THE CENTURY OF STYLE AND DEEP MEANING IN LITERATURE: THE 17TH CENTURY

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he 17th century was a period when the Ottoman Empire harvested the profits of its political, economical and social life, which were inherited from the 16th century. The development which had been reached in the previous century continued in this century with few interruptions; but the zenith reached in the 16th century was not attained in the 17th century. The method of development and growth of Sultan Suleyman, Kanuni, which had made a great impact in every possible field, was mostly repeated in the 17th century. But, due to internal disorder, a period of stagnation and decline started in this century. Until the defeat at Vienna at the end of the century (1683), the horizon of political consciousness of the previous century could not be reached. Except for a few poets, in terms of literary tradition, the 17th century was a repetition of the 16th century. The literary people who made a great impact on this century were Ne'li, Nabi, Nezâti, Şeyhülislam Yahya and Şeyhülislam Bahayi. In the prose style, people like Veyis and Nergis produced remarkable pieces. Another important literary phenomenon was the Suyuqname, written by Evliya Çelebi. An additional two important names in prose tradition were the historians: Pevcî İbrahim Efendi and Nazma. In the genre of biographies of poets, which was regarded as the precursor of modern literary history, Rıza, Kafzafe Faizi, Rıza, Yünnâ, Amun and Güftû produced biographical and critical literary poet texts.

The most striking content characteristic of the 17th century literary works is the wisdom (dollum) genre of Nabi. In terms of style, the most appealing style is the one which appears in Nefzi and Nafi’s works, the Indian style (Sad-i Hindi). Other poets who contributed to the 17th century literary tradition were İshâk Tâbi, Şahbuz, Şahszâbe, İsmâ’îl, Feham-i Kâdî, Dam Mehmed, Şehri, Cevri, Tili, Güftû Vecdi, Şehrî, Rıza, Ahmetî, Nedim-i Kâdim, Nezâki, Güftû, Abdül, Nabi, Kami, Fazîh and Rami Pacha.

The 17th century is regarded as the era of Kâcaşanî in the field of folk poetry. In addition to this, in this period the tradition of writing down the folk literature was initiated, the poems of Gevheri, Aşık Ömer, Öksüz Aşık, Aşık Halîl, Aşık Hasan, Katûbi, and Kul Mustafa were written down and are still with us today. Other poets who chanted folk poems within this tradition are Gerdû Musa, Gerdâya, Tûrab, Babî, Koroğlu, Kahvîzadezâ, Kâmil, De-
Diyar, which contains qasidas, 119 ghazel and some prose, was published by Associate Professor Metin Akdok in 1993, among the publications of Akçal Publishing House. His famous book is a statistical work, called Şahin-i Qezar (Shahin of Do- om). This work was also published by Metin Akdok in 1998. Another substantial book of Neği’s is Teb- jin-I-Uşak. Although the book consists of ninety-seven couplets qasida, it is still considered as an independent work.

It is possible to see his authentic self-praise and arrogant style in the following qasida, which was famous for the repeated word ‘‘nizâm’’

‘Ukde-i sev-rije-i raz-i tebânuvârdir sûzûn
Silk-i tehâb-i dîv-i sehîl-i mesâyîlîr sûzûn

In addition to this self-laudatory verse, he also showed his ill-temper in the Şahin-i Qezar. However, it is also obvious that he has some hidden amorous and humorous emotions too.

Bîr rûd-i karâhâtât wîn mestan-i elçî
Mafihde dahi câm-i mest-i eş-i mêsît

* * *

Hem kedeb hem hade hem bir şub sahîder günlü
Ehî-i aşqen başlıt sahibh-nesâkhûlîr günlü

* * *

Yazandar peykerim desinme bir peykeye yazmaçlar
Gürüm mest-i mest-i eş-i olûlûn mestan-i mestanma yazmaçlar
He expressed the innovation that he brought to poetry with the following couplet:

Lâvî-i mâhîf-sizibus varvandar dîl-i Neği
Teb-i yayem zîlî dikkâmeng-i sâhabf doğul

He also criticizes his circle with his philosophical style:

Tazi-i musâsî-gâyem ne dîvâm laf doğul
Çark ile sâkkûşum ayimcî sâf doğul
Ehl-i district dîvîm verim sâf olmayaçe
Ehl-i dîl bir hirvîn bilmenêw insaf doğul

NABI

Nabi was born in Urfâ (formerly, Ruha), his real name being Yusuf. He lived between 1642-

1712. He had a very good private education and came to Istanbul when he was around 24 years old. He worked for Musahip Mustafa Pasha as a divan secretary and went to Mecca in order to perform his pilgrimage. Nabi settled down in Aleppo for a while. After Aleppo’s governor, Bâltaşı Mehmet Pasha, became grand vizier, he came back to Istanbul and died there on 12 April 1712. Classical Turkish poetry, which had developed under the artistic personalities of Fuzuli and Baki, continued its development with the works of Nabi and what is more, it gained a philosophical depth. Thanks to Nabi, the ability to think, the questioning of everything, the seeking of answers and their interpretation, became part of the poetry tradition and Turkish poetry was enriched by the dimension of his critical thinking. Nabi was a poet who wonders, not about the thing itself, but what lay behind it. Therefore a ‘philosophical style’ was identified with him.

In the following couplet he talks about the Creator and the creation theory:

Şevîl-ı mümÎnÎn varz-î sînî bî-sûhan sûfîyer
Kıbat-ı hizmet-i Hakkî bî đoqên sûfîyer

One of his muhammes, in which he reached the zenith of his style, Nabi, who identified himself with the things he questioned, or replaced himself with the ‘thing’ he questioned, wrote as follows:

Ba karbânâhî bîsemen neyîn bayîn emen sar

In this repeated hemi-stich, he unveils the ‘nullity’ of the creature in the presence of the Creator.

In this universe everything stands next to its opposite. Hence, there could be a possibility of disappointment, if we depend only on one side, especially the optimistic side, of this two-polar world.

In one of his verses, with the repeated word of ‘gîr- mâsîz’, he points our this phenomena:

Baş-î dehîn hem bazzam hem bâhabîn gîr mâsîz
Bîz nezârê du yâmam du rûzîgarm gîr mâsîz

In his poetry, one of the most frequent subject matters was also one of the most debatable issues of his time, that was the relativity of ‘time’. As it is seen in the following verse, Nabi tells us how relative time is:

Şîb-i yolkhîrîn mûnîcêmîn mulûkkê bî hilê
Nahêlalâ-ye şâmam torî him goyêr šêr waat

Undoubtedly, besides from questioning ‘things’, Nabi also chose to appropriate them and to like them. In his poems on the ‘excitements and happiness of life’, which was a genre that Nedim developed fully in the next century, Nabi surely tells us that he takes pleasure from life.

Buzam-î seyaxat-î sahha gêvû gider
Çayya ki xezî bû ve dîrî yêrî şêr gider

Nabi shows an amorous-humorous manner in the poems that express his excitement about life.

In the 17th century poetry and the prose tradition, Nabi was a critic who made serious criticism on the subject of language. He criticizes these poets and writers who produced their works with the help of mostly Arabic and Persian vocabularies, which were uncommon words in old literary discourse. As seen in the following couplet, Nabi preferred to use proper words, which were used in the cultural language of that era.

Ey şîr nezântinda satar lafy-î garêbî
Diyar-i gâzel mîhûs-î hamûs deşîlîlînu

The total number of Nabi’s work, both prose and poetry is ten. The most considerable works, which gave him his fame in literary history are his
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humorous style from Baki, and Nef'i to Neziem. 
Nefati and the other contemporary poets wrote ne- 
zire poems (a poem written to resemble another poe-
em in terms of forms and subjects) for each other.

As Nefati had a powerful self-confidence in his art, he 
compares himself to the Iranian poets, such as 
Urfa and Zahir-i Etyabi and the Turkish, Nef'i. In 
one of his poems Nefati wrote the following couplet 
for the 16th century poet, Baki:

Bemini ki Bakiy i xulm eylemek zannattinda. 
Misl-i ya-yi zafat tamam bi-cadar 

Although Nefati sometimes admired Nef'i, by 
whom he was influenced in the tradition of qazida, 
in some of his couples he even argued that he had 
surpassed him:

Göydisi Şere-i tare-i hazaydin Nef'i 
Otuđu stălerinin gağ gağ-i bayram 
* * * 

Göydisi cerber-i tig-i szahmed bu inatfele 
Elin szuqa szuqa Nef'i bir dahi şerip-i mu'ayya 

Nefati is famous for his ghazals. The following 
one is particularly well-known:

Szexsz ki dem-i bülbiyl-i şeyda ba niham 
Hunuz ki dil-i y consultant ham meded niham 

In this ghazal, which starts with the above 
couples and is written in the Indian Style, Nefati 
disguised the mystical meaning in the depth of the 
poetry. This ghazal is also the most appealing ghaz-
ial in his Divan.

Despite the fact that in mysticism there is a 
method of questioning oneself and of being aware 
of the essence of things, Nefati generally empha-
sized the happiness of life in his poems.

Nev-ştih-i iyiqer of hamet-i nezaza hak 
Sünkhi-i bağ-i şafadar tarnia-i yob-yaça hak 
* * * 

Her gağ ki yul-i rahl-i canan idrin ben 
Köz-i yam bir demde gülstên idrin ben

Nefati expressed his feelings on the idea of 
sharing in one of his ghazals, and it was impossible 
even to think about life without a beloved:

Gülstên amma ki hulun barmet the cems bile 
Lisannen witsa akan sâhid-i yaranen bile 

Despite the fact that he had a strong knowled-
ge of Persian, Nefati preferred to use the literary 
Turkish of his time, which he did with ease, using 
strong sentences and no grammatical awkwardness.

Nefati has a Divan, which has been published by 
Mahmut Kaplan among the Akademi Publishing 
House publications. His other three relatively 
small works, are Hâyzi-i Etyabi, Şerhozgiz and Şerh- 
i Mâh disk-i Urfa.

OTHER POETS OF THE CENTURY

In the 17th century there were some other poe-

etry, who, though they did not effect either their 
own century nor later ones, made different con-
tributions to literary history by their works. One of 
these poets was Bonnah Alaeckdin Sabir (1605-5- 
September 1712). Sabir, who was well-educated 
and had frequented wide literary and political cir-
cles in Istanbul, followed the new approaches to 
poetry. He did not write philosophical poems, like 
the poet NIBA, who affected him so much, he pre-
ferred amorous-humorous expressions in his poetry.

Apart from this, since he had an inclination to 
be satirical from birth, most of his ghazals are sprink-
led with subtle jokes. He protects a good example of 
a poet who was nationalistic in literalism, bor-
rowing different useses and expressions from the da-
day spoken language. He wrote Derdev name and Herber-
nama, which are satirical. His works also include 
Zafnername, Edhem-i Hâma, Anu'lı-ı Leyla and Hadi-i 
Erhan Tolovum ve Tefzî. Apart from his Divan, the 
first four works mentioned above were published by 

In this century we see three more poets; Şey-
bulislam Yahya (1561-1664), Şeybulislam Bahayi 
(1601-1655) and Nezis-i Kadim (7-1650), who 
transmitted the amorous-humorous style of the 16th 
century to the 18th century, and transformed the se-
cretiy of Baki to the unconstructed style of Neziem. 
Unlike Yahya's bulky divan, Bahayi and Nezimi-
i Kadim have small divans, with no other works.

Among them Yahya became famous, and was appe-
colated to by the 18th century poet Neziem, in the fol-
lowing couplet in the ghazal genre.

Nef'i sâdid-i hadâde sâhid-i hadâde 
Olanam amma gazideki Baki sü Yaha ba gi bi 

Additionally, Yahya appreciates Nef'i, with a 
qâ'id he wrote

ihmâ Hayzi sâhid-i hadâde 
Nef'i mnânedi mor mî bir zayir. 
Sizleri sel-i mâyâdakadar 
Inur-ul-Kays keras di xerîh-kafir 
In turn, Nef'i also answers him. He wrote a 
qâ'id by which he became more famous.

Biza kafir demen mûfiyi efendi 
Tasâlam ben ana xulum niyâman 
Varamda xâm-ı yurz-i xurraya 
Çkarzu anickness de anda yalan 
Bahayi Efendi was also 
well-known for his ghazal that 
starts with following couplet:

Dâlidayân kab-ı naz-i xuri es 
Suyâl nelîsûrî 
Ilîp xûneyle diwâyîz horab- 
hâmah efîserîn 

One of the poets of this 

century, who was known as a pro-
ductive artist, was Cevri İbra-
him Çelebi (1595-1654). Since 
he was a Mawlavi poet, he talks 
about mystical and allegorical subj-
ject matters in his poems.

However the main theme of his poems is generally 
on amorous-humorous subject matters. His Divan 
was published by Associate Professor Hüseyin 
Aryan in 1981. Apart from this, his works include, 
Selâmnamâ, Hâyzi-i Çihardar-i-ı Gûzên, Hâli-i Bahhi-
î, Aymul-i Fıryan, Melhimâ, Nazname-i Nisai, Nazam-
name Resâle, Melîfrettâ-i Tih Manzumesi, and Bayan-i 
A'adad-i Sîfatlu-zî Nef'i-i Isâni. Also, there are four 
more works attributed to Çevri.

In the same century, there was another signifi-
cant poet, who was famous for his book Rızaşî's- 
Şauren; Rızaşi Mehmed Efeendi (1572-1640). He has 
also a vast Divan. In addition, he has other works as 
well: Sakinname, and a Turkish - Persian dictionary, 
known as Dâire-i ââmûl. Other poets of this cen-
tury, who made contributions to literary history 
were Atayi, whom was famous for his Hanei; Hâfezi, 
who was famous for his tesâhit-i Fehim and Mehmet 
Kadim who was famous with his nûzî, as follows;

Samer bin can-i xamel bin ābi jenma nâmzuru sonra 
Dîvan xevî-i muadda xerîh ûfele amma nâmzuru nâmza 

There were more poets, Mezaki, whose coup-

ers are still in circulation, Gani-âad Nadjri who 
was famous for his Nisâçeqe and Şenname, and other 
poets such as Fazii, Cevd, Sabri, Râzî, Ismeri, Isma'il, 
Rûshûi, Mantrki, Sabûhi, Gûfûr, Kami, Tifli, Haşimi, Riza, Tâlib and 
Veyssi.

THE TEZKIRA 
Writers

The tezkiras (biographies of the poets) written in the 17th 

century were the works of Rı-

yazi, Kâfaide Fazii, Mehmed 
Riza, Yûnni, Assam and Gûfûr. 
Although they are not satisfac-
tory, or rich or contemptuous 
eugh in terms of literary history, 
they are remarkably important in 
trms of shedding a light on 
the literary tradition of their century. The most vo-
luminous tezkira of this century was Rızaşî's-Şauren, 
written by Rızaşi in 1609. This book, which con-
tains 424 biographies of different poets, is also full 
of examples of literary criticism. Kâfaide Fazii's 
Zahed-i-İlîy is for the most part an anthology. 
Mehem Riza's tezkira is less bulky in terms of the 
number of the poets and the information given.

Yûnni's book contains the biographies of 29 poets.
and is not complete. Asım's Zeckirna, known as Zeyli Zübde's-ı, gives us information about 123 poets who lived between 1622 and 1675. Gürfi's prose-styled zeckirna, called Terryefi-ı-Suara, presents 105 poets in a critical tone. In this century we also see another biography, containing the lives of poets; Nevzâde Arâș's Hâdiseh-ı Hâkîçir fi Tekâni-ı Şâhâşih. This book acts as a kind of appendix for Şâhâşih-ı Namuneytize.

PROSE WORKS IN THE 17TH CENTURY

As poetic works constituted the main part of classical literary tradition, the literary prose tradition also gained an independent identity by Veysi (1561-1628) and Nevçisi (1635) in the 17th century. In the 15th century this tradition gave birth to the first mature work by Sînan Pasha, Tâzarname. In the 16th century we can see this tradition only in the genre of the Zhiketâli-ı Suara. On the contrary, the 17th century is the period in which the vernacular prose was crowned by Nevçisi and Veysi's works, in terms of rhetoric and the aim of writing. Veysi, with his Hâbana, presented a fine example of the ornamental style of vernacular prose. In this book, he presents a dream he had in the genre of "the book of politics" (Şiyâsânâmâ). Although it was small, Hâbana had a great effect on other works. Veysi compared "the past" and "the present" from the perspectives of the sate and social life. It is composed of dialogues between Sultan Ahmet I and Alexander the Great. The book says that the nature of human beings requires them to idealize the past and to criticize the present. This is a great contradiction, one which can be solved by learning that we have to accept that the past is not always as good as we remember it. Hâbana has been categorized as "ornamental prose", in terms of its language and style. However, the words used in this book are the words of 17th century intellectuals. The only difference is in syntax, in that it consists of long sentences which are connected with conjunctions.

The other prose work of Veysi is Dürretey-Tacî fi Sahifâl-ı Hizyey, which was also known as Siyori Veysi, written along the lines of the genre of "biography of the Prophet". The book is not as ornamental as his Hâbana, but in terms of style it can still be considered as an example of "ornate prose". In the book, he presents the life of the Prophet Muhammad.

Nevçisi, who is another prose writer of this century, became famous for his Hanus (written in prose), Milâmat and El-yadil-ı Kamil fi Ahmadi-ı Ve- zir-ı Addî. The most striking character of Nevçisi's work is that he wrote a Hanus in the prose style for the first time. The Hanus is composed of El-Kela-ı Müstehleme fi Gazvanâr-ı-Meleme, Kana- nûn-ı Rûqâd, Maqâbûl-ı Uğur, Hikri-ı Saadet Nihas- listan. In his El-Kela-ı Müstehleme fi Gazvanâr-î Meleme, Nevçisi narrated the siege of Istanbul by the Umayyad Commander, Meleme, in Turkish. Kanânûn-ı Rûqâd is a book of politics (Şiyasânâmâ), translated from Persian, Hikri-ı Saadet is a translation of the Kınıya-yı Saadet of Ghazali. Maqâbûl-ı Uğur is a composition of 10 native love stories, one of which is being the personal experience of the author himself. Nihaslistan is a book on ethics, in which he discusses the lessons gained from events he had experienced first-hand or second-hand.

Nevçisi's works, such as Nihaslistan and Maqâbûl-ı Uğur, are original and native in terms of their subject, but they are examples of "the ornamental prose" in terms of their style, like Veysi's Hâbana.

The biographies of poets in the 17th century are not as substantial as those of the 16th century; the biographical works of the 17th century are less voluminous and composed of short prose texts. Among them Riyazi's Râyazi-ı Suara was more prosaic than other contemporary biographical works. Nevertheless, his work was still not as voluminous or prolix as the biographical works of the 16th century. In this work, Riyazi used the language of contemporary intellectuals of his time. While he was giving biographical and literary information about different poets, he used the same words, phrases and sentences repetitively. In his text one comes across the sentences with repeated words (see) very often.

Nevçidade Arâș's Hâdiseh-ı Hâkîçir fi Tekâni-ı Şâhâşih has an important place among 17th century texts, written in the prose style. In this work, which is sometimes seen as a literary text, Arâș talks about people's appointments, replacements, retirements or dismissals, including detailed information such as the dates, giving the days and months. In this book, the sentences are sometimes short and repeated words are used frequently. This book was published in 1989 as a facsimile, along with other supplements for the Şâhâşih. Professor Abdülkadir Özcan prepared an index for the book.

The most important prose model of this century is the work of Evlîya Çelebi (1611-1684), the Seyhâtname. In Seyhâtname, the writer presents the social, economical, architectural and geographical features of the extensive Ottoman lands. Although it is not a literary book, it is very important in the sense that it reflects the natural usage of the language in contemporary intellectual circles. This book is an excellent example of the Turkish travel-book genre and in its genre, it made a great impact on the work of its period and an important contribution to the history of literature.

The historians of this century were Pervâni Ibrahîm Efendi (1574-1649) and Naima (1655-1716). In his book, which is known as Tarîhi Pervâni, Pervâni presents the events that occurred until 1640. He enriched his history book with anecdotes, translations, information and the events he experienced. He had an objective and realistic approach to events. It is a significant book in terms of the social history and it is also an example of "middle prose".

Naima, who was the writer of a history book which was called Rûmâtâli-ı Hizyey fi Hulâ-ı Ah- ûr-ı Hafifeyn, in short, Tarîhi Naima, was known as the first official historian of that century. His book is attributed to Ameçade Hineyin Pasha. The book is composed of historical information, transferred from the books of contemporary writers and the history writers of the previous century; in addition it contains information that he gathered from the oral tradition. Naima's work is important in the sense that it reflects the events of a period when the governmental and social structure of the Ottoman Empire started to get weaker. The work is also an example of "middle prose".

Kocî Bey was another history writer (in prose) of that period. His work is known as Kocî Bey Hira- lı and it is a book of politics, rather than a history book. The author used plain language in his work.

Among the other historians of that period, Solâzade Mehmed Havzâni Çelebi, Seyhüddin Mehmûd Efendi, who was the son of Hoca Saadet-î Efendi, and Karaçelebiye Abdullâzî Efendi can be cited.

One of the most significant history writers and encyclopedists of that century and the following centuries was Katip Çelebi (1609-1659). He is also known as Haci Halife. He was very close to the courtiers and the ruling elites of the state. He also experienced first-hand many different social events of the period, including the wars. As a careful observer and disciplined note-taker of what he saw, heard and experienced, he presented a modern point of view in his book, Felsefe. In this book, he recorded the historical and political events that occurred between 1591-1655. His Arabic Felsefe is a general history book. Tâhirî-ı Tesvirî, which is also in Arabic, is a kind of index for the Felsefe. Apart from these he also wrote Torâmî-ı Torâmi-ı Frenî, Tarîhi-ı Konstantiniyeyn, Torâmi-ı Yumum ve-ı Nâzûrayn. These books were compiled, translated and edited by Çelebi.

In the history of Turkish culture, the most striking aspect of Katip Çelebi is that he is an encyclopedist. His book, simply known as Katî’s-iznâme, is a bibliography. Katip Çelebi introduces 14,500 books, alphabetized according to the Arabic alphabet.

Another important encyclopaedic book of Katip Çelebi is Mizânâl-ı Hâkî fi İstihfâm-î Eikâh, 
which is a book on morals and advice. Katip Çelebi interprets the important social events of his century in the book.

Katip Çelebi used a method based on western sources in his geographical work, *Çihanname*, and in his *Tabiat-ı-Kibar* about sea politics.

Since Katip Çelebi preferred to convey information to his readers and to be as informative as possible in his Turkish works, instead of emphasizing the literary style, he followed a pragmatic path in his usage of the language and style, hence creating fine examples of 'middle prose'.

**CONCLUSION**

Nowwithstanding political and economical disturbances, the 17th century was a period of continuation in the developments that had emerged in the 16th century. What is more, this century was a period of endeavour to expand the new horizons, while still trying to realize this within the parameters of the previous century's classical perfectionism. In the pervious centuries there was a rhetorical technique; the Iraqi Style (*Sâhîh-i Irâb*). In this century, it became the Indian Style (*Sâhîh-i Hindî*) which was intended to emphasize the meaning in the poetry. Nabi's philosophical style was an indicator that in this period, the questioning of 'things' became intensified.

The tradition of writing *maxâres* (a poem written to resemble another poem in terms of form and subject) continued in this century, and poets sometimes tried to reach perfection in poetry by constructing *maxâres*; sometimes they would make fun of each others poems.

The 17th century was a very important period for prose writing. In the field of classical Turkish literature, when prose is remembered, the name of Sinan Paşa, who lived in the 15th century, automatically springs to mind. After Sinan Paşa, the names of Veysi and Nergis come to mind as being of the 17th century prose writing tradition.

The two most important events that made a great impact on Turkish literature throughout history, took place in this century. One of them was that a literary genius, Katip Çelebi, appeared, and the second one was that the writer of the *Sevâyname*, Evliya Çelebi, who was not surpassed by anyone as far as the content were concerned, also lived in this century.

In short, it can be said that the 17th century was the century of Sekh-i Khindi, Nefti, Nabi, Nañili, Veysi, Nergisi, Katip Çelebi and Evliya Çelebi.