

The Appearance of the Idea of War in the Contexts of Establishment and Beauty in the Divan of the Bosnian Aladdin Sâbit

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A literary work is a witness to an era and carries the period in which it was written to the present. What has occurred while a work is written also carries a code that triggered the writing of the work. However, the disclosure of these codes occurs through the knowledge of the language of poetry. Metaphorical language has the characteristic of a literary language in poetry and is therefore sometimes the inspiration behind the poem, as well as its message, and catching on to this element might not be easy. Deleuze stated this literary language to create a new language within the language and to open perspective in the language in order to see or hear what is hidden beyond the literature by inventing a foreign language. (Kahramanoğlu, 2020, s. 50) The reason one

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cannot see a whole society from a work that contains the figurative language structure is due to the fact that a work of art needs a subject that can enter into a meaningful relationship with itself. At this point, the purpose of the article is to focus on the Bosnian Aladdin Sâbit's *Dîvân*, one of the poets of the 17th century in order to contribute to classical Turkish poetry and war literature, which contains very few studies based on the couplets in this *Dîvân*. The gap that this study will fill consists of revealing the appearance of the Turkish war philosophy in poetry, considering the signifiers in the poem based on metaphor, by applying the method of concretization and beautification, provided that classical Turkish poetry is at the forefront.

Civilization in the literature of the trail remains one of the indicators of the Islamic civilization that has withstood the Ottoman State the classical Turkish literature is a mirror and in terms of weapons and war in classical Turkish poetry, sometimes real and sometimes it's common with a metaphorical meaning. These uses, which we can evaluate within the metaphor system of classical Turkish poetry, emphasize the side of classical Turkish poetry that highlights the symbolic approach. However it seems possible to say that classical Turkish poetry has developed from a center that we can almost define as the desire for war, as well as the desire for the palace put forward by Tanpınar. The lover of classical Turkish poetry is at the center of the war, and if we consider Tanpınar's approach to palace occupation in the context of war occupation, it is quite significant that poets reflect around the idea of beautifying the war. When Tanpınar explains classical Turkish poetry, he acts from the desire of the palace, and for this reason, regarding the word palace, he states that the palace depends on a magnificent center, the ruler, the source of light and light, his charm and will. He points out that everything revolves around him, that he is running towards him, that he is happy and happy in relation to his proximity to him; that all concepts and our body itself are palaces in this context. They all have rulers and some of these reigns are seen in all medieval and renaissance literature, imagination systems, are the same in every culture and based on love, the lover is similar to the ruler, expressing that he is in the role of the ruler of the heart realm. According to Tanpınar, all the behavior of a lover is the behavior of a ruler; he does not love, accepts to be loved, even has gifts like a ruler, surrounds, tortures, kills, especially in relation to our topic. Indeed, the elephant is armed like a monarch with his beloved eyebrow, eye, eyelashes and side gaze. In this analysis of Tanpınar, it is important that the lover does not love, accepts to be loved, surrounds, shows

the characteristics of a ruler, draws attention to the lover's body and armament due to the elements of beauty that are equivalent to the elements of war. (Tanpınar, 2015, s. 27-29) It is very important that the word dear is expressed with the word "Türk" in the sense of warrior as it shows in literary texts and in the point of the philosophy of war that develops due to beauty. Based on the use of the word in this sense, we can say that it is very important that the words "Türk" and "dear" appear together in the text and have a connotation with both meanings. The fact that the Turkish word is the name of the lover is directly related to the warrior identity and sociocultural conditions of the Turks. It is also possible to witness this interest in the sample couplets in the article. In this regard, in the parables in classical Turkish literature, the metaphor also carries elements from the worldview on which the state is based and the advanced military power that it has stated, and it is not meaningless to compare the lover's gaze to an arrow or sword, or to compare his hair to a rope, a gallows. In other words, all of those magnificent elements that a great state has indicated have been manifested in literature in its own language and aesthetics. Wounding, which is one of the most obvious qualities of a lover, is a part of the social life of that period with arrows, bows, swords, daggers, spears and cannons, etc. it is expressed in some combat equipment. These similes, all connected to the concept of a weapon, paint a striking and bloodshed portrait of him.

