem*, p. 60.

⁵ *Ibidem*, p. 60.

The composition of Du Loir's work is as follows: at the beginning of the work there is a chapter entitled *A l'Authheur Sonnet* comprising only, as the title says, a sonnet. Next, after the title which was quoted above as a whole, there is a dedication to the king of France. Afterwards, we may see *Preface*, where the Author enumerates all (10) letters presenting the information on the addressees and the subjects discussed in the letters. All the above mentioned parts are not foliated.

The foliation begins from *Lettre Premiere* (Letter I) addressed to Monsieur Hullon. This letter describes Du Loir's journey from Malta through Smyrna, Ephesus and his arrival to Constantinople.

The Letter II (p. 38) dedicated to Monsieur Lantin describes Constantinople and its surroundings. The Letter III (p. 76) dedicated to Monsieur Bouillon discusses the organization of the state, seraglio, divan, the chambers of officials, etc.

The Letter IV (p. 104) was addressed to Monsieur Du Puy. This letter describes the death and funeral of the sultan Murad IV and the ceremony of the enthronement of his son – Ibrahim.

The Letter V (p. 134) dedicated to Monsieur Bouliau describes basic rules of Islam, beliefs of the Turks and Moslem authorities.

The Letter VI (p. 165) addressed to Monsieur le Pailleur gives a description of Turkish lifestyle and customs.

The Letter VII (p. 197) written to Monsieur L'Engrene describes some ancient Greek towns, among others, Troy and some Greek islands. This letter includes also some textual parts concerning the ancient history written in the Latin language.

The Letter VIII (p. 221) addressed to Monsieur Charpentier, constitutes the description of Babylon conquest by the sultan Murad the IV in 1639. It was written both in Turkish (Latin transcription) and in French.

The Letter IX (p. 263) dedicated to Monsieur Hardy is also written in French and Turkish. The left column of the page comprises the Turkish text (in Latin transcription), whereas the right column the French one. In this letter Du Loir writes about the titles (so called *elkab* – E.S.-G.) the French king was addressed by the Turkish sultan and vice versa.

The last Letter X (p. 283) addressed to Monsieur Menage describes Du Loir's journey home through *Riviere de Sys* (today so called Turkish Riviera – E.S.-G.), Greek islands, among others Korfu, to Venice.

After the last, the tenth, letter ending on page 359 there is *Table de Matieres contenue en ce livre*, which is on not foliated page. This part of the work constitutes a sort of a dictionary comprising in alphabetical order both Turkish and European terms of various character (appellativa, names of people, geographic names, names of different institutions, etc.).

Next, after the above-mentioned register there is (also on not foliated page) a part entitled *Royal Privilege*. This part comprises information on the publisher and the date of publication that is the 15th of June 1654.

In the Letter V presenting some matters concerning the Moslem religion, on pages 154-155 we find the text of hymn of Sufi dervishes from Mevlevi order.

Together with the text of the hymn written in Turkish in Latin transcription the author also included the music notation.

Hereunder, we present the whole text in Du Loir's transcription and translation into French. Next we give our own transcription of the text together with our own translation into English.

Du Loir's transcription

I ki hezar a feryn, ay ay, I ki hezar
 A feryn bou nidge Sultan olur dgianum
 Kouli olan Kichiler, dgianum, husreu u hhakan olur.
 I ki hezar aferin bon nidge sultan olur,
 Kouli olan kichiler, husre-u hhakan olur,
 Ayaghinung tozini surme theken guceuzine,
 Nesne gurur gueuzi kim valihu heiran olur,
 Cherbetinung catresin her kim itcher dgiuresin,
 Gungli guher doluben sinesi umman olur,
 Sanga direm, dedey salma deui dunsade,
 Nefsi deuin zapt iden dinde suleyman olour,
 Sen malungne tapmaghil, kiochku saray yapmaghil,
 Ol dourouchub yaptughung sung oudgi viran olour,
 Beslemeghil tenugni nimet-u bircan ile,
 Bir gun olur ol tenung damoude biriain olour,
 Her kichi kimal bolour senma ki deuler bolour,
 Deuleti boulan kichi allahi boulan olur,
 Her ki bougun veledé inanuben yuz sure,
 Yokhsoul ise bai olour, bai ise soultan olur.

