

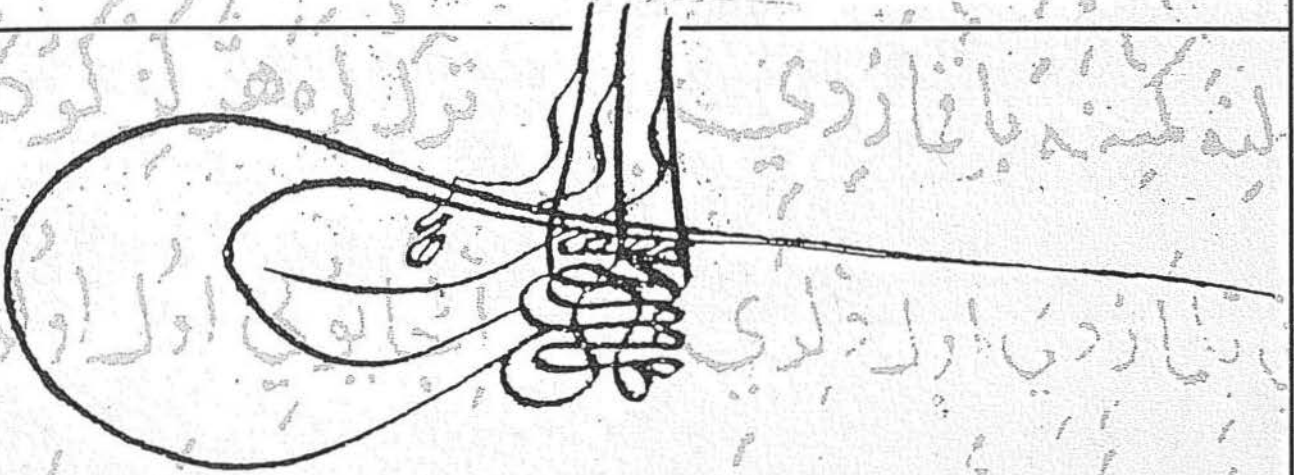
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## TWO MYSTIC POETS: YUNUS EMRE AND WILLIAM BLAKE

*Azize ÖZGÜVEN*

I have chosen two mystic poets who lived in the 13th and 19th centuries and who yearned for revealing the great mystery of the universe. There is a striking resemblance between their worldviews yet they belong to completely different milieus: Yunus Emre lived in 13th century Anatolia and William Blake lived in 19th century Britain. The commonality of approach to matters human and divine I have noticed in both poets will be the main focus of this paper.

Mysticism is defined as a speculative process probing the depths of the human psyche for the spiritual meaning of God. Thus a mystic is a person who is engaged in this task. Mysticism affirms God and all his creatures, seeking and finding God in all. In C. G. Jung's terms God is the most comprehensible name with which we designate the power beyond us. Mysticism is the truly dynamic element in all religions which transcends the mere observance of the letter of the law by giving it the full richness of the inward spirit. Sacred scriptures are open to a mystical interpretation. Both Blake and Yunus expressed similar views contradicting the conventional understanding of religion and ethics and proposing alternative ethics. My main concern here will be a thematic approach to their poetry leading towards an ethical understanding of their world view.

Yunus is perhaps the most impressive humanist poet in the history of Turkish poetry. He wrote his poetry in simple, colloquial style but with hidden meanings. Seven centuries after his era his work is still a great joy to read and its ethical significance still remains undiminished. Moreover his thoughts continue to strike a vital chord in modern man just as significant as those of W. Blake.

It is approximated that Yunus lived between the years 1238 and 1321 in Anatolia which was then suffering under Moghol attacks and invasion. When the Moghols retreated the country suffered with internal strife among the Anatolian Seljuki Beys (Gölpınarlı 4-5). 1320's mark the downfall of the Seljuki's in Anatolia and the gradual rise to power of the Ottomans. (Gölpınarlı 1-9) At that time, the dominant religion in Anatolia was Islam and the ideology of the governing body was based on a dogmatic interpretation of the Holy Koran. Order was attained under strict religious codes which reduced men to mere subjects to be governed by a strong ruler, a Bey, who claimed that he represented Divine Power on earth.

