The place and importance of the Seven Revered Ozans (minstrels) in the Alawi culture was in parallel to the socio-cultural and political conditions of their time, and an outcome of their interactions. During those times, Alawism faced a fierce process of assimilation, exclusion, and suppression. The Seven Revered Ozans treated Alawism in their works, in an attempt to resist assimilation with the mission of protecting and maintaining the tradition. The works of the Seven Revered Ozans have come until today by being performed in the accompaniment of paglama, which is referred to as Quran with Strings, and with the understanding of “the essence of the Quran is the word of aşık”. Through this mission, ozans and zakirs still contribute and serve to the Alawi culture in this sense.

In order to understand the Seven Revered Ozans and their works, one needs to know the birth and history of the Alawi culture. Therefore, this study provides an overview of the Alawi culture, depicting the birth of Alawism, providing a definition and presenting the elements of the belief, as well as dwelling on the Alawi-Bektashi Sufi philosophy, literature and music.
This study aims at revealing the place and importance of the Seven Revered Ozans in the history of Alawism. In this context, the lives of Nesimi, Shah Hatayi, Virani, Yemini, Fuzuli, Pir Sultan Abdal and Kul Himmet are presented; one poem by each ozan and their contributions to the Alawi culture through these poems are analysed.

In conclusion, the Seven Revered Ozans kept the Alawi culture alive through music and poetry, ensured its transfer to future generations, and contributed to the formation of Alawi identity and collective memory.

The Alawi culture, which has a very important place in the global intellectual history, faced a serious threat of assimilation in the times of the Seven Revered Ozans besides some other significant periods in the history. The lives and works of the Seven Revered Ozans have accentuated the struggle of existence and enlightenment of the Alawi culture, which sets an important example for the communities to bring themselves into existence and into future, as well as the transfer of culture to the future.

While many cultures have failed to stand the test of time in world history, the Seven Revered Ozans have definitely played a vital role in making it possible for the Alawi culture to survive this very day. In the context of predecessors and successors of the Seven Revered Ozans, the tradition of aşık or ozan has undertaken the task of preserving, maintaining and reconstructing the Alawi-Bektashi culture.

Within this perspective, this study sheds light upon the events in that period by examining the lives and works of the Seven Revered Ozans. Having resisted the assimilation and struggled for enlightenment through self-devotion and self-sacrifice, the Seven Revered Ozans still sheds light on the Alawi culture through numerous aşiks and ozans taking them and their works as an example in our day.

Nesimi, who was skinned out for saying Ene-i Hakk (I am God), Shah Hatayi (Shah Ismail), who fought in the Battle of Chaldiran (1514), Pir Sultan Abdal, who was hanged for not paying homage to Hizir Pasha were some of the ozans who paid a price for this cause. Fuzuli discussed and transferred the Karbala incident through his piece titled Saadete Erenlerin Bahçesi and his poems, thereby forming the Alawi memory on it. Yetimi served to this cause with his poems and work titled Faziletname dwelling upon the importance of Ali for Alawism and his biography. Virani aimed at expressing the sublimity of this belief and spreading it through his poems. Virani played an honourable part in leading people to sublime emotions with respect to Alawism.
Virani has devoted himself to this cause and served as the tomb keeper at the shrine of Ali. He explains the accession of Ali to the level of *Ene-l Hakk* (I am God) as absolute being (*zat-ı mutlak*; the level of obscurity, where all signs, qualities and names required to be identified are obscure and hidden; it is the highest level). This perception identifies the Alawi concept of “perfect human being” (*insan-ı kâmil*) with Ali. Kul Himmet provided the best examples of the Alawi-Bektashi literature by using the Turkish language. In his poems, he focused on the fondness of Alawism in the trinity of Allah-Mohammed-Ali and Haji Bektash Veli. Kul Himmet embodies the deific essence in Ali.

This study is a literature review seeking information about the birth, philosophy, literature, music and rituals of Alawism as well as the lives and works of the Seven Revered *Ozans*. Lastly, in an attempt to show the place and importance of the Seven Revered *Ozans* in the Alawi culture, a poem by each *ozan* is analysed.

**Alawi-Bektashi Literature**

*Ozan* is the identity, brain, heart and tongue of the community she/he lives in.

We find the first influential and lasting works infused with intellectual meaning in Yunus Emre in Alawi-Bektashi tradition in Anatolia. Some argue that beginning of the Alawi-Bektashi doctrine in Anatolia dates back to the production of such poems. Alawi-Bektashi poems dwell on such issues as love for Ali, the deep sorrow felt for the Karbala incident, criticism of strictness in belief, resisting strictness, lament, respect to Twelve Imams, virtuousness, devotion to life. Alawism-Bektashism has two areas of development. The *tekkes* in cities, which functioned as the educational institution with a focus on knowledge and information, were the first. The minstrels or folk poets living in countryside and their places of assembly were the second. Alawi-Bektashi poetry seems to gain its certain form following the mid-15th century, to have a chance to spread over a vast area, and to institutionalize by acquiring the quality of a separate product of civilization (Eyüboğlu; 1991: 31).

The genres of Alawi-Bektashi poetry are *semah, duaz, nefes, deyiş, mersiye, miraçlama and tevhit*. 