Jacques Derrida states that the text is a network of differences beyond a finished literary whole, a closed content in a book, that it exceeds all the limits hitherto attributed to it in that it is the production of traces that are constantly referring to something other than itself. As Derrida said, the text is actually content that has no end, and is read from the beginning to the beginning, every time with a new eye. This content, on the other hand, is the re-reading and production of traces that refer to 'things' other than oneself. Based on Derrida's approach, it is possible to say that these traces are the ones that show themselves in classical Turkish poetry. (Kahramanoğlu, 2020, s. 64) The demonstrators give us the philosophy of war of classical Turkish poetry with the traces they point out. Yahya Kemal Beyatli says that our philosophy is our poetry. Aesthetic beautification related to war is the manifestation of the philosophy of war, its trace. If we are going to talk about a Turkish philosophy of war, one of its pillars of it should definitely be classical Turkish poetry and literature. (Alpyağıl, 2010 s. 28)

At this point, we will take the subject with sample couplets, XVII. Sabit, one of the poets of the century, sees the nature of the world that has been disrupted by the war as

a healing syrup that brings salvation and peace in a couplet on his *Dîvân*. Sâbit; states that the enemy should not be surprised that the enemy longs for peace, saying that the pain of the situation experienced by the enemy state and its army in the face of war is a boil worse than the plague, and in concrete terms, he expresses the war as a boil, a boil for the enemy. Sâbit, as we will see in the couplet where he draws attention to the idea of shaving the heads of infidels for free with the sword in the hands of the Ottoman army, explains the philosophy of war around the elimination of the bad and the elimination of boils at this point, actually a healing, cleansing thought depending on peace. According to the poet, the sword and, accordingly, war; is a cupper that removes the dirty blood of the enemy from the world and drains it. As an example of Sâbit's idea of beautification and concretization, the poet expresses the idea of beautifying death by saying that the Ottoman army did not actually fight, shaving the heads of infidels for free by providing foundation services with a medical instrument called a sword, keeping the sword similar to the suture used in health services and especially basic surgical procedures such as suturing. Sâbit; he likens the battlefield to a watermelon field with damaged watermelons, the enemy's decapitated head to a watermelon, even a fruit that has not yet ripened, does not taste of watermelon and is popularly known as "pumpkin", based on the fact that blood flows red. Sâbit says that the head of the decapitated enemy army rolls like a pumpkin, and the battlefield turns into a spoiled watermelon field. The poet's reference to the word watermelon in relation to beauty is related to the fact that the watermelon, which is red inside, flows red when it is cut and when it falls. However, the fact that the color of the blood is also red explains exactly why the watermelon was chosen by the poet in such a way as to meet beauty and concretization.

For a moment, and assuming all the historic resources will not be available if the situation had a source for us to learn this observation, we have analyzed the poem even just with the movement of the court and outside of court, we say most literary work, now as a historical source will be able to enlighten us on a point of information by reading. The important thing in this reading is to pay attention to the truth of the poetic language and to make the readings and evaluations with this sensitivity when approaching the poem. As a matter of fact, the truth of the poetic language stands in a very important place in terms of conveying reality. While the poet proves his poetry by weighing words on a delicate scale, of course, he will not directly include the events of everyday life in

his poetry as a reality, he will be the voice of society with a number of word games in accordance with the possibilities and rules of the poetic language.

When we read these texts by changing our perspective on classical Turkish poetry, we think that what we will see will be different from what has been expressed in the past and constantly. In the poem the last verse, the reason the war started on the continent of date a detached, the process of war, the people of the state during and after the war, the camp, the peace, the stages of peace agreements in a language based on the poetry of praise, through concretization allows using rhetoric.

Rather than deciphering chronologically the official history reading, we can study the political relations between the two states, the war, etc. considering historical sources, reading through poetry is very important both at the point of feeling the effects of the war and at this point, starting from a poem, to get information about the war, the state of the warring countries. In most cases, obtaining information from a divan, a poem, or a couplet by taking care to read with awareness of the poetic language may be more valuable in terms of expression from many sources that provide historical information, and even some information obtained from these literary sources may sometimes not be possible to access from various sources that are the subject of historical science.

As a result, featured in Turkish literature and literary point which is of great importance as the basis of many of the world's literature in classical Turkish literature with the issues of society as is in reality, according to the language of the poetry of the functioning of the society as a whole, many of the problems of the psychological, sociological perspective, trends, reflecting and providing solution handles the various issues that make up the essence of life, evaluates, and interprets the literature it is. Denying all this, taking a rejection approach by saying that classical Turkish literature is staying away from society and retreating to the ivory tower, will only lead to a departure from the possibilities of this literature and inefficiency and infertility in the point of art for each field.

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