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In those days the tekke, i.a. religious commune which served the purpose of educating and illuminating the believers in such a way that they attained a higher level of perception, seeing the world not only through the senses but also through the imagination, emerged as a counter-culture against the dominant ideology and dogmatic interpretation of the Koran. The tekke people expressed their belief in terms of feeling and imagination as different from a literal and static understanding of the Koran and its codes. Through imaginative activity each believer created his own belief under the guidance of a spiritual master. Yunus's spiritual master was Taptuk Emre, who was the head of a *tekke*.

Historically the period in which Yunus lived was a period of social and political unrest. The mystic intellectual tradition born in the *tekkes* formed an antithetical alternative to political strife and warfare. They articulated the idea that only one acceptable struggle may be undertaken: against man's internal enemy which is selfishness, vanity, ambition, and lack of faith. They denounced all war and discord as morally indefensible and ethically wrong. So the mystic tradition emerged as the dialectical antithesis of social and political strife.

Yunus provides in his poetry a great deal of material from which a tableau of the social unrest of the time can be reconstructed. The condition of Anatolia in his time might have made Yunus a prime candidate for conversion to mysticism. The picture of his time painted by Yunus is depressing:

The Muslim lives in a strange and horrible time. People no longer heed good advice. Only intriguers and usurpers get respect. A good muslim is a rarity, if one can be found at all. No one makes a living honestly. The devil has become powerful. Students of theology do not follow the way shown in their books, they do not obey their teachers, but fight with them. The hodjas usurp the Prophet's place, and inflict distress and pain on the populace. The divine order is not just, it provides some with plenty of property, many horses and farms and several wives, but deprives the others of all of these, even a penny. The generosity of the Beys is past, they abuse their power, they do not care for the poor and needy. What they chew is the flesh of the poor, what they drink is the blood of the people (Halman 26-27).

In this chaotic environment, small groups of dervishes gathered together aiming at the purification and the perfection of the self: a process leading towards true vision, i.e. a higher consciousness of the Truth, which consequently leads towards forgiveness of all human faults and a union with God. *Tekke* counter-culture had emerged as a result of mystical discontent with the prevailing social circumstances, advocating love for humanity as the only religion and thus embracing all human beings as the drops of the same vast ocean...

İy aşıkan iy aşıkan 'ışk mezhebi dindir bana

(Tatçı 24)

In his poetry Yunus gave voice to universal love, social justice and harmony based on mutual forgiveness. In the *tekke* community he was able to visualize the possibility of an alternative society based on love and friendship and against hatred, exploitation and tyranny. In the following lines Yunus describes a *dervish*, i.e. a matured believer:

The person who is bestowed with dervishhood  
Is rid of falsity and purified as pure silver

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He's that tree whose breath oozes musk and ambergris  
From whose branches city and country get their fruit  
Whose leaves cure the suffering  
In whose shadow so many good deeds are performed  
A lake is born of the teardrops of the lover of God  
Reeds and bushes sprout and blossom at his feet

As a folk poet Yunus viewed Islam not in terms of rigid formulas but in terms of its fundamental ethos which can be summarized as "Do unto the others as you would be done by". In Yunus's terms "Whatever you think for yourself, think it for the other". He claims that the meaning of the four Holy Books can be summarized in this one sentence.

Sen sana ne sanırsan ayruğa da onu san  
Dört kitabın ma'nisi budur eğer var ise  
Dört kitabın ma'nisin okudum tahsil ettim  
İşka gelincek gördüm bir uzun heceyimiş  
(Gölpınarlı 387)

He expressed the primacy of the human being as:

I see my moon right here on earth  
What would I do with all the skies  
Rains of grace pour down on me  
From this ground where I fix my gaze

This is not a repudiation of a transcendent God. Rather it is the internalization of humanization of God. The religious establishment in Yunus's day, like the transcendental philosophy of the medieval Christian Church was preaching scorn for the human being, propagating a sense of the filth and the futility of human existence. In open defiance of this teaching Yunus put forth an image of man not as an outcast but as an extension on God's reality and love:

Yaradılmışı severiz  
Yaradandan ötürü.  
(We love the Created,  
Because of the Creator)

Yunus's vision, i.e. *can gözü*, penetrates beyond the realm of the world of reality, and thus perceives that there is no place for the abysmal fallacy which segregates God and man. His philosophy supposes that truth is embedded in man. As a true mystic, he went in search of God's essence and after sustained struggle and languish, made his ultimate discovery:

Vücuda gelmeyince kimse Hakk'ı bilmedi  
Bu vücuttan gösterdi dost bize didarını  
(Gölpınarlı 448)

Ma'ni evine daldık vücut seyrini kıldık  
İki Cihan seyrini cümle vücutta bulduk.