**Semah (samah)**

Semah is an integral part of Cem rituals, the basic form of worship in Alawism. It is a mystical dance composing figures of arms and feet generally in the accompaniment of music and lyrics performed with baglama.

One should look into the origin of Cem rituals in order to understand the origins of semah. According to common belief, Cem ritual is the representation of the incidents taken place in the Ninth Heaven, in the Assembly of the Forties where Prophet Mohammed reached during his journey of accession.

Another belief originates from the relation of the Alawi mysticism with “Birth” and “Genesis”. According to this belief, all concepts of Alawism are related to birth and human. Such concepts as “batın” (abdomen) are used to conceal the secret/myth.

Cem of the Forties (Assembly of the Forties) and semah are related to the first forty days when a human is developed into a foetus in the womb of a woman.

**Deyiş**

It is one of the most common genres of the Alawi-Bektashi music and literature. It is a didactic type of poem and music dwelling upon belief and philosophy.

**Nefes**

These are predominantly didactic poems with rather doxastic content in the Sufi literature and music, and therefore the Alawi-Bektashi literature and music. It is the name for ilahi (hymn) in the Bektashi doctrine.

**Mersiye (Elegy)**

It is a genre of poem and music with an elegiac character, narrating the lives of Alawi-Bektashi leaders and rather Hussein, the Third Imam.

**Miraçlama (Miraçname)**

It is a genre of poem and music, narrating the meeting of Prophet Mohammed with Ali in the Assembly of the Forties.
Tevhit
The term refers to oneness of god, and is a genre of poem and music narrating that Ali is the saint of the god in the Alawi-Bektashi doctrine.

Duaz İmam (Duazdeh İmam)
The term means “twelve imams” in the Persian language, and is genre of poem and music containing the names of the Twelve Imams respectively.

The Lives and Works of the Seven Revered Ozans in Alawi Culture

Seyit İmadettin Nesimi (1369-1417)

He is a Turkmen of Azeri origin, grown up in the town of Nesim in Bagdad and settled in the region of Diyarbakir. As he was the follower of the Hallac-ı Mansur’s thoughts, he was considered a heretic and killed through skinning out.

Nesimi was a follower of Feyzullah Hurufi, and his thoughts. Having embraced the notion of “unity of existence”, the poet forges a link between an advocate of this philosophy and the god, which attaches a quality to the individual. He adopts the Sufi view that the perfect human being is the representation of god. His primary works are Turkish and Persian divans.

According to some accounts, people had seen him departing simultaneously through 12 gates of Aleppo with his skin in his hands after he was skinned out. He had famously told a
by-passer “We are the pilgrims to the real Kaaba,” and showing the skin in his hands, he added “And this is our ihram” (Ulusoy: 9)

### ENE-L HAK SÖYLERİM

<table>
<thead>
<tr>
<th>Turkish</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bulmuşum ben hakkı, ene-l hakk söylerim</td>
<td>I’ve found the the God, I say: I’m the God</td>
</tr>
<tr>
<td>Hak benim, hak bende ene-l hakk söylerim</td>
<td>I’m the God, God’s in me, I say: I’m the God</td>
</tr>
<tr>
<td>Görün bu esrarı ne muğlak söylerim</td>
<td>See this mysterie, how secretly I say,</td>
</tr>
<tr>
<td>Sadığım sözüme ene-l hakk söylerim</td>
<td>I keep my word, I say: I’m the God</td>
</tr>
<tr>
<td>Eye gönül hak sende, hak elbet sendedir</td>
<td>O my heart, God’s in yours, surely is in yours</td>
</tr>
<tr>
<td>Söyle hakkı kimdir, ene-l hakk sendedir</td>
<td>Say; who’s the God? God’s in yours</td>
</tr>
<tr>
<td>Hakkı mutlak zat-ı mutlak¹ hakikut sendedir</td>
<td>Absolute truth, the God’s in yours</td>
</tr>
<tr>
<td>Arama gayrıda muhakkak sendedir</td>
<td>Don’t hunt for in else, surely is in yours</td>
</tr>
<tr>
<td>Eye gönül Mansur da, ene-l hakk söyledi</td>
<td>O heart, Mansur said too: I’m the God</td>
</tr>
<tr>
<td>Hak idi hak dedi, ene-l hakk söyledi</td>
<td>He was God, he told the truth: I’m the God</td>
</tr>
<tr>
<td>Marifet sırrını pek mutlak söyledi</td>
<td>He surely told the secret of talent,</td>
</tr>
<tr>
<td>Nesimi amenna ene-l hakk söyledi</td>
<td>It’s the truth, Nesimi said: I’m the God.</td>
</tr>
</tbody>
</table>

¹ Tanrı
BEN EZELEN AŞK İLE

Ben ezelden aşk ile pir olmuşum  I’ve been a master by love from all eternity
Onunla kah iki, kah bir olmuşum  I’ve some for been two, some for one with it
Ahsen-i surette tahmir olmuşum  I’ve been kneaded in the most beautiful form
Kadirim her emre takdir olmuşum  I’ve been capable for all decrees

Ben aşk ile gör ne hayran, olmuşum  See that, what an admirer I’ve become with love
Cism’içinde ser-be ser can olmuşum  I’ve become the most beloved among createds
İlm’içinde bahr-i umman olmuşum  I’ve become an ocean in science
La mekân gencine viran olmuşum  I’ve been wretched in the treasure of God’s field

