

manes dans le Coran et dans les vies des prophètes, Paris 1933, 129-31; C.C. Castillo, *Jonas en leyenda musulmana*, in *al-Qanṭara*, iv (1983), 89-100.

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**YÜNUS B. ḤABĪB**, prominent Baṣran grammarian and philologist (ca. 90-182/708-98).

In the early sources, his important position as a grammarian is indicated by the 230 occurrences of his name in both syntactic and morphological parts of Sībawayhi's *Kiṭāb*. He is mentioned as a direct source of information in Abū 'Ubayda's *Maḍjāz al-Ḳur'ān* (transmitting Abū 'Amr b. al-'Alā's teaching), and the books of al-Farrā' and al-Akhfash. In al-Djumaḥī's *Ṭabaḳāt*, Yünus describes personally the development of grammatical studies from the early days of 'Abd Allāh b. Abī Ishāk (d. 117/728 [q.v.]). His fabulous readiness to share knowledge is mentioned by the early short biographical treatise of Abū Ḥamid. The many details added by the later sources include a grandfather's name and *kunya* (both of these being 'Abd al-Raḥmān), dates of life and origin. He is presented as a *mawlā* of several Arab tribes. A Persian origin was mentioned by a Shu'ūbī author (Talmon, *Arabic grammar*, 7 n. 35). A recurring anecdote seems to suggest attribution by some biographers of pro-'Alid sentiments to this scholar. The list of Yünus's teachers and students seems to draw mainly on the meagre information extracted from the early sources referred to above. Ibn al-Nadīm mentions five books written by this scholar, of lexical and philological, not grammatical, character. These include *Ma'nī al-Ḳur'ān*, *K. al-Lughāt*, *K. al-Nawādir* (al-kabīr and al-saghīr) and *K. al-Amṭhāl*, cf. Sezgin, viii, 57-8, for possible traces of these books in later works. Yünus's grammatical views presented in the *Kiṭāb* indicate a sophisticated systematic analogical reasoning, not much inferior to Sībawayhi's and al-Ḳhalīl's.

*Bibliography*: Flügel, *Die grammatischen Schulen der Araber*, Leipzig 1862; H. Ta'ān, *Makḥṭūṭ farīd naḥṣ fi marātib al-naḥwiyyin*, in *al-Mawrid*, iii (1974), 137-44; 'A. Djabbūrī, *Yünus b. Ḥabīb, ḥayātuḥu wa-ānā'uhū fi 'l-'arabiyya*, in *Maḍjallat Adāb al-Mustansirīyya* (1975-6), 97-136; G. Troupeau, *Lexique-index du Kiṭāb de Sībawayhi*, Paris 1976; R. Talmon, *Naḥwiyyūn in Sībawayhi's Kiṭāb*, in *ẒAL* (1982), 12-38 (esp. the appendix); Sezgin, *GAS*, viii, 57-8, 266 (including a detailed list of mediaeval sources), ix, 49-51; Talmon, *Arabic grammar in its formative age*, Leiden 1997.

(R. TALMON)

**YÜNUS EMRE**, an immensely popular Anatolian Turkish mystic poet of the second half of the 13th and the first quarter of the 14th century. The information on Yünus Emre's life is fragmentary and inconclusive in many respects, being partly of a legendary character (see the hagiological writings especially of the Bektāshīyye) or dependent on the interpretation of some passages in his *Diwān*.

Yünus Emre's birthplace is uncertain; the likeliest site seems to be a village in the environs of either Sivrihisar (Eskişehir) or Bolu. There are indications that Yünus Emre married and had one or more children and that he travelled quite extensively, not only in Anatolia but farther east to Damascus, Tabriz, etc. There is no proof that Yünus Emre studied at a *medrese*. On the other hand, he was certainly not illiterate (the allusions to illiteracy in his *Diwān* should be seen in the light of the concept of being *ummī* [q.v.], which does not necessarily imply factual illiteracy). His considerable learning probably derives primarily from his *tekke* [q.v.] education and ambience.