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Gece ile gündüzü gökte yedi yıldızı  
Levhte yazılı sözü cümle vücudda bulduk.  
(Gölpınarlı 389)

Okudum bildim deme çok taat kıldım deme  
Eri hak bilmezisen abes yere yelmektir  
(Gölpınarlı 374)

Yetmişiki millete suçum budur Hak dedim.  
(Gölpınarlı 399)

In *The Mariage of Heaven and Hell*, Plate 11 Blake states the same: "Thus Men forgot that all deities reside in the human breast".

The Dogma claims that God, who created the earth and the human beings is outside of the world and unlike his creation. But the mystic view holds that God is immanent in the universe, there is no dichotomy between God and Man nothing in the universe has existence independent of God, all is God's revelation and/or reflection.

The mystic search has three stages: Purification, Enlightenment, and Union. The mystic cannot hope to achieve union with God, the Divine Beloved, without relinquishing what Yunus refers as "crass selfhood". To return to God is possible not only through the annihilation of selfhood but also through love which purifies and enlightens the soul. The mystic has no fear of death because he believes in immortality by virtue of God's love. As Yunus expresses it:

Ma'ni eri bu yolda melul olası değil  
Ma'ni duyan gönüller hergiz ölesi değil  
Ten fanidir can ölmez çün gitti geri gelmez  
Ölür ise ten ölür canlar ölesi değil  
(Gölpınarlı 393)

The goal of all creation is to achieve unity with God, the origin and the end of everything, and in this, reason can be of but secondary service. Only love - which in the terminology of the mystics is held to be a sympathetic response to the total spiritual content of the world of existences, with a denial of all its material aspect - only this love can lead one to unity with God. Thus the greater one's experience in the physical world, and to the extent that he has passed through them without succumbing to their material attractions, the more perfectly has he achieved that total spirituality which is unity with God, which is God Himself.

But to die before one has totally expiated his animality, is the Hell, the state of everlasting separation in which one no longer has the opportunity to strive for a closer approach to the Beloved. In Yunus's view everyone is duty-bound to achieve self-knowledge and triumph over selfhood. He describes life unto death as a constant metamorphosis. The following poem depicts birth into this life as a bliss and a woe at once and it runs parallel to Blake's "Infant Sorrow" (Ostriker 139):

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Ata belinden bir zaman anasına düştü gönül  
Halktan bize destur oldu hâzineye düştü gönül.  
(Gölpınarlı 396)

The real essence of life is contained in "the hearth" and the "soul" of man, the soul has a capacity to transcend its boundaries and expand towards all, that is the unlimited ocean of humanity. The following poems depict this state of the soul:

Hak bir gönül verdi bana hâ demeden hayran olur  
Bir dem gelir şadi kılur bir dem gelir giryân olur  
(Gölpınarlı 375)

Ey yarenler ey kardeşler sorun bana kandaydım  
Işk denizine dalıban derya-yı ummandaydım  
Ben bu suretten ileri adım Yunus değiliken  
Ben ol idim ol ben idi bu ışk sunandaydım  
(Gölpınarlı 403-404)

Bahr-ummana dalmışım orda sedef bulmuşum  
Gevher olup gelmişim umman kaygısı değil  
(Gölpınarlı 393)

Canlar canını buldum bu canım yağma olsun  
Assı ziyandan geçtim dükkanım yağma olsun  
Yunus ne hoş demişsin bal ı şeker yemişsin  
Ballar balını buldum kovanım yağma olsun  
(Gölpınarlı 418-19)

The recurrent themes in Yunus's poems is love, love of God leading to love of mankind and vice versa, since God, the Beloved shows his face, manifestis his person through the "other". The great secrets of mysticism inherent in Yunus's poetry lend themselves more easily to interpretation when juxtaposed with W. Blake's poetry and philosophy. The two poets share the same ethical values and therefore their world views reflect each other. The obscurity of their poetry becomes more illuminated and less obscure in terms of one another.

Blake called himself a visionary since his was an extraordinary vision of the world. He said, "Inspiration and vision will always remain my Element, my Eternal Dwelling Place".

Born in London in 1757, Blake only had a rudimentary education but he wrote remarkable poems when he was twelve and shared a rare gift for drawing. He was apprenticed to an engraver at the age of fourteen and at sixteen he read Burke's *Treatise*, Locke's *Essay on Human Understanding* and Bacon's *Advancement of Learning*. A self-taught Protestant, Blake was deeply read in King James Bible and in Milton. He also read Emanuel Swedenborg's writings on mystical though. Swedenborg's accounts of his own visions and his belief in the spiritual symbolism of the natural world and his doctrine that Christ is the only God had a lasting effect on Blake's thought. Blake also found a treasure of profound thought in the writings of Jacob Boehme, Swedenborg's master. From Boehme Blake derived his belief that union with the Eternal can be attained only by annihilation of

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selfhood and man himself is infinite. In his opinion Christ was crucified with the head downwards by the modern Church (OAEI 121). Orthodox Christianity, to him, was 'Satan's Synagogue'. (Morton 90) Condemning it, in his poem "The Everlasting Gospel" Blake says:

"The vision of Christ that thou dost see  
Is my vision's greatest enemy" (133)

I know of no other Christianity and of no other Gospel than the Liberty of both mind and body to exercise the Divine arts of Imagination... Answer this to yourselves, and expel from among you those who pretend to despise the labours of Art and Science, which alone are the labours of the Gospel (535-6).

To comprehend Blake, we need to understand how he read the Bible and Milton. The Bible represented for him The Great Code of Art, The Divine Vision which he believed to have been obscured in his own time. Blake took care to distinguish Vision from the literalism of the natural eye. He said he saw with the eye of Imagination and not with the "vegetable glass of nature" by which he meant the natural eye. He believed that his great task was "to open the immortal eyes of Man inwards into Worlds of Thought, into Eternity, The Human Imagination" (*Jerusalem I*).

The mystic movement of Blake's mind required metaphor and he saw not likenesses but identities. Upon an age not accustomed to thinking in symbols he tried to impose those of his own devising. His imagination was "in rebellion, not only against the limits of reality, but against the only means by which he could make his vision visible to others" (Symons 217). He possessed his own associations but could communicate only a fraction of them. The clues are scattered in his work but there is no key to unlock all doors. He held that "that which is not too explicit is fittest for instruction, because it rouses the faculties to act". (*Writings, II*, 175). He defined "the most sublime poetry" as "Allegory addressed to the Intellectual powers while it is altogether hidden from the Corporeal Understanding".

Blake loves all the forms of nature so long as they are understood to be the expression of the Divine Reality, and he never ceases to draw imagery from the natural world. But since for him "Mental Things are alone Real" there is in the later "Prophetic Books" (*The Four Zoas, Milton, Jerusalem*) scorn and even hatred of the symbol. Hence his disapproval of the poetry of Wordsworth who, he thought, loved the phenomenon and forgot the Reality of which it was but the sign. Poetry founded upon Reason (Pope and Dryden), realistic art (as represented by the Venetians, Rubens and Reynolds), rationalism as represented by Voltaire and Rousseau, and Science or "Single Vision" (of which Bacon, Newton and Locke are the usual symbols) - all these come within the compass of Blake's indignation as agents of Urizen, the God of Reason. What he condemns is not reason but the isolation and blind worship of reason. (Morton 91) Urizen is Blake's version of the Jehovah of the Bible. Blake develops one of his most important metaphysical doctrines in *The First Book of Urizen*, (1794), one of his Prophetic Books. Here, he tries to explain in the form of a new Genesis, how the split in man occurred. And he wants to show the road back to an integral and imaginative human nature. Urizen, the rational principle usurps the power which should belong to the Spiritual, and creates the world by division and constraint. The tyranny of reason leaves no room for freedom which is of the Spirit. Los, the spirit of Imagination (and Poetry) through his struggle with Urizen, makes the creation of the material world an act of

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mercy, because by its means complete destruction is intercepted and redemption becomes possible. Los enters the world of generation (procreation) and therefore this world has still a passage to eternity:

Vision or Imagination is a Representation of what Eternally Exists, Really and Unchangeably... This World of Imagination is the world of Eternity; it is the divine bosom into which we shall go after the death of the Vegetated body. This world of Imagination is Infinite and Eternal, whereas the world of Generation or Vegetation, is Finite and Temporal. There exist in that Eternal World the Permanent Realities of Every Thing which we see reflected in this Vegetable Glass of Nature... (Kermode, *OAEL* 117-118).

Many suppose that before the Creation All was Solitude and Chaos. This is the most pernicious Idea that can enter the Mind, as it takes away all sublimity from the Bible and Limits All Existence to Creation and Chaos. To the Time and Space fixed by the Corporeal Vegetative Eye, and leaves the Man who entertains such an Idea the habitation of Unbelieving demons. Eternity Exists, and All things in Eternity, Independent of Creation which was an act of Mercy. (*OAEL* 119-120).

The most precise statement which Blake makes of the philosophy from which he developed his myths and his symbolic books is found in his commentary on Lavater's *Aphorisms*:

Everyman's leading propensity ought to be called his leading Virtue and his good Angel. But the Philosophy of Causes and Consequences misled Lavater as it has all his Contemporaries. Each thing is its own cause and its own effect. Accident is the omission of act in self and the hindering of act in another; This is Vice, but all Act is Virtue. To hinder another is not an act; it is the contrary, it is a restraint on action both in ourselves and in the person hinder'd for he who hinders another omits his own duty at the same time.

Murder is Hindering Another.

Theft is Hindering Another.

Backbiting, Undermining, Circumventing, and whatever is Negative is Vice.

But the origin of this mistake in Lavater and his contemporaries is, They suppose that Woman's Love is Sin; in consequence all the Loves and Graces with them are Sin. (*OAEL* 37).

Blake comments on Bacon's "Good thoughts are little better than good dreams", as "Thought is Act, Christ's Acts were Nothing to Caesar's if this is not so" and that on "The increase of any estate must be upon the foreigner", as "The Increase of any State as of a Man is from Internal Improvement or Intellectual Acquirement. Man is not Improved at the expense of Foreigners". Two of Blake's later references to Bacon may be associated with these:

Meer Enthusiasm is the All in ALL! Bacon's Philosophy has Ruin'd England. Bacon is only Epicurus over again.

Bacon's Philosophy has destroyed Art and Science,

The Man who says that the Genius is not Born, but Taught-Is a Knave.

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Born to the age of the French Revolution, Blake was in sympathy with the reformers in their revolt against priest and king, against the oppression of the poor, slavery, and the merely legal sanctity of marriage. But all these good people were concerned with their external liberty only and were seeking to reinforce the tyranny of reason destructive of inner spiritual liberty. They taught the fatal doctrine of repression, not perceiving that energy, passion even excess, lead to wisdom, and that error cannot be corrected, but must be cast out. Their criticism of Christianity was negative, and based on a literal interpretation of the scriptures which was meaningless to Blake.

Blake was quite sure that, whatever the failings of the Established Church, the noisy rationalism of his Deistic friends and acquaintances, Paine, Priestley, Godwin, and the rest, was not the promised path to freedom. Accordingly he exposes their limitations in the two series of *There is No Natural Religion*, concluding that "If it were not for the Poetic or Prophetic character the Philosophic and Experimental would soon be at the ratio of all things, and stand still, unable to do other than repeat the same dull round over again". But since man's perceptions are not, as the Deists wrongly held, limited by Sense, and his Desire is Infinite, "God Becomes as we are, that we may be as he is".

The second tractate sets forth that *All Religions are One* inasmuch as they have one source, the True Man, who is the Poetic Genius. This doctrine of the Poetic Genius is central to all of Blake's Prophetic Books including *The Marriage of Heaven and Hell*.

Swinburne ranks *The Marriage of Heaven and Hell* as not only the greatest of Blake's books, but also as "the greatest produced by the Eighteenth Century in the line of high poetry and spiritual speculation". It is Blake's Gospel of Revolution. All his heresies are presented here in an original and provocative form: The Just Man can no longer tread meekly in the Way of Holiness. Heaven has been usurped by the Angels, the hypocrites who passively obey the laws of reason. Energy (the Eternal Delight, imagination, impulse) is their Evil, and is punished with eternal torment by their God. They believe in the separate reality of the body and the soul, and that evil proceeds from the one, and good from the other. But the Just Man, becomes an outcast in his wrath. Dhe Devil, the Genius, the Man in whom God Himself Acts and Is, know that the body is only a portion of the soul discerned by the senses, and that if these, the doors of perception, are cleansed, everything will appear infinite as it is, and as the Eagle, the Genius, perceives it to be. No reconciliation is possible between the Angels and the Devils, between those who are in the bonds of reason and those freed by imagination, the Poetic Genius. The Angels must be converted by Love and understanding of Christ, who was himself no mild slave of the decalogue, "Jesus was all virtue, and acted from impulse, not from Rules" (O AEL 44). *The Marriage of Heaven and Hell* is fragmentary in form, but the Infernal Wisdom of the "Proverbs of Hell" attacks conventional religion and ethics, proposing their alternative. Since the God of Sinai is a jealous and evil God Blake denies the validity of Christian moral law. Satan is the type of energy, desire and will. Action is good; slave-morality is sin. Joy is its own justification.

"Those who envy or columniate great men hate God; for there is no other God". The voice of the Devil had announced that:

Energy is the only life, and is from the Body; and Reason is the bound or outward circumference of Energy...

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Those who restrain desire do so because theirs is weak enough to be restrained; and the restrainer or reason usurps its place and governs the unwilling.

And being restrain it by degrees becomes passive, till it is shadow of desire. (*OAEL* 36).

"Desire is hidden identity", hence Blake's hatred of repression which frustrates the "hidden identity". In *A Vision of the Last Judgement* he has said:

Men are admitted into Heaven not because they have curbed and govern'd their Passions or have No Passions, but because they have Cultivated their Understandings. The Treasures of Heaven are not Negations of Passion, but Realities of Intellect, from which all the Passions Emanate Uncurbed in their Eternal Glory. The Fool shall not enter into Heaven let him be ever so Holy. Holiness is not The Price of Enterance into Heaven. Those who are cast out are All Those who, having no Passions of their own because No Intellect, Have spent their lives in Curbing and Governing other People's by the Various arts of Poverty and Cruelty of all kinds. Wo, Wo, Wo to you Hypocrites. Even Murder, The Courts of Justice, more merciful than the Church, are compell'd to allow is not done in Passion, but in Cool Blooded design and Intention. The Modern Church crucifies Christ with the Head Downwards. (Kermode, *OAEL* 120-121).

Blake believed that it was possible to maintain a life of the spirit illuminated by these eternal truths, which appear distorted in the divided world of space and time. "What are called the vices in the natural world are the highest sublimities in the spiritual world". (*MHH* 51) He dreamt, it would seem, of a time when the return of the Golden Age was very near, when human nature had so changed that selfhood, jealousy, and lust were banished from the earth. He believed in the purity of natural instincts and desire and since "Thought is Act", repression leads to hypocrisy. False love that "drinks another as a sponge drinks water" depends for its gratification upon the mechanical rules of religion and morality. But the only restraint on freedom must come from love itself, love inspired by imagination, and therefore pitiful and forgiving.

"Perfect love casts out fear". Love is the fulfilling of the Law". Blake states the law of his dialectic:

Without Contraries is no Progression. Attraction and Repulsion  
Reason and Energy, Love and Hate, are Necessary to Human Existence.  
From these contraries spring what the religious call Good & Evil. Good is the passive  
that obeys Reason[.] [Sic] Evil is the active springing from Energy. (*OAEL* 35).  
Opposition is true Friendship. (*OAEL* 43)

Heaven and hell are to be married but without becoming altogether one flesh or one family. By the "marriage of contraries" Blake means only that we are to cease valuing one contrary above the other in any way. We grasp the point by embracing both contraries, not by reconciling them. "Religion is an endeavour to reconcile the two... whoever tries to reconcile them seeks to destroy existence". Religion seeks to end the warfare of contraries because it claims to know a reality *beyond* existence; Blake wants the warfare to continue because he seeks a reality *within* existence. Milton's heaven knows no strife, and therefore

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no progression, and is to Blake - Hell. The laws of progress are revealed in "The Proverbs of Hell" as:

- The road of excess leads to the palace of wisdom. (3)  
Prudence is a rich, ugly old maid courted by Incapacity. (4)  
He who desires but acts not, breeds pestilence. (5)  
If the fool were to persist in his folly he would become wise. (18)  
The Tygers of wrath are wiser than the horses of instruction. (44)  
You never know what is enough unless you know what is more than enough. (46)  
Exuberance is Beauty. (64)  
Sooner murder an infant in its cradle than nurse unacted desires. (67)  
Where man is not, nature is barren. (68)  
(*OAEL* 37-39)

Each of these proverbs depends for its true meaning on a dialectic definition of desire and act, though rhetorically the meaning is overtly antinomian. Desire is positive; it leads to an action which is not the hindrance of another. Act is positive and is virtue. The road of excess is the way to that all, less than which cannot satisfy us. Incapacity which courts Prudence is a mode of hindrance. Desire which does not lead to action is also "accident", thus it becomes vice and is self-destructive. The fool persisting in his folly at least acts; ceasing, he is merely foolish, and falls into self-negation. Instruction may draw you on, but wrath will take you sooner into wisdom, for wrath embodies desire. The boundary of desire you learn only by moving beyond, and the furious energy of this liberation is definitive of beauty. Unacted desires are to be nipped in the bud. "Better murder an infant in its cradle than nurse unacted desires". Last, take man and his struggle of contraries out of nature, and you are left with the barren, with the same dull round over again, the merely cyclic movement, if such it can be termed, of negations. When you forget the contrary of vision, when waking you reject the lessons of the night, then you suffer the negation: you feed like beasts upon the grass like King Nebuchadnezzar, symbol of the return to a state of nature.

To Blake unorganized innocence is an Impossibility. "Innocence dwells with Wisdom, but never with Ignorance". He asks:

"What are the Pains of Hell but Ignorance, Bodily Lust, Idleness and devastation of the things of the Spirit? What is the Joy of Heaven but Improvement in the things of the Spirit? What is Mortality but the things relating to the Body which Dies? What is Immortality but the things relating to the Spirit which Lives Eternally? What is the Divine Spirit? Is the Holy Ghost any other than an Intellectual Fountain? What are the Treasures of Heaven which we are to lay up for ourselves, are they any other than Mental Studies and Performances? What are all the Gifts of the Gospel, are they not all Mental Gifts?

All Life consists of these Two, Throwing of Error & Knaves from our company continually & Receiving Truth or Wise Men into our Company continually. He who is out of the Church & opposes it is no less an Agent of Religion than he who is in it; to be an Error & to be Cast out is a part of God's design. No man can Embrace True Art till he has Explored & cast out False Art (such is the Nature of Mortal Things), or he will be himself Cast out by those who have Already Embraced True Art... Whenever any Individual Rejects Error & Embraces Truth, a Last Judgement passes upon that Individual'. (*OAEL* 119).

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## CONCLUSION

A simultaneous close reading of the two poets brings us to the conclusion that both defined their discourse in opposition to the dominant ideology of their time, they were both religious dissenters and critiques of the inherited culture. Both lived at times of social and political change, Blake during the French Revolution, and Yunus during Moghol invasion and the fall of the Anatolian Seljuki Empire. We must connect the emergence of dialectical thinking in both poets to actual problems and objective social changes. (Punter, *Blake* 224-25).

They both share the opinion that whatever we know of God can be known only through human experience. Both arrived at the idea that all divisions are the product of a limited consciousness. Both were seeking to achieve a higher consciousness and consequently a totally unified state of being. Yunus claimed that God is present like the known in the knower and the loved in the lover.

Bizi bizi bilmezidük bizi kendüden eyledi  
Aşkare kıldı bizi kendüy pinhan eyledi  
(Tatçı 361)

Bu bizden önce gelenler ma'niyi pinhan dediler  
Ma'ni benden doğmuşlayın geldim ki uryan eyleyim  
(Gölpınarlı 405)

Can gözi anı gördi dil andan.haber viridi  
Can içinde otırmış gönlümü 'Arş eyledi  
(Tatçı 365)

Oı Çalab'ımın ışkı bağrımı baş eyledi  
Aldı benim gönlümü sırrımı faş eyledi

Yürür isem gönlümde söyler isem dilimde  
Çalap kendi nurunu gözüme tuş eyledi  
(Gölpınarlı 441)

In their insistence that God is only knowledge in his (which is our own) humanity, neither Yunus nor Blake is for a moment saying that God is therefore a human concept: Instead they state the Immanence of God in Nature and Man, and the perfect revelation of God as Man. They both say that God is in each man, everything that lives is holy. Blake emphasized that "God only Acts and Is in existing beings and man, and the worship of God is Honouring his Gifts in other man each according to his Genius and loving the greatest men best, those who envy or calumniate great men hate God, for there is no other God". Both for Blake and Yunus the part and the whole cease to be separate and fuse in moments when each individual being becomes irradiated with a sense of totality. "He who sees the Infinite in all things sees God".

Auguries of Innocence

To see a World in a Grain of Sand  
And a Heaven in a Wild Flower,

## TWO MYSTIC POETS: YUNUS EMRE AND WILLIAM BLAKE

Hold Infinity in an hour. (OAEI 69)

Both poets rejoice in the eternal unity of all creation. Like Yunus, Blake says:

Seek not thy Heavenly Father then beyond the skies,

There Chaos dwells and ancient Night...

I am not a God afar off, I am a brother and a friend;

Within your bosoms I reside, and you reside in me... (Jerusalem 4: 18-19)

For both poets this world is a metaphor for that other world, a reflection of the unseen one, a reflection distorted by being perceived through the senses and not through the Imagination, or with the eye of imagination, [gönül gözü ile]. Both poets' plea is for an awakening of human consciousness once more to the "eternal" mode and man's encounter with the God within. Yunus gives voice to this idea in the following lines:

Ben burda seyreder iken aceb sırra erdim ahi  
Bir siz dahi sizde görün dostu bende gördüm ahi  
Bende baktım bende gördüm benim ile ben olanı  
Bu surete can verenin kim idüğün bildim ahi  
(Gölpınarlı 439)

They believed that the real self was made in the image of God and therefore it must be loved, revered and obeyed. The recognition of the same divine principle in others enables one to love the other as oneself. The likeness between Blake's point of view and that of Yunus in this identification of man and God is very important. They had a doctrine to preach and that was indifference to the letter when sure of the spirit, to the deed when sure of the will and the essential unity of man and God. As man's knowledge of God's *will* grows with the ages, the saint with the fullest insight obeys God's will and breaks the law of convention since God's will is the inner law of one's spirit. By obeying impulsively and instinctively this will, man obeys the eternal law of Truth and breaks every convention. In Yunus's words:

Şeriat tarikat yoldur vatana  
Hakikat marifet andan içeri  
Unutdum din diyanet kaldı benden  
Bu ne mezhep-durur dinden içeri  
Dinin terkedenin küfürdür işi  
Bu ne küfürdür imandan içeri

Blake pushes away all the boundaries and says that "All religions are one since all are revelations of divine truth and the true man being the source of all religions".

Yunus states that unless one comprehends the true meaning and the fundamental ethos of the four holy books he remains as insensitive as a stone. Knowledge without good deeds is superfluous. Truth (wisdom) is achieved when one stops to see the lover and the loved one as separate entities and recognizes their unity (oneness). Yunus assumes the opposites as being contained in God. God's unfathomed mysterious qualities are revealed only to the dervishes who are able to see with the eye of the imagination. Both poets envisaged God as

## AZİZE ÖZGÜVEN

containing both the dark and the light aspects of creation, Blake emphasizes the darker aspect of god in "The Tyger" - Yunus perceives both the thief and the one who runs after to catch him as agents of the same power:

Oğru olmuş oğrular gene kendini tutar  
Şahne kendisi olmuş kendi zindan içinde  
Tutun diye çağırır oğru dahi çağırır  
Bu ne acayip oğru bu çağırın içinde  
Bir nicesine kaç der bir nicesine tut der  
Kaçanla bile kaçar bile durur duranda.

(Gölpınarlı 427-28)

For Blake as for Yunus the dialecticity of being is intertwined with anguish, for it is anguish which propels; left to itself, existence does not simply continue to reveal itself but becomes more and more opaque - only continual "desire" or "hunger" can keep the door of vision ajar and allow brute natural being to undergo the painful process of humanization. In Blake's terms "The cut worm forgives the plough". Existence is a matter of syntheses, cognitive and otherwise, without full consciousness there is only eternal death. And as for Hegel it is the desire which moves towards self-consciousness, to traverse the path of the spirit.

Both Yunus and Blake were engaged in a creative reinterpretation of their cultural heritage. Through the conjunction of the traditional and the creative they were aiming at opening up new possibilities for the contemplation of the divine mystery.

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