Ben alının ayına hayran olmuşum  I’ve become an admirer of your forehead
Gözlerin âline mihman olmuşum  I’ve become a host of the deceit of your eyes
Kirpiğin okuna, nişan olmuşum  I’ve become a target for the arrow of your eyelash
NESİMİ özüne kurban olmuşum  Nesimi says: I’ve become a martir for your own
Shah Hatayi (1487-1524)

Shah Hatayi was born in Ardabil, Iran in 1487. He is one of the ozans whose nefes works are most often used in Alawi Cem rituals in Anatolia. His father was Shah Haydar, and his mother was Halima Begum, the daughter of Uzun Hassan, the Emperor of the Ak Koyunlu State.

He lost the battle against Sultan Selim the Stern in Chaldiran on 19 March 1514. This was the beginning of the end for him. He passes away in 1524 in Azerbaijan at the age of 37. His corpse was taken to Ardabil to be buried next to the shrine of his grandfather, Sheik Safiyuddi.

Shah Hatayi was well-educated. He wrote sincere nefes works on Ali and Haji Bektash Veli (Ulusoy: 31).

MİRAÇNAME

Geldi Cebrail buyurdu: Gabriel came and said:
“Hak Muhammed Mustafa! “Muhammed Mustafa is Truth!
Seni miraca okudu God, who has the right to invite,
davete kadir hüda. has called you to Mirach.
Evvel emanet budur ki First message is that,
Piri rehber tutasın, get a Pir as your guide,
Olasın tarik içinde
Walk properly
tariki müstakime.”
on the straight road.”
Muhammed duhule vardı.
Muhammed reached the entrance
“Yoktur benden bir azim
“There’s nothing greater than me.
İmdi senden el tutalım.”
Now we’ll help you.”
Hak buyurdu vedduha.
God has read the Vedduha Sura.
Cebrail’den elin tuttu,
He held the hand of Gabriel.,
Muhammed bel bağladı.
Muhammed fastened his belt
İki gönül bir oluben
Two hearts united
yürüdüler dergâha.
and stepped up to dergah.
Vardi dergâh kapısına,
He arrived the dergah’s gate,
görü bir aslan yatar,
a lion was lying there,
Haykıruben hamle kıldı,
It sprang with roaring
başa koptu bir tufan.
and a storm began.
Ol Hektan bir nida geldi:
They heard a shout from God,
“Korkma habibim,” dedi,
God said: “Don’t be afraid my beloved,
“Ver hatemini ağzına,
it demands a password from you.”
Muhammed hatemin verdi,
Muhammed gave his seal,
aslan kıldı sakin,
the lion became peaceful.
Muhammed’e yol veruben,
It allowed Muhammed to pass,
aslan gitti tenhaya.
stepped aside to privacy.
Girdi hakkı tavaf etti,
He entered, circumambulated the God,
ipti bunu söyledi:
firstly said this:
“Ne hoş bir şir’in var imiş,
“O! what a nice lion you have,
hayli çevretti bana.
it’s oppressed us quite much.
Gördü bir biçare derviş,
It’s seen that comes a poor derviş,
hemen yutmak diledi,
and wanted to swallow.
Emmim oğlu Ali olsa
Only my cousin Ali
dayanırıldı ol şire.” could have resisted that lion.”

“Ol şir menim devletimdir, “That lion is my prosperity,
O’na tabi habibim.” I’m a dependent beloved.”

Eşiğine baş koyuben, They kowtowed onto
Kubbe-i kiblegâha, the doorstep of Kubbe-i kiblegâh,
Doksan bin sırrı kelâmî They shared
söylediler dostane, ninety thousand words cordially,
Tevhit armağan verildi Mankind on Earth
yeryüzünde insana. was made a present of Tevhid.
Ayak üzere kalkuben Rose to his feet,
himmetini diledi, demanded for favour.
“Mümin kulun yarlağandır.” Then the God said:
dedi anda Kibriya. “Your faithful servant is cordial.”
Turaba sürdü yüzünü, He touched face to dust,
dergâha kattı özün, he gave up his heart to dergah,
Hak verdi iki üzümü; God gave two grapes:
“Götür Hasan Hüseyn’e.” “Take this to Hasan and Hüseyin.”
Selman anda hazır idi, Selman was ready there,
Şeydullah’ın diledi, he wanted his Şeydullah,
Bir üzüm tanesin koydu, God put one grape
Hak keşkülullahına. to his keşkülullah.
Tekrar anda niyaz kıldı He prayed again,
, “Hoşça kal Sübhan!” dedi. and said: “Goodby God!”
Koyup evine giderken, On the way back home,
yol uğratti kırklara. he stoppedover at The Fourties.
Vardi kırklar irfanına, He reached the knowledge of The Fourties
oturdu olduğu sakin, and calmed down.
Cümlesi başına indirdi They all bent head
Hazreti Emrullah’a. o Hazreti Emrullah.
Dedi ki: “Siz kimleriniz?”
He said: “Who are you?”

Dediler: “Biz kırklarız”
They said: “We’re the Fourties.