Du Loir's translation

Ha, combine de louanges merite, & combine est grand se Seigneur, don't tous les Esclaves sont
 autant des Rois.
 Quiconque frotera ses yeux de la poudre de ses pieds, verra quelque chose qui luy donnera tant
 d'admiration qu'il en tombera en extase.
 Celuy qui boira vne goutte de son breuuage, aura le sein comme vn Ocean remply de pierreries
 & de liqueurs precieuses.
 Ie te le dis, ó Pere! ne lasche point dans ce monde la bride à tes passions, quiconque les
 reprimera sera vn vray Salomon dans la foy.
 Net amuse point à adorer les richesses, n'y a bastir des Kiosks, & des Palais.
 La fin de ce que tu auras basty n'est que ruyne.
 Ne nourris point ton corps avec tant de delicatesses & de friandises.
 Il arrieroit vn iour que ce corps resteroit dans les enfers.
 Ne t' imagine point que celuy qui trouue des richesses trouue du bon heur.
 Celuy qui trouue le bon heur n'est autre que celuy qui trouue Dieu.
 Tout ceux se prosternant avec respect & humilité, croiront aujourd'huy en Velé, seront riches,
 s'ils estoient paaures, & s'ils estoient riches de viendront des Rois.

Transcription

I [= Ey] ki hezar aferin, ay ay, I [=Ey] ki hezar
 Aferin bu nice Sultan olur canum,
 Kulî olan kişiler, canum, husreu-u hakan olur.
 I [=Ey] ki hezar aferin bu nice sultan olur,
 Kulî olan kişiler, husreu-u hakan olur,
 Ayağınun tozini sürme çeken güzine,
 Nesne gürür gûzi [= gözi] kim valihu heyran olur,
 Şerbetinün katresin her kim cüresin,
 Günli güher doluben sinesi umman olur,
 Sağa direm, dedey salma devi dünyade,
 Nefsi devin zapt iden [= eden] dinde Süleyman olur,

Sen malunne tapmağil, köşkü saray yapmağil,
 Ol duruşub yaptuğuşun ucı viran olur,
 Beslemegil tenüñi nimet-ü birkan ile,
 Bir gün olur ol tenüñ damude biryân olur,
 Her kişi ki mal bulur senma [=sanma] ki devlet bulur,
 Devleti bulan kişi Allahi bulan olur,
 Her ki bugün Velede inanüben yüz sure,
 Yohsul ise bay olur, bay ise sultan olur.

Translation (in English)

A thousand times glory and praise to Lord, a thousand times glory and praise to Lord
 For whom servants are equal to kings;
 A thousand times glory and praise to Lord, a thousand times glory and praise to Lord
 For whom servants are equal to kings;
 The one who will put on his eyes *kuhl* from under His feet
 He will be ravished by what he will see;
 The one who will take a sip from the drop of His potion
 He will become like an ocean overflowed with shining gems;
 I say, *dedey*, do not release demons
 The one who will suppress demons of the spirit will become in faith like Solomon;
 Do not worship fortune, do not build palaces
 One day all what you built will be ruined;
 Do not feed your body with delicacies
 One day your body will burn in hell-fire;
 Do not think that those who find wealth they find happiness;
 Happiness find those who find God;
 The one who relies with respect on Veled
 As a poor man and as a rich man will meet Lord.

Only the cursory analysis of the transcription Du Loir used for the Turkish text allows us to draw conclusions concerning very apparent influence of French orthography. Thus, for some Turkish phonemes Du Loir used the following signs respectively:

- /c/ – there is *dg*, e.g.: *canum* (dgianum), *cüresin* (dgiuresin);
- /ç/ – there is *th*, e.g.: *çeken* (theken); also *tch*, e.g.: *içer* (itcher);
- /g/ – there is *g*, e.g.: *güñli* (gungli), also *gh*, e.g.: *beslemegil* (beslemeghil);
- /ğ/ – there is *gh*, e.g.: *yapmağil*;
- /h/ – there is *hh*, e.g.: *hakan* (hhakan), also *h*, e.g.: *heyran* (heïran); also *kh*, e.g.: *yohsul* (yokhsoul);
- /i/ – there is *i*, e.g.: *ucı* (oudgi); also *ı*, e.g.: *tozini* (tozini);
- /i/ – there is *ı*, e.g.: *sinesi* (sınesi);
- /k/ – there is *k*, e.g.: *kişi* (kichi); also *c*, e.g.: *katresin* (catresin);
- /ŋ/ – there is *ng*, e.g.: *ayagınunı* (ayaghinung);
- /ö/ – there is *io*, e.g.: *köşkü* (kiochku);
- /ş/ – there is *ch*, e.g.: *kişi* (kichi);
- /u/ – there is *ou*, e.g.: *kuli* (kouli); also *u*, e.g.: *doluben* (doluben);
- /ü/ – there is *u*, e.g.: *güher* (guher); also *ueu*, e.g.: *güzi* (gueuzi);
- /v/ – there is *v*, e.g.: *viran* (viran); also *u*, e.g.: *devin* (deuin);
- /y/ – there is *i*, e.g.: *bay* (bai); also *y*, e.g.: *yapmağil* (yapmaghil); also *ı*, e.g.: *heyran* (heïran).

The aim of our concern is not the literary analysis of the text but the text itself and some linguistic problems of this very piece of work. However, on the other hand we would like to mention in a few words the main message of the presented song. In accordance with the given title the text is a hymn constituting manifesto of Sufism ideology, where the main aim of its believers is based on the achievement of happiness by unification with God. The author of the hymn exhorts the readers to get rid of worldly values and to look for the way to God.

Presenting the text of the hymn Du Loir does not mention anything about its author. However, in the one before last verse we see the name *Veled* which can, in our opinion, constitute *mahlas*⁶. To this very name Du Loir refers in the commentary written on the margin. However, there is an evident divergence with relation to this name when we compare the original Turkish text with its French translation since the Turkish sentence: *her ki bugün veledé inanuben yüz süre...* Du Loir translates as follows: *Tous ceux qui se prosternant avec respect & humilité (...) en Veledé...* adding the explanation on the margin: *Veledé, est le fils de Mola Sunquieur leur fondateur.*

Thus, the word *veledé* he translates by the name *Veledé* whereas the analysis of the original Turkish sentence shows that this is the proper noun *Veled* used in the Dative case.

Such an explanation is also corroborated by the fact that the word after *veledé* is in the gerund form: *inanuben* derived from *inanmak* 'to believe' which always governs a Dative case. Therefore, the above-mentioned sentence should be translated as follows: "the one who relies with respect on *Veled*, as a poor man and as a rich man will meet Lord". Who is the above-mentioned *Veled*, then, and can we consider him the author of the hymn taking into account the custom of Turkish poets to place their names (*mahlas*) somewhere in the text of poems they wrote? The following very laconic commentary placed on the margin can be helpful to answer this very question. The commentary says: "*Veledé est le fils...*" From this commentary we find out that *Veledé* was the son of mullah *Sunquieur* – the founder of the order.

Unfortunately, we cannot ascertain whether the name *Sunquieur* is a name of the founder of a local (?) dervish's order or it is rather the nickname for someone else. We even go deeper in our suppositions concerning this very name since *sunkuyur* (? < *sun kuyur/koyur*) in a word for word translation means 'someone who leaves act, deed'. Perhaps in metaphorical meaning this name (nickname) concerns the founder of the Mevlevi order i.e. Mevlana. Unfortunately, limited data we have do not allow us to draw more precise and reliable conclusions. Therefore, the only we are content with are our speculations.

Despite the fact that the text is not too voluminous, nevertheless it gives possibilities for making some linguistic observations. The text written in Ottoman Turkish shows typical features for this historical Turkish language. We, of course, leave of account the orthography used by du Loir in relation to Turkish vocabulary.

