

This second chapter of my dissertation, “Artūhı Wept: Reading Emotions in ‘Ārif ‘Alī’s *Dānişmendnāme*,” looks at never-before studied poems in the fourteenth-century Old Anatolian Turkish redaction of the popular epic *Dānişmendnāme* to reveal how its author employed novel and sophisticated literary devices to sway his audience’s emotions in certain ways at “appropriate” times. I argue that the principal way ‘Ārif ‘Alī accomplished this was through mirror characters, literary devices which serve as “go-betweens” between text and audience by demonstrating and appealing to the emotions the audience should be feeling and when. Drawing on the theories of Barbara Rosenwein and Frank Brandsma, I argue that analyzing mirror characters like the warrior Artūhı bridges author, text, and audience, thus bringing us closer to my project’s aim of illuminating the elusive redactor ‘Ārif ‘Alī’s emotional community.

CHAPTER TWO

Through the Looking Glass: Mirror Characters as Windows into the Emotional Community of ‘Ārif ‘Alī

I have argued that *Dānişmendnāme* is uniquely well-suited for the study of emotions because of the flexibility of its literary formulae: it displays a diverse palette of representing the emotions of its characters when compared to contemporary texts of its genre. This chapter turns its focus to those emotions and how they bridge author, text, and audience. I argue that the author ‘Ārif ‘Alī expresses the wish to affect the emotions of his audience and that he successfully achieves this through employing the literary device of *mirror characters*.

Past studies have long emphasized more surface-level characteristics of *Dānişmendnāme* such as its archaic language, its preoccupation with conquest, and its representations of the Other and self/identity in relation to the Other. Analysis of the evolution and use of mirror characters in the text allows us to appreciate the hitherto unrecognized emotional sophistication of *Dānişmendnāme*. By turning to the history of emotions and using the never-before studied

information ‘Ārif ‘Alī embeds in his poems, we are able to open a new window into fourteenth-century Tokat, an endeavor that is all the more fruitful and valuable due to the paucity of sources for the study of this period of Islamic history.

I. “It Will Fill the Hearts of Listeners With Joy”

‘Ārif ‘Alī’s poems that open and close nearly each *meclis*¹ in *Dānişmendnâme* serve different storytelling functions. At the openings of *meclises*, they invite the audience to listen closely, to praise the Prophet, and often remind them of events that happened in the last *meclis* in an act reminiscent of a modern television show’s “previously on...” recaps. At the endings of *meclises*, these poems invite the audience to return for the next section, teasing future plot events and repeatedly promising the audience an enjoyable listening experience. Throughout these poems, ‘Ārif ‘Alī’s direct address attests to his intent to sway his audience’s emotions in certain ways at specific times.

The first example of this is poem that serves as a prologue of sorts to *Dānişmendnâme*. This prologue poem opens with a *bismillah* and the narrator’s invocation of the name of God—for without it “no work is perfect”—before declaring that he will begin his tale. He writes,

Then let us take up our story;
without the name of God no work is perfect.

Let us remember the story of Melik,
Let us tell it to you in verse and in prose.

Listening to the exploits of the gāzis,
may the garden of your soul be covered with flowers! [...]

¹ For reasons that are not clear, several sections in the Paris manuscript of *Dānişmendnâme* lack opening poems (the tenth *meclis*) and closing poems (the fourth, eleventh, and twelfth *meclises*). Mélikoff, *La geste*, II:151; II:64, 192, 211.

Then we say: mercy upon the narrator,
the one who gathered these tales and composed this book.

And [to] all who read it, all who listen to it,
doubtlessly, may God have mercy on them!

Let it be said: mercy to he who gathered, who wrote these tales,
to he who composed this book, chapter by chapter. [...]

Let us make joyful the souls of the ġāzis
and, for their souls, let us recite [prayers of] thanksgiving

Let us say: “God is great!” Oh young man,
having given thanks to God, let us approach our story.

Listen to Melik’s story,
and may his soul be joyful in receiving his reward!

This is how the storytellers have narrated it,

listen now to what they said.²

In “Where Are the Emotions in Scandinavian Arthuriana? Or: How Cool Is King Arthur of the North?,” an article on medieval Scandinavian retellings of the legends of King Arthur, Frank Brandsma writes that the authors of the medieval texts he studies wrote prologues in which it

² *bism-illah-irrahmān-irrahīm*

*Evvel Allahu getürelüm dile
diyelüm: “Allahü-ekber!” derdile*

*dağı andan başlayalum size biz
Allah adınsuz her iş olmaz temiz*

*şoñra Melik kışşasın yād edelüm
nazm u neşr anı size şerh edelüm*

*işidüp ol ğāziler evşāfını
hoş müzeyyen old bu cān gülşeni [...]*

*diyeler rahmet bunu söyleyene
cem‘ edübeni kitāb eyleyene*

*her ki bunu okuyuban diñleje
lācerem Hağ aña rahmet eyleye*

*diye rahmet cem‘ edüb yazanlara
meclisin faşıl faşıl düzenlere [...]*

*imdi diñleñ hoş şalavāt vèrelüm
söze andan başlayalum girelüm*

*ġāzilerüñ rûhını şād edelüm
anlaruñ rûhına tekbîr edelüm*

*diyelüm: “Allahü-ekber!” ey cüvān
hamd edüb Hağka diyelüm dāsītān*

*işidesin sen Melik kışşasını
şād ola cānuñ alub hışşasını*

*rāviler şoyle rivāyet eylemiş
diñle imdi ne dèmiş ne söylemiş
Mélíkoff, *La geste*, II:7-8.*

was common to announce “the expected emotional impact of a narrative.”³ These prologues appealed to the nobility of their audience; the principle in this, he writes, is that:

hearing about noble acts will make the audience behave in a noble way. [...] There is a connection based on similarity between the characters in the story and the audience, which relies on the susceptibility of the listeners. It engages their ability to share the experiences of the characters. Medieval authors want their listeners to be impressionable.⁴

While generically different from the prologues of the medieval Scandinavian sources that form the basis of Brandsma’s study, ‘Ārif ‘Alī’s poems offer material that allows us to see that he, too, wanted his listeners to be impressionable. Similar to the other Western European medieval works Brandsma includes in his study (the Lancelot Compilation, works by Peter of Blois, Gottfried, and others) that revealed that medieval stories were intended to have “a strong emotional impact on their audiences,” ‘Ārif ‘Alī’s poems demonstrate both that he intended his redaction to have a strong emotional impact on his audience as well as *how* he meant to impact his audience.

In the prologue poem above, the couplet that reads “Listening to the exploits of the *gāzis*/ may the garden of your soul be covered with flowers!” (*işidüp ol gāziler evşāfını/hoş müzeyyen ola bu cān gülşeni*) indicates that ‘Ārif ‘Alī expects the tale he has arranged and composed⁵ to resonate emotionally with his audience. For the listener’s soul to be “covered with flowers” meant that the audience will find the experience of hearing the tales of *gāzis* pleasurable, thus linking the experience of engaging with ‘Ārif ‘Alī’s work with a positive emotional state. ‘Ārif ‘Alī also writes that the emotional effect of his work extends beyond his mortal audience:

³ Brandsma, “Scandinavian Arthuriana,” 97.

⁴ Brandsma, Scandinavian Arthuriana, 98.

⁵ A fact that is stressed here as well as the poem that concludes the narrative (*diyeler rahmet buni söyleyene/cem ‘édübeni kitāb eyleyene[...]* *diye rahmet cem ‘édübeni yazanlara/meclisin faşıl faşıl düzenlere*). Mélikoff, *La geste*, II:8.

through the act of listening to *Dānişmendnāme*, the audience will “make joyful the souls of the *gāzis*” (*imdi dinleñ hoş şalavāt vèrelüm/söze andan başlayalum girelüm/gāzilerünj rûhını şād edelüm*) as well as Melik Dānişmend’s (*işidesin sen Melik kışşasını/şād ola cānuñ alub hışşasını*).⁶ The fact that ‘Ārif ‘Alī states from the very beginning of his redaction that he is aware of the affective potential of both his verse and his reinterpretation of the prose of Mevlānā Ibn ‘Ālā’s text should not be ignored by scholars of emotions. This is especially true when one takes into account that ‘Ārif ‘Alī’s apparent awareness of his work’s affective potential is carried through the narrative in other poems. In *meclis*-opening and -closing poems, ‘Ārif ‘Alī directly addresses the audience in ways that continue to illuminate his awareness of the affective potential of his redaction.

As was discussed in Chapter 1, unlike the tidily concluded episodes of *Baṭṭālnāme*, *Dānişmendnāme*’s sections often end on cliffhangers. An example of this fixed formula involves Melik Dānişmend and his army discovering that a main character has gone missing after a battle; Melik and his companions fear or learn that this character has been kidnapped by the enemy. One such occurrence of this fixed formula appears at the end of the fifth *meclis*, after the conquest of Dokiya: “They sought Artūhı and could not find him. Melik Dānişmend asked them after Artūhı, and they said: ‘We have no news of him.’ Efromiya was sad.”⁷ The emotion word “was sad”

⁶ Mélikoff, *La geste*, II:8. Grammatical ambiguity exists in this couplet. Mélikoff translates the second line as “may his soul be joyful in receiving its reward” (*écoute donc l’histoire de Melik/et puss son âme être joyeuse en recevant sa récompense*). In this line, *cānuñ* agrees with the second person of *işidesin*; it is possible the subject of this line is the grammatical “you.” Mélikoff, *La geste*, I:190, II:8. *Her ki bunı okuyuban dinleñe/lācerem Haq aña rahmet eyleye; gāzilerünj rûhını şād edelüm/anlaruñ rûhına tekbir edelüm; işidesin sen Melik kışşasını/şād ola cānuñ alub hışşasını*. Mélikoff, *La geste*, II:8.

⁷ *Andan Artūhıyı istediler bulmadılar. Melik Dānişmend Artūhıyı anlardan sordı, anlar eytdiler: “Bizüm andan haberümüz yokdur,” dediler. Efromiya melül oldı.* Mélikoff, *La geste*, II:81.

(*melūl oldī*) sets an explicit emotional tone for interpreters of the text; then, the prose of the *meclis* ends a few lines later. To conclude the *meclis*, ‘Ārif ‘Alī moves into poetry:

Let us stop our story there, the story is long.
The session was supposed to be short, but it was prolonged.

When the story is too long, the listener becomes tired;
his attention slackens.

We must speak little on all occasions;
it is not appropriate to prolong the speech.

So let us not prolong our story any longer,
so that our listener does not fall asleep.

Let us say little, but let us say [it] well,
and let us not lose sight of our audience.

Because the guests must not be sad,
just as we must not laugh when it is appropriate to cry.

If you listen to a story with a heart at ease,
this story brings pleasure to all.

Give thanks to the Prophet, find serenity,
so that tomorrow he will return your love to you.

May good fortune always be with you,
and may you be delivered from men of a bad tongue!

Prepare for tomorrow’s session,

you will know the rest of the story.⁸

A key couplet of this poem is the sixth, where ‘Ārif ‘Alī writes: “Because the guests must not be sad/just as we must not laugh when it is appropriate to cry.” Not only does this suggest an expectation that the “guests,” or interpreters of his text, will have an emotional response to the story he is retelling, but also an expectation that those “guests” will react in the *appropriate* way to the text. These two lines demonstrate that ‘Ārif ‘Alī was not only aware of the affective potential of his work, but that he was (1) also aware of his own capability to control it, and (2) that he believed there was a right way to influence the emotions of his audience.

⁸ *Bu kışşa bunda kıalsun söz uzağdur
zīre meclis gerek kışşşa ırakdur*

*size çoğaldıcağ adam uşandur
anı diñleyenüñ ‘aklı yaşanur*

*greek söz muhtaşar her hāl içinde
yaraşmaz ol muṭavvel kāl içinde*

*uzatmayalum imdi biz de size
ki diñleyenüñ uyumaya gözi*

*size az söyleyüb öz söyleyelüm
ki meclis ehlini hem gözleyelüm*