“Ya siz otuz dokuşunuz,
“But you’re thirty nine,
neden malum kırksınız?”
how is it evident that you’re forty?”

“Biz kırkız, kırmızı biriz,
“We’re forty, all forty is one,
Salman Şeydullah’tadır.”
Salman has gone for Şeydullah.”

Salman: “Destur hü!” dedi,
Salman said: “Destur hü!
keşküley meydana koydu,
And exposed the keşkül.
Anda bir yeşil el geldi,
Then came a green hand,
ezdi engür eyledi.
squeezed and made engür.

İçlerinden içti biri,
One of them drank
 cümlesi oldu hayran,
and all became drunk,
Mümin, müslim, üryan, püryan oldular,
Faithful, muslim, all got naked,
hep girdiler semaha.
burned and took part in Semah

Desti kefe vurdular,
They clapped hands,
dediler: “Allah Allah!”
they called: “Allah Allah!”

Muhammed coşa geldi,
Muhammed enthuse,
bile girdi semaha.
he took part in Semah too.

Dedi: “Evveli sen, ahiri sen,
He said: “You’re beginning, you’re end,
batıni sen zahiri sen,
you’re esoteric, you’re apparent,
Yerde sen, göekte sen,
You’re on earth, you’re in sky,
Senin sırrına sır erdiremedim
I can’t penetrate your mystery
Şah Ali-el Murtaza!”
Shah Ali-el Murtaza!”

Şah Hatayım okurum hakkın vasfını
I’m Shah Hatayi, I tell the feature of God,
Hak sözün inandıramadım
I failed to convince
özü çürük ervaha.
the decayed spirits.
GEL GÖNÜL İNCİNME BİZDEN

Gel gönül incinme bizden  Look my heart, don’t be offended by us,
Kalsun gönül yol kalmasın  Even you resent, dont let the way be interrupted.

Evvel ahir yol kadi mdir  The way begins with past eternity,
Kalsın gönül yol kalmasın  Even you resent, dont let the way be interrupted.

Bahçede açılan güldür  It’s a rose, blossoming in the garden,
Hakki söyleyen dildir  It’s a tongue saying the truth,
Pes ezelden yol kadımdır  Sure, it’s begun with past eternity,
Kalsın gönül yol kalmasın  Even you resent, dont let the way be interrupted.

Başındadır altın tacı  It has its crown on head,
Budur erenler miracı  This is the Mirach of saints,
Keskindir yolun kılncı  The sword is very sharp on this way,
Kalsın gönül yol kalmasın  Even you resent, dont let the way be interrupted.
Hey Allah’ım hey Allah’ım
O! my God! O! my God!
Eyi olmaz benim ahım
My imprecation will be too bad.
Saltanathı padişahım
I’m a Sultan with reign,
Kalsın gönül yol kalmasın
Even you resent, don’t let the way be interrupted.

Ey divane ey divane
O! crazy! O! crazy!
Âşık olan kıyar cane
One who loves, will sacrifice,
Hatayı’m der: Taçlu hane,
HATAYI says: You, the house with crown,
Kalsın gönül yol kalmasun.
Even you resent, don’t let the way be interrupted.

Virani (16th century)

Virani

The dates of his birth and death are unknown, and he is said to be born in the island of Euboea in the 16th century. Having adopted the teachings of Hurifi, the Bektashi ozan served as the tomb keeper at the shrine of Ali in Najaf.

Demir Baba gave him hand for being baba in the Balkans, and he wrote many poems expressing the love for Ali.

Some researchers write that Virani had written up to 300 poems with the aruz prosody, compiling a large collection of poems (divan), and indicate that the ozan was more or less educated. Virani suggests that what’s apparent in the universe and all concrete beings are Ali (Ulusoy: 121).
ALİ'DİR NOKTAYI EVVEL

Ali’dir noktayı evvel hidayet
(Pirim Ali Ali) Ali’s the true belief in the beginning

Ali’dir ahiri nur-u velayet
(Şahım Ali Ali) Ali’s the saint light of protection at the end

Ali’dir iki cihanda zat-ı mutlak
(Pirim Ali Ali) Ali’s the God both in two worlds

Ali’dir kudret-i hikmet, keramet
(Şahım Ali Ali) Ali’s the power of wisdom, the miracle

Hü Hü Ya Ali… Hü Hü Ya Ali…

Ya Ali Ya Ali fazlı Hüdam Pir Ali Ali
Ya Ali Ya Ali, the maturity of my God, Master

Ya Ali Ya Ali Şah-ı Sultanım Ali
Ya Ali Ya Ali, my Shah, my Sultan

Ya Ali Ya Ali gözümün nuru Ali
Ya Ali Ya Ali, the saint light of my eye

Ya Ali Ya Ali canı cananım Ali
Ya Ali Ya Ali, my life, my love

Ya Ali Ya Ali fazlı Hüdam Pir Ali Ali
Ya Ali Ya Ali, the maturity of my God, Master

Ya Ali Ya Ali Şah-ı Sultanım Ali
Ya Ali Ya Ali, my Shah, my Sultan

Ali’dir suret-i Arslan Ali’dır
(Pirim Ali Ali) Ali’s the face of lion

Ali’dir şefaat eden Ali’dır
(Şahım Ali Ali) Ali’s the intercessor

Ali’dir VİRANİ canan Ali’dır
(Pirim Ali Ali) VİRANİ, Ali’s the beloved

Ali’yi sevmeyen yezide lanet
(Şahım Ali Ali) Damn with Yezid, who doesn’t love Ali

Hü Hü Ya Ali… Hü Hü Ya Ali…

Ya Ali Ya Ali Evliyayı Embiya
Ya Ali Ya Ali, the Saints, the Prophets
In this poem, Virani embodies all elements forming the essence of Alawism in the personality of Ali. He describes the accession of Ali to the level of Ene-I Hakk as absolute being (zat-i mutlak) as it is described in Sufism. This perception identifies the Alawi concept of perfect human being with Ali.