As for the use of vowels, especially in some suffixes, we notice the domination of labial vowels in comparison to their modern Turkish equivalents, where there are illabial vowels, e.g.: *canum* – cf. in modern Turkish: *canım*⁷; *inanuben* – cf. in modern Turkish: *inanıp*; *tenüji* – cf. in modern Turkish: *tenini*.

⁶ Poet's nickname. More on *mahlas* in: S. Plaskowicka-Rymkiewicz, M. Borzęcka, M. Labęcka-Koehlerowa, *Historia literatury tureckiej*, Wrocław-Warszawa-Kraków-Gdańsk 1971, pp. 287-288.

⁷ The examples from modern Turkish are given not in transcription but in a present-day orthography.

There are also some examples of opposite phenomenon showing the presence of illabial vowels instead of today's labial ones, e.g.: *kulî* – cf. in modern Turkish: *kulu*; *ucî* – cf. in modern Turkish: *ucu*.

The above-mentioned phenomena reflect the lack or the process of forming of so called labial harmony in Ottoman-Turkish.

When analysing the text we also notice the disruption of palatal harmony in some cases, e.g.: *doluben*, *inanuben*.

In several examples we register the presence of, so called, narrow /e/, e.g.: *i* (= ey), *iden* (= eden).

As for the consonants we notice the presence of velar /ŋ/ not existing in modern Turkish, e.g.: *ayağınuŋ*, *saŋa*, *şerbetinuŋ*, *tenüŋ*.

One can also meet velar /ğ/ in the following words: *ayağınuğ*, *yaptuğınsuğ*.

In some cases there are voiced consonants instead of today's voiceless ones, e.g.: *damude* (today's: *tamuda*).

In some words the final sound is voiced instead of today's voiceless, e.g.: *duruşub* – cf.: in modern Turkish: *duruşup*.

As for the morphological phenomena one can notice the following ones:

1. the presence of the older form of 2 p sg imperative mood having the suffix: *-ğil*, *-gil*, e.g.: *beslemegil*, *tapmağil*, beside the shorter form with no suffix, e.g.: *salma*;
2. the presence of shorter form of the Accusative case, e.g.: *devin* instead of *devini*;
3. the presence of suffix *-uben* in the gerund forms, e.g.: *doluben*, *inanuben* instead of today's suffix *-up*.

As for the syntax phenomena we can notice izafet construction of Persian type existing paralelly with the Turkish one, e.g.: *husreu-u hakan*, *nimet-ü birkan* but *şerbet-inüŋ katresin*. Talking about the syntax of the text we admit that it is rather hard to judge the correctness of the word order since both in historical Turkish and in modern one all poetic works do not comply with syntactic rules.

When analysing the above-presented linguistic features of the discussed text we can ascertain that they are typical both for the old and the middle period of development of the Ottoman Turkish.

Summing up the discussed subject one should ascertain that Du Loir's correspondence comprising ten letters constitute very valuable source of knowledge not only on Turkey and Turkish issues but also on the Ottoman Turkish itself since most of the letters contain quite numerous Turkish lexical material.

The text of the hymn gives us not only opportunity to get acquainted with the main conceptions of Sufism but also as the linguistic monument presents the characteristic features of Ottoman Turkish.

On the other hand, we regret that despite such a comprehensive information Du Loir gave on religious matters concerning Sufism he did not present any data on the author of the hymn and the date of its origin.

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Relation du Voyage

Hymno. *Ź ki bezar a feryn, ay ay, Ź ki bezar*

a feryn bon nidge Sultan olur dgiu-nun

Kouli olan Kichiler, dgiatum, husreu u hba-

kin olur.

*Dans les caracteres ont esté fournis par Morfieur Ballard,
seul Imprimeur du Roy pour la Musique.*

IKi hezar aferin bon nidge sultan olur,
 Kouli olan kichiler, husreu-u hbakan olur,
 Ayaghinung rozini surnic theken guceuzine,
 Nesne gurur yueuzi kim valihu heiran olur,
 Che beinnung casresin her kim isther dgiurefin,
 Gunyli guher doluben sinefi umman olur,
 Sanga direm, dedey salma deui dunfede,
 Nefsi deuin zapt iden dinde suleyman olour,

LITERATURE

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