It is not certain to which Islamic mystical order

(*ṭarīqa* [q.v.]) Yünus Emre belonged. The main assertions are that he was affiliated to the Bektāshīyye or the Mewlewīyye, but it has also been alleged that he was a member of the Ḳhalwetiyye, the Kādīriyye, etc. On the evidence of passages in his *Diwān*, Yünus Emre's spiritual director and initiator (*murshīd* [q.v.]) was Tapduk Emre, who, according to Bektāshī hagiology, was admitted to the order by Ḥādījī Bektāsh [see BEKTĀSHIYYA]. On the other hand, Yünus Emre's mention of Djalāl al-Dīn Rūmī [q.v.] in a few verses reflects a spiritual bond between him and the Mewlewīyye. His poetry documents him as deeply religious in conformance with the teachings of the Ḳur'ān and the *sīra* [q.v.], with an understanding of Islamic mysticism (*taṣawwuf* [q.v.]) in the tradition of Ibn al-'Arabī [q.v.]. Yünus Emre's religious philosophy aims at "the unity of existence" (*wahdat al-wuḍūd*). This pantheistic view is complemented by the doctrine of "the perfect human being" (*al-insān al-kāmil* [q.v.]).

It is generally accepted that Yünus Emre died in 720/1320-1, as documented by the entry on fol. 38b of the ms. *Mecmua* no. 7912 at the Beyazid Umumi Kütüphanesi, Istanbul. The site of Yünus Emre's grave is not certain. The fact that about a dozen graves (or *makāms*) situated all over Anatolia are attributed to him attests to his immense popularity. Of these, the grave in Bursa is almost certainly that of 'Ashīk Yünus (d. 843/1439-40), a mystic who wrote poetry in the manner of Yünus Emre. For the rest, the grave that has found most credibility is that in the village of Sarköy in the vicinity of Sivrihisar (Eskişehir), and in 1970 the mortal remains in this grave were transferred to the memorial grave built for the poet in Sarköy.

Yünus Emre is known to be the author of two works: a *Diwān* and the *methnewī* called *Risālet el-nuṣṣiyye*.

1. The *Diwān*. There are a great number of mss. of this work. *Medjmu'as* (collections of literary works) also contain many poems by Yünus Emre. The mss. show great discrepancies with regard to the number of poems, number and sequence of verses, etc. Yünus Emre used the pen-name (*makhlās* [see TAKHALLUṢ]) Yünus, occasionally in the form Yünus Emre(m) or with attributes such as *Miskān*, *Bī-ṣāre*, 'Ashīk, and once each as *Tapduk Yünus*, *Tapduklu Yünus*. A considerable number of poems by poets using the pen-name Yünus, or even an altogether different pen-name, have erroneously been attributed to him and included in mss. of his *Diwān*. In fact, one of the most popular *ilāhīs* [q.v.] today, namely that starting *Shol diennetiñ imakları \* Aḳar Allāh deñü deñü*, "Those streams of Paradise \* Flow, calling Allah Allah", is generally attributed to Yünus Emre, although it is actually by the poet 'Ashīk Yünus mentioned above.

The latest critical edition of the *Diwān* (by M. Tatci) contains 417 poems. Yünus Emre composed a considerable number of poems according to the rules of the Arabo-Persian metrical system ('*arūd* [q.v.]), albeit with frequent faults. Nevertheless, the greater part of his *Diwān* is composed according to the original Turkic method of versification, wherein the verses are not based on quantity as in '*arūd* but on the number of the syllables and the stress positions (*parmak hisābı* or *hedje weznı*). A third group of poems shows only traces of composition in conformance with '*arūd*, so that these poems must be regarded (at least until further mss. supply metrically more correct versions) as composed according to *parmak hisābı*. Yünus Emre's application of *parmak hisābı* is very successful. On the other hand, the frequent '*arūd* mistakes are understandable as Yünus Emre lived at a time when the application of the Arabo-Persian metres to the Turkish language was in

its initial phase. Furthermore, oral transmission of the poems through the centuries is certain to be responsible for a considerable number of the 'arūd faults found in the mss.

The 'arūd metre Yünus Emre used by far most frequently is *aşlı redžez* (*mustaf'îlun-mustaf'îlun-mustaf'îlun-mustaf'îlun*). Of the syllabic lengths of *parmak hisâbî*, he used almost all, including such rare lengths as 10 and 12 syllables. He used aural rhyme, without regard for total accord (Turkish *geç* rhyming with Arabic *muhtadî*, for example). Apart from one short *methnevi* of 28 verses, all the poems in the *Divân* have the rhyme scheme of the *ghazel* [see *TURKS*. 4.]. The lengths of these poems also corresponds to the usual lengths of the *ghazel* (only a few poems have more than 15 verses and one has 45). A considerable number of these are totally or partially *musammat*, that is, have "inner rhyme" (the rhyme scheme *aa, xa, xa*, etc. thereby becoming *xaxa* [the first verse is usually without "inner rhyme"], *bbba, ccca*, etc.). The *musammat* poems are mostly in the above *aşlı redžez* metre consisting of 16 syllables and are often metrically faulty; such a faulty verse is practically indistinguishable from a quatrain with lines of 8 syllables composed according to *parmak hisâbî*. The genres of poetry found in the *Divân* are predominantly the *ilâhî* (respectively the *nefes* [q.v.]) and the *nutuk* (didactic mystical poem). However, there are a few examples of other genres such as the *münâdîât* (supplication addressed to God), the *na't* (eulogy, especially of Muḥammad), the *mir'âdî-nâme* [see *MİR'ÂDÎ*], the *şahîhiyye* [see *ŞAHÎH*], etc.

Yünus Emre's poems are in Old Anatolian Turkish. He expresses himself simply and directly, in the idiom of the common people, using similes, metaphors, expressions, sayings, etc. that are familiar to them. His use of Arabic and Persian words is restricted enough not to have hindered the (at least superficial) comprehension of the bulk of his *Divân*. Frequently, an Arabic or Persian word is used in close proximity to its Turkish synonym. Yünus Emre contributed to the forming of a Turkish mystical vocabulary based on the classic Şūfî terms. The *Divân* contains quotations from the *Kur'ân*, the *ḥadīth* [q.v.], the sayings of Şūfîs and allusions to Indo-Persian and Greek mythology and to folk tales.

The most recurrent theme in Yünus Emre's *Divân* is mystic love. Yet he is no recluse and the conditions of everyday life are reflected in his poems. His mostly easily understandable religious and moral advice is couched in lyrical language of heartfelt sincerity and often great intensity of feeling. His poetry was of central importance in the dissemination of Şūfî teachings in Anatolia, influenced the *tekke* poetry of the following centuries, and played an initiative role in the application of the 'arūd metric system to Turkish. The intense religious and humane feeling in his poetry has not lost its appeal today. It is not therefore surprising that his *ilâhîs* continue to be sung at events of a religious nature or that in 1946 Adnan Saygun composed his *Yünus Emre oratoryosu* using some of Yünus Emre's poems as its libretto.

2. The *Risâlet el-nuṣṣiyye*, a Turkish *methnevi* of 600 verses with a moralising didactic message, was composed in 707/1307-8. After an introductory section of thirteen verses in the metre *ramal* (*fâ'ilâtun-fâ'ilâtun-fâ'ilun*), there is a short section in prose followed by the main text composed in the metre *hazadî* (*mafâ'ilun-mafâ'ilun-fâ'ilun*). This *methnevi* shows a mastery of the rhetoric device of *teşhîḥ* (anthropomorphism), but it does not possess the lyrical quality of the poems in the *Divân*.

**Bibliography:** For a comprehensive bibliography, see M. Tatçı, *Yünus Emre bibliyografyası*, Ankara 1988; A. Gölpınarlı, *Yünus Emre Divanı* (metinler, sözlük, açıklama), İstanbul 1943; idem, *Yünus Emre ve tasavvuf*, İstanbul 1961; idem, *Yünus Emre: Risâlet al-Nuṣṣiyye ve Divân*, İstanbul 1965; idem, *Yünus Emre (hayatı ve bütün şiirleri)*, İstanbul 1971; M.F. Köprülü, *Türk edebiyatı'nda ilk mutasavvıflar*, <sup>2</sup>Ankara 1966; F.K. Timurtaş, *Yünus Emre divanı*, İstanbul 1972 (2nd enlarged ed. 1980); A.S. Erzi, *Türkiye kütüphanelerinden notlar ve vesikalar. I. Yünus Emre'nin hayatı hakkında bir vesika*, in *Belleten*, xiv/53 (1950), 85-9; T.S. Halman (ed.), *Yünus Emre and his mystical poetry*, Bloomington 1981; J.C. Bürgel, *Grösse und Grenzen gewaltlosen Handelns. Aktualisierung islamischer Mystik in einem modernen türkischen Drama* [namely, Recep Bilginer's play "Yünus Emre"], in *WT*, N.S., xxiii-xxiv (1984), 1-25; N. Pekolcay and E. Sevim, *Yünus Emre'nin şahsiyeti ve Yünus Emre şerhleri. Yünus Emre'nin bir eseriyle ilgili şerhlerin yazmaları*, Ankara 1991; C. Kosal (ed.), *Yünus ilâhîleri güldestesi*, Ankara 1991; M. Bozdemir (ed.), *Yünus Emre, Message universel (Actes du Colloque, Paris 1991)*, Paris 1992; A. Schimmel, *Yünus Emre*, in *Turkish Review*, vii/32 (1993), 67-90; *Uluslararası Yünus Emre Sempozyumu bildirileri*, Ankara 1995; A. Özgüven, *Two mystic poets: Yünus Emre and William Blake*, in *Journal of Turkish Studies/Türkük Bilgisi Araştırmaları*, xx (1996) (= *In memoriam Abdülhakî Gölpinarlı*, ii), 234-47; Tatçı, *Yünus Emre Divanı*, 2nd revised ed., i (in-celeme); ii (tenkiltli metin); iii (*Risâlet'ün-Nuṣṣiyye: tenkiltli metin*); iv (*Aşık Yünus*, actually a collective edition of poems by 'Ashîk Yünus and other poets with the pen-name Yünus without specification of the respective authorship), İstanbul 1997. (EDITH G. AMBROS)

**YÜNUS AL-KĀTİB AL-MUGHANNĪ**, Abū Sulaymān Yünus b. Sulaymān b. Kurd b. Şahriyār, well-known musician and writer on music in the first half of the 2nd/8th century.

He was the son of a jurist (*faqih*) of Persian origin and a *mawlā* of the family of al-Zubayr b. al-'Awwām (Quraysh). Yünus was born and grew up in Medina. He entered the local *divân* as a scribe, hence his surname al-Kātib. Early in life, however, he was attracted by music, and he is said to have taken lessons mainly from Ma'bad [q.v.], but also from Ibn Suraydj, Ibn Muhriz, al-Gharid [q.v.], and Muḥammad b. 'Abbād al-Kātib. He was also a gifted poet. Whilst on a visit to Syria during the reign of Hishām (105-25/724-43) his fame in music brought him the patronage of the *amir* al-Walid b. Yazid. This event forms the basis of a highly-coloured story in the 684th and 685th nights of the *Alf layla wa-layla*. Returning to Medina, Yünus provoked a scandal by composing his *Zaynab*, a cycle of seven songs extolling Zaynab, a niece of the Successor (*Tābi't*) 'Abd al-Rahmān b. al-Hārith al-Makhzūmī. On the accession of al-Walid b. Yazid in 125/743, Yünus was summoned to the Damascus court where he was treated with "high honour and munificence". He was still alive under the early 'Abbāsids. Having lost his voice he gave singing lessons by using chironomic signs. His best-known pupil was Siyāt (d. 169/785), a teacher of Ibrāhīm al-Mawṣilī [q.v.]. Hence a musical tradition and, at the same time, a literary *isnād* connects the masters Ma'bad, Yünus al-Kātib, Siyāt, Ibrāhīm al-Mawṣilī, and Ishāk al-Mawṣilī [q.v.]. Yünus died, around 147/765, at over eighty and possibly in Baghdād.

As a composer, Yünus has a place among the great musicians of the classical era, as we know from the high esteem accorded his songs. They were even imitated by later musicians, in a so-called "Zaynab style"