Hidayet: Guidance to the path of Hak (Truth) and righteous path.

Velayet: 1. Guardianship, holy personality. 2. The state and epithet of holy people and guardians.

Zat-ı Mutlak: God or supreme being.

Kudret: 1. God’s eternal power. 2. God’s construction.

Hikmet: Words and terms appropriate to Hakk.

Keramet: 1. Extraordinary state of being that guardians demonstrate in propriety. 2. Actions or words and ideas peculiar to holy people, or those conducted in their manner.

Evvel: 1. Previous, primordial, private. 2. God in Alawi philosophy.

Nur: The holy light appeared in universe, inherent in all existence; divine essence or divine sign.
Hüda: 1. God. 2. Guidance to righteous path or being on this path.

Fazlı – Fazileti _______ : Benevolence without expecting a reward or compensation.

Suret-i Arslan _______ : God’s Lion, an epithet of His Holiness Ali

Şefaat ____________ : His Holiness Mohamed and other Islam eminents’ plea of forgiveness for genuine believers in limbo.

Evliya : 1. Prophets and holy people. 2. Holy people close to God.


Medet __________ : Aid, assistance.

ASLI BİR NUR İDİ

Aslı bir nur idi üç pare oldu  His origin was divine light, tattered into three
Ol nurun birisi âdeme geldi  One of those lights came to Adam
Ahırı Muhammed Mustafa oldu  After all he became Muhammed Mustafa
Esrafıl ağzında sur idi hayder  Haydar was the Sur, blowed by Raphael

Hz.Ali
Velileri nebileri dolaştı  He visited saints and prophets
Darda kalanlara geldi ulaştı  He helped all the troubled ones
Hint cenginde anter ile güreşti  He fought against Anter in the battle of India
Peygamber carına yetiştı hayder  Haydar came to the rescue of the prophet

Gâhi aslan olup miraca inen  Whom he was a lion, descending to Mirach
Gâhi sultan olup tahta oturan  Whom he was a Sultan, sitting on the throne
Gâhi saki olup badeler veren  Whom he was a cupbearer, offering saint wine
Nice kürelerde er idi hayder  Haydar was a man on many globes

VİRANİ günahkâr estağfurullah  Virani asks Allah’s pardon for his sins
Söylerim sözümü tanıktır Allah  I say my word and Allah is the witness
İncil Zebur Tevrat hem Kelammullah  Bible, Torah, Psalter and Kelamullah
Tevrat Musa’dayken Tur idi hayder  Haydar was the Tur in the age of Moses

Yemini (15-16th century)
Yemini lived around the regions of Danube River in the end of the 15th century and the beginning of the 16th century.

Some sources cite his real name as Ali, and suggest that he served in the zawiya (hermitage) of Ibrahim Dede of Akyazı and used the nickname of “Yemini”.

His name is used as “Hafız Kelam Yemini” in the Velayetname of Demir Baba, which indicates that he could recite the Quran. His book titled Faziletname about the mythological life of Ali is composed of 7300 verses. It is a book of virtuousness, which is one of the fundamental works dwelling heavily on the life of Ali, Ahl al-Bayt and love for Ali. Those who describe this work as the Book of Virtuousness show greater respect to Yemini as he practiced the principles of righteousness, honesty, humbleness in his daily and religious life (Ulusoy: 79).

**CEHALETİN SONU MARAZDIR**

<table>
<thead>
<tr>
<th>Turkish</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cehaletin sonu marazdir, aci.</td>
<td>The end of ignorance is sickness and pain.</td>
</tr>
<tr>
<td>Kemal-i marifet onun ilaci.</td>
<td>The remedy of this, is the perfection of talent.</td>
</tr>
<tr>
<td>Kemal ehli olan ozunu bilir.</td>
<td>One who is perfect, he knows himself.</td>
</tr>
<tr>
<td>Ozun bilmez, cahil kuru davaci.</td>
<td>Ignorant pursuer doesn’t know himself.</td>
</tr>
<tr>
<td>Ozu dogru, sozu dogru bir er ol.</td>
<td>Let your word be true, let yourself be true.</td>
</tr>
<tr>
<td>Gönüller sad eden bir ehli-i dil ol.</td>
<td>Be a cognoscente of hearts, who beautifies souls.</td>
</tr>
<tr>
<td>Ali faziletin bil, erdemli ol.</td>
<td>Learn the virtue of Ali, be virtuous.</td>
</tr>
<tr>
<td>Aşkla kemale gel ey can, kâmil ol.</td>
<td>Come, with love, to perfection brother, be perfect.</td>
</tr>
<tr>
<td>YEMİNİ hak dedi, etmeyin inkâr.</td>
<td>YEMİNİ said Truth! Never deny this.</td>
</tr>
<tr>
<td>Beni inkâr eden zati bil ey can.</td>
<td>Know that one, who denies me, o! brother.</td>
</tr>
<tr>
<td>Hakkı inkâr eder ol ehli zünnar.</td>
<td>User of clergy belt denies the Truth.</td>
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</tbody>
</table>
BU İLMİN MAHZENİ ŞAH-İ VELAYET

Bu ilmin mahzeni Şah-ı Velayet  The cellar of this wisdom is Şah-ı Velayet
Velayetten beyan olur keramet  Miracle is always declared by Velayet
Keramet ehli olam dersen ey yar  Oh beloved, If you want to be skilled for miracle
Velayet eşeğine bende ol var  Go and be the servant of Velayet

Yakın-ı hakkın eminidir velayet  Velayet is the protector of God’s mystery,
Erişince tamam ruz-u kiyamet  When the world reaches the doomsday.
Erin erliğini bilen hak erdir  One who knows the sanctity of saint is the real saint
Ere ikrar eden ehl-i nazardır  One who obeys the saints is master of thought

YEMİNİ  erenlerin bendesine  YEMİNİ, add your essence, like a saint,
Özünü hak eyle erercesine  To the servant of saints
Sözü çok eyleme ki geçti devran  Do not extend your word, the time has gone
Ecel erdikte kalmaz dilde ferman  Time of death will be the end of tongue’s edict.

Şah-ı Velayet.........:
Velayet..................:
Fuzuli (1504-1556)

His real name was Mehmet, and was born in Kirkuk in 1504. He came from the Karyağdı lineage of the Bayat Turkmen clan in Kirkuk.

Having written in Turkish, Arabic and Persian, his most successful poems are Turkish. Fuzuli is an esteemed ozan not only in the Turkish and Persian literature, but also in world classics.

Fuzuli was a devoted sage, never left the region of Karbala and Bagdad in his life, and served as the tomb keeper at the shrine of Ali for a while.

Many books cite that his great desire was to die in Karbala. Fuzuli bequeathed to his companions that he wanted to be buried close to the shrine of Hussein and wanted no tombstone. He passed away during the outbreak of plague and his last will was executed.

Hadikat-ü Süeda (Sadete Erenlerin Bahçesi) about the Karbala incident is one of his most important works (Ulusoy: 53).

AL-İABA KATLİ

Al-i Aba katlinde çok yanıldın ey Felek! You’re mistaken in the murder of Prophet’s family, o! fate.
Düşüncede, hayalde hata kıldın ey Felek! You did wrong in idea and vision, o! fate.
O vak’a bulutundan şimşekli kılıç çekip You drew the sword from that cloud of events,
Şehitlerin üstüne sala kıldın ey Felek! And you relased onto the martirs, o! fate.
Kerbela’nın çölünde susayan dudaklara
O kum akınlarını bela kıldın ey Felek!
Acımadın çigeri her dem kan olanlara
 FUZULİ der ehlibeyt perişandır ey Felek!

The thirsty lips in the desert of kerbela,
You put them into trouble with sandstorm, o! fate.
You did not pity them, whose lungs are always full of blood.
Fuzuli says: The house of Prophet is miserable, o! fate.

Representation of Ali and Twelve Imams

HÜSEYİN

Kerbela derdiyle yanan Hüseyin
Kerbala belasını çeken Hüseyin
Gam ile dağlattın bağrın Hüseyin
Al-i aba gülü İmam Hüseyin
Cefa kılıçıyla parça parçasın
Cefa kılıcına gülşen Hüseyin
Zulmetin gamıyla yanmışı tenin
Beytullah’a kandil iken Hüseyin
Zalim felek senin akıttı kanın
Belaya göşünü geren Hüseyin
Al-i aba için ah çek FUZULİ
Ah günahı yıkar İmam Hüseyin

O! Hüseyin, you suffered the sorrow of Kerbela
O! Hüseyin, you encountered the danger of Kerbela
O! Hüseyin, you burned your heart with sorrow
Rose of Prophet’s family, İmam Hüseyin!
Sword of torment splitted you in pieces
You’re a rose garden for those swords
Pain of darknes has burned your skin
While you were the candle for God’s house
Cruel destiny has shedded your blood
You face the calamities. O! Hüseyin
FUZULİ, suffer for Prophet’s family
Suffering forgives sins, İmam Hüseyin.
Pir Sultan Abdal (16th century)

He is estimated to be born around 1500. Regarding his birthplace, he explains in his poems as “I come from Hoy in Khorasan.”

His real name was Haydar, and was said to live in the Banaz Village of Yıldızeli, Sivas. His life is based on the legends of the Alawi-Bektashi community. However, his poems indicate that he lived in the time of Shah Tahmasb, the son of Shah Ismail who was the emperor of the Safavid Empire.

Pir Sultan Abdal touched upon social matters and mentioned them in his works, offered solutions, and used his poems as a means to this end. He was a poet identified with people and their problems (Ulusoy: 157).

DÖNEN DÖNSÜN, BEN DÖNMEZEM YOLUMDAN

Koyun beni hak aşkına yanayım Let me burn for the sake of the love of God (Truth)
Dönen dönsün ben dönmezem yolumdan Let them turn, whoever does, I’ll keep my way
Yolumdan dönüp mahrum mu kalayım Shall I turn off my way, and be a deprived?
Dönen dönsün ben dönmezem yolumdan Let them turn, whoever does, I’ll keep my way
Benim pirim gayet ulu kişidir  
My Master is a quite noble one

Yediler ulusu, kırkalar eşidir  
Noble of The Sevens, equal to The Fourties

On iki imamın server başıdır  
He’s the head of the Twelve İmam

Dönen dönüsün ben dönmezem yolumdan  
Let them turn, whoever does, I’ll keep my way

Kadılar müftüler fetva yazarsa  
If Kadis and Muftis give the judgement

İşte kemend, işte boynum asarsa  
Here’s the rope, here’s my neck, if they hang me

İşte hançer, işte kellem keserse  
Here’s Khanjar, here’s my head, if they cut

Dönen dönüsün ben dönmezem yolumdan  
Let them turn, whoever does, I’ll keep my way

Ulu mahşer günü divan kurulur  
On the Judgement Day, the council will be held

Suçlu, suçsuz gelir orada dirilir  
Guilty and innocent, will all be resurrected

Piri olmayanlar anda bilinir  
Those who don’t have Master, all will be known

Dönen dönüsün ben dönmezem yolumdan  
Let them turn, whoever does, I’ll keep my way

Pir Sultan’ım arşa çıkarken ünümüz  
I’m Pir Sultan, our fame’s reached to heaven

O da bizim ulumuzdur pirimiz  
He’s our greatest, our Master

Hakka teslim olsun garip canımiz  
Let our humble life be handed over to God

Dönen dönüsün ben dönmezem yolumdan  
Let them turn, whoever does, I’ll keep my way

**GÖRDÜM BU CEM DE (SEMAH)**

Erenlerin gerçek sırrın dinledim  
I’ve heard the real mystery of saints

Pirin divannına durdum bu cemde  
I’ve been judged by Pir in this Cem

Hakikat yolunu rehber eyledim  
I’ve accepted the road of truth as my guide

Erenler meydanın gördüm bu cemde  
I’ve found the court of saints in this Cem
Mürşidim Muhammed, bildim yolumu  
Rehberim Ali’dir, verdim elimi  
Tiğbend bağladılar tuttum belimi  
Kırklar meydanını gördüm bu cemde  

Bülbüller misali feryat ederek  
Hakka semah dönüp pervaz ederek  
Yedi ulu ile niyaz ederek  
Gerçekler yolunu gördüm bu cemde  

Pir Sultan’ım hakka niyaz ederim  
Erenler yoluna doğru giderim  
Bütün varım hakka teslim ederim  
Pir’in gül yüzünü gördüm bu cemde

Muhammed, my Murshid, I’ve got my way  
Ali is my guide, I’ve given my hand  
They’ve fastened Tiğbend, I’ve held my waist  
I’ve found the court The Fourties in this Cem  

I’ve lamented like the nightingales  
I’ve turned Semah towards God and flew  
I’ve pleaded with the Seven Supreme  
I’ve found ve road of Truth in this Cem

I’m Pir Sultan, I pray to God  
I take my way to the way of Saints  
I give up all my belongings to God  
I’ve seen the rose face of Pir in this Cem

Pir Sultan Abdal
Kul Himmet (16th century)

Kul Himmet came from the village of Varsıl, which is named Görümlü today, in Almus, Tokat. He lived in the second half of the 16th century. He talks about Ali, Twelve Imams and Haji Bektash Veli in all his poems.

His nefes pieces are integral to Alawi Cem rituals just like other revered ozans' works. His works clearly reveal that Kul Himmet was well-educated in dervish lodge and order, devoted to Pir Sultan Abdal, and was brought up around him and followed his footsteps. Even non-Alawi folk poets were influenced by Kul Himmet, feeling an instant connection with him.

Kul Himmet focused the love for human emerging in the light of the Alawi order on Haji Bektash Veli, thereby materializing it through him, and identified the concept of god with human which is a being (Ulusoy: 199).

MUHABBET

Ta kalübeladan sevdik seviştik          We’ve loved and been loved from all eternity
Bizimle ezeли yardır muhabbet            Muhabbet is eternal beloved of us.
Üstad nazaranında ikrar konuştu         Together we confessed in the presence of Pir.
Mümin’e kadım ikrardır muhabbet         Muhabbet is an old promise for real believer

Muhabbet edenler nasibin alır.          Those who love are accepted to the way
Muhabbet ederse dert ehlin bulur        Those who love will find those who suffer?

Dalgası tükenmez göldür muhabbet Muhabbet is a lake with endless wawe

Muhabbettir yerin göğün direği. Love is the bearer pole of Earth and Sky.
Muhabbet edenin yanar çerağı. Those who love, they’ll be illuminated.
Aşıka Beytullah maşuk durağı The place of beloved is Beytullah for the lover
Hak nazar ettiği yerdir muhabbet Muhabbet is the point where God glazes.

Muhabbet kadımdır insan içinde. Love exists in man from all eternity
Zira can severiz canlar içinde Because, we love one soul among souls
Kırklar meydanında, irfan içinde On the area of Fourties, among wisdom
Muhibban içinde güldür muhabbet Muhabbet is a rose among lovers

Cana can muhabbet etse erkândır If brother loves brother, it will become the way,
Erkandır muhabbet arzusu candır Muhabbet is a way, its aim is the brother.
Huri meclisine girse civandır That will be beloved in Eden Garden
Rızanın yurdunda birdür muhabbet Muhabbet is the unity in acception

Kul Himmet bu makam özge makamdır. KUL HİMMET, this place is a different place.
Muhabbetin mührü Onik’imamıdır. Twelve İmam is the seal of love.
Güzel Şah’ın huzurunda tamamdır. Şah-ı merdan also approves that,
Hakikat vasil-ı yardır muhabbet It’s true, Muhabbet is reaching the beloved
DUAZ İMAM

Muhammed in bahçesinde  In the garden of Muhammed
Selvi, çınarım Ali’dir  Ali is my cypress, my plane,
Ta ezelden vücudumda  Since the time immemorial,
Canda damarım Ali’dir  Ali is life vessel in my body.

Eserim seher yelinde  I blow in the wind of dawn,
İmam Hasan’ın kolunda  Together with Imam Hasan,
İmam Hüseyn’in yolunda  On the way of Imam Hüseyn,
Belde kemerim Ali’dir  Ali is the belt of my waist.

Zeynel’i zindana sokan  Who has put Zeynel in jail,
Şah Bakır’a kiriş taken  Who has arrested Shah Bakir,
Gül olup irfanda kokan  Smelling like rose in knowledge,
İmam Cafer’im Ali’dir  Ali is my Imam Cafer.

Hey Yezit, kalmasın size  O! Yezid, you’ll pay for it!
Kazım’a ettiler eza  They’ve tortured Kazım,
Horasan’dan İmam Rıza  Imam Rıza from Horasan,
Sırrı penahım Ali’dir  
Ali is my secret shelter.

Taki’dir derdimi açan,  
Taki has opened up my pain,

Naki’dir müşkülüm seçen  
Naki has solved my trouble,

Hasan El-Asker’den içen  
He has drunk from Hasan El-Asker,

Saki pınarım Ali’dir  
Ali is my cupbearer fountain.

Hep bu işler olsa gerek  
All these events have to happen,

Pir ahdinde dursa gerek  
Pir has to keep his word.

Mehdi dedem gelse gerek  
Mehdi Dede has to come back,

Sırr-ı pinhanım Ali’dir  
Ali is my secret mystery.

KUL HİMMETİM bir gerçek er  
KUL HİMET is a real man.

Müminler Ali’yi sever  
All real faithful love Ali.

Nur olmuş aleme doğar  
He’s born to light of universe,

Şems-ü kamerim Ali’dir  
Ali is my moon and my sun.
Conclusion

Alawi-Bektashi doctrine has taken its place in the world intellectual history thanks to such elements as belief, philosophy, music, literature, poetry, folk dancing, and humane values.

Alawism is a thinking system distancing itself from dogmatic perception and understanding, which can renovate itself according to ages. Within this context, Alawism is a reform of Islam, and Bektashism is a reform of Alawism. At this point, one cannot deny the importance of music and literature in particular.

Throughout the history of humanity, art has played a vital role for communities to express themselves, keeping their cultures alive, transferring it to the future generations, and forming their identities and cultural memory.

The Seven Revered Ozans were the forerunners of the Alawi-Bektashi literature, and ensured that several ozans with the same names contributed to the Alawi-Bektashi doctrine and literature after them.

In this context, the Seven Revered Ozans kept the Alawi culture alive through music and poetry, and transferred it to future generations, thereby forming the collective memory of Alawism.
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YUSUF BENLI'S BIOGRAPHY

Born in 1966 in Amasya, Mr Benli completed his primary and secondary education in the city of Amasya, Turkey, and went to high school in Istanbul, Turkey. In 1990, he was admitted to the undergraduate program of Liberal Arts at the State Conservatoire of Turkish Music, Istanbul Technical University. He graduated in 1995 upon the accomplishment of his thesis titled "Scoring the Melodies of Deyiş, Semah and Saz Pieces as per their Performance Qualities in Baglama Tuning."

Following his graduation, he founded the Private Yusuf Benli Musical Training Centre, where he continued his personal and artistic studies at this centre and trained many learners of baglama. In 2006, he founded the YBM Production and started the activities in musical production, acting as the producer for numerous albums so far.

In 2012, he earned the Master of Music title from the Conservatoire of Turkish Music at Haliç University with his thesis titled "The Place and Importance of the Seven Revered Ozans in the Alawi Culture." He also completed his studies for the degree of Doctor of Philosophy in Music at the same university with a thesis on "The Effect of Advanced Performance in Baglama in the Alawi Music on its Cultural Prevalence."

Mr Benli also carries on his works at the YBM Production and his academic and artistic studies, and contributes to national and international scientific studies and field researches. Playing active roles in scientific and professional organizations, he is a member of the Turkish Phonographic Industry Society (MÜ-YAP), Musical Work Owners' Society of Turkey (MESAM), and Turkish Music Performers’ Collective Society (MÜYORBİR).