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THE MYTHICAL AND MYSTICAL MEANING OF COLORS IN XIII–XV CENTURY TURKISH SUFI POETRY

МІФІЧНЕ ТА МІСТИЧНЕ ЗНАЧЕННЯ КОЛЬОРІВ У ТУРЕЦЬКІЙ СУФІЙСЬКІЙ ПОЕЗІЇ XIII–XV СТ.

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The Turkish literature of the XIII–XV centuries, which benefited from the legacy of its predecessors, and developed on the foundation of ancient and rich literary traditions did not hesitate to contribute to this heritage, as it belonged to more precisely, inherited and was nourished by this treasure. Naturally, even in poetic works that will serve as examples of the artistic representation of real truths, the influence of Sufism is evident,

according to the literary-artistic and aesthetic demands of the time. Among the most widespread symbols in Sufi literature, the mysterious and enigmatic meanings conveyed by colours have a particular significance.

Just as oral thought of people played a leading role in all areas of life, it also demonstrated its wisdom in interpreting the mythical meanings of colours. The perception of colours as a special source of energy is, of course, a separate and extensive topic of research, but because of its influence on the mythical significance of colours it is impossible to ignore this issue when working on this subject.

In ancient Turkic thought, it is more reasonable to search the primary source in philosophical nuances beyond their direct meanings in Turkic epos. In general, to study the interpretation of colours in the Turkic worldview, it is essential to refer to mythological sources, legends and folk tales, heroic tale and epics, early written texts. In Turkic mythological texts, even the colour names added to divine entities reaffirms the deep appreciation of the essence of colours by the ancient Turks. For example, it is known that in the mythological texts of the ancient Altai Turks, the God is referred to as Kara Khan. The ancient Turks believed that the Sky God had four sons, named: White Khan, Red Khan, Yellow/Black Khan, and Green Khan [2, p.168-172]. In some Turkic tribes, the God, Creator was also referred to as White Creator or White Mother. The presence of colour names in geographical toponyms in where Turkic lived is also of interest and of course, represents a separate field of research. For example, names such as Black Sea, Red Sea, White Sea, and Blue Sea demonstrate this phenomenon. Studies on this topic indicate that “in the Turkic cosmogonic system is structured around four cardinal directions. Each of them associated with a specific colour: black for the north, golden for the south, sky blue, sometimes green for the east, and white for the west. And yellow represents the centre of the world” [4]. The primordial concepts of creation and origin also explain the mythological meaning of the colours white and black, which express two opposing meanings. White symbolizes a bright world in the universe, that is a blissful life on earth. In the ancient Turkic epic “The Book of Dede Korkut”, white also conveys meanings such as “tall”, “high”, and “pure of heart”. In Altai shamanism, since white was generally attributed to goddesses, shamans wore white garments as well. Meanwhile, in Zoroastrian philosophy, black, reflecting the dark underworld, has also symbolized meanings such as “earth”, “land”, and “greatness” alongside the colour itself associated in the “The Book of Dede Korkut” monument and in ancient Turkic written monuments.

So, as colours are in various shades, they have also expressed different meanings. The blue colour, which has deep roots in Turkic mythological thought, has combined various meanings throughout different periods due to

its many shades. In Turkish history, the acceptance of colours black and blue as mourning colors is supported by interesting evidence in the research of Mirali Seyidov. Even today, the tradition of wearing blue and black at funeral ceremonies exists. However, this perspective changes its initial meaning in certain sources and references. To search for the primary reason for this in the shades of colours and the specific object to which the colour is attributed Would seem more realistic. Mirali Seyidov, who turn to various legends point out that during a visit to the tomb of Amir Timur in Samarkand, a large blue marble stone attracts the attention and when a visitor interested in the stone, they are told that this blue stone is Amir Timur's Khaganate stone. Amir Timur even used to keep this stone in a locked place while traveling, as he believed that whoever stood on this blue stone would become a Khagan. This belief of course arises from the connection between the blue color and the sky, or more precisely, the Sky God. After all, according to the ancient Turkic peoples' belief, the sky would bring khaganate, sovereignty and happiness, and it is reasonable to think that this has always been associated with the sky, the heavens, and more precisely, the Sky God. [2, p. 265]. Therefore, the blue colour is also regarded as a symbol of boundlessness, because it represents the colour of the unlimited sky, the endless sea, and water.

When discussing the colours in Turkish mythical thinking, it is essential to highlight the green colour as well. Green is associated with calmness, relaxation, serenity, peace, confidence, trust, dream, desire, wish and Islamic values, this colour is used in various contexts in the art of words. In one of the ancient legends, it is emphasized that the old man in white clothes, whom Bukhuteky saw in his dream, gives him a green jade stone and says, "As long as this stone is with you, you will rule". [2, p. 286]. Here, along with the cult of the stone, the symbolism of the colour is also clearly shown. The old man in white clothes and the green jade stone, etc. All these comparisons further confirm that throughout history, the shades of colours have been carefully considered by ancient Turkish tribes, and differences in interpretations and beliefs have not been overlooked.

It is clearly from the following couplets by Ahmad Dain, Turkish Divan literature representative of the XV century show that the green colour represented youth, freshness, and happy days:

Yesterday, where did the green was worn, the spring of the roses was lovely.

But today, that beautiful time has changed, everything has shifted [5, p. 47].

Or:

Every tree that didn't thank the green silk dress,

The autumn wind stripped it, leaving it naked [5, p. 47].

In the second couplet, the poet demonstrates that trees dressed in green silk, and not appreciating their prosperous state, were stripped by the autumn wind, that is they were taken away the green dress, which symbolized abundance and prosperity. In this couplet, many meanings, including advice on gratitude of the Islamic value are expressed.

One of the most frequently used colours in both oral and written art is the red colour.

The autumn wind reddened the surface of the apple.

While the pomegranate filled the heart with grief due to sorrow [5, p. 47].

The red colour has been used as a symbol of love, joy, enthusiasm, celebration, happy days, success, struggle, weddings, and festivals in both our ancient monuments and in Turkish literature of the XIII-XV centuries. Additionally, red is associated with the Sun, fire, flame, and blood, representing happiness. In classical literature, sometimes the beauty of a lover, particularly the lips and cheeks are described in poetic words and sometimes longing and the pain of separation are conveyed to the reader in a more powerful way by widely using red colour. For example:

The world was crowned with Nowruz with independence,

Adorning itself with a smile and dressing in red [6, p. 129].

In the thought and beliefs of the ancient Turks, the colour that caused the most debate and contradictory opinions was yellow. Yellow is understood as both the centre of the world and a symbol of power, strength, and gold, but it also carried negative meanings. So, this colour expressed illness, enmity, betrayal, disaster, hatred, and evil as well. The reason for this is connected to the different shades of the colour. As the colours golden yellow and light yellow are different, their interpretations in beliefs give different meanings.

The quince turned yellow, the orange peel changed,

Seeing that moment, someone remembered the sorrow of the past [5, p. 47].

The famous eye doctor, Yusuf Sinan, who wrote poems under the pen name Sheykhi, also views the essence of colours through the prism of folk wisdom in his divan. The genetic codes in his thoughts on colours align with ideas found in the Dede Korkut epic. Beyrek says, let's see, lady, what he says:

Aydir:

Tomorrow, the girls of Turan rise from their place!

The girls leaving the white room, entering the black room!

The girls taking off the white, they wear black! [1, p. 80].

In Sufi poetry, a divine meaning is also included in the black colour. This, first and foremost, arises from the ability of the black colour to encompass all other colours remaining in nature. Since, in turn, the ability to

encompass all colours is a form of colourlessness, and this characteristic is associated with the “Divine Essence” and the perfection of the soul in Sufi literature. It is interesting that, in some Sufi orders, for example, in the Kubrawiya, the black colour is understood as a source of light and radiance [7, p. 17–95].

He is a light, akin to spirits and essences,

This red is truly the manifestation of colour [6, p. 151].

The Turkish poet Elvani Shirazi considers black to be the king of all colours. The poet here also refers to the divine verses related to the Creator:

He does not believe in red or green,

He does not consider any colour other than black.

In His realm, all colours are black,

The Creator mother creates it thus [6, p. 204].

By the way, it should be noted that, one of the striking issues in Sufi literature is the depiction of each stage of the soul in a specific colour. It is known that in Sufism, the disciple must pass through several stages of spiritual perfection. The first stage in this way is “Nafs-i Ammara”, and it is a stage in which a person lives under the influence of animalistic desires but has a strong inner yearning to escape this state. The colour of this stage is blue. The second stage is called “Nafs-i Lawwama”, where the disciple, having reached a higher level of understanding, already feels remorse for the thoughts and actions he considers sinful in this stage. And the colour of this stage is red. Thus, the third stage is represented by yellow, the fourth by white, the fifth by green, the sixth by black, and the final, seventh stage is represented by colourlessness [9].

In one of the couplets by Sheykhi reflecting the interpretation of the black colour, it is stated:

The night wore a black robe for this grief,

At dawn, it painted its blood the blue with by sorrow [10, p. 21].

Here, the poet has used the word “black” (dark) within a genitive construction and an artistic epithet, poetically justifying the black colour of the night and creating an interesting poetic figure known as *husn-i ta'lil* (the beauty of cause).

As can be seen, although the use of colours in various meanings and as symbol in Sufi literature is a broad topic, we have tried to clarify its most significant aspects.

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FEATURES OF LIBRARIES' ACTIVITIES ON SOCIAL NETWORKS AND PUBLIC RELATIONS

ОСОБЛИВОСТІ ДІЯЛЬНОСТІ БІБЛІОТЕК У СОЦІАЛЬНИХ МЕРЕЖАХ ТА ЗВ'ЯЗКИ З ГРОМАДСЬКОСТЮ

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Introduction. In today's information-driven world, journalistic materials related to various fields of activity have a broad and profound social impact. They play a significant role in disseminating knowledge, educating society, fostering critical thinking, and promoting intercultural dialogue. Digital technologies and social media further enhance this influence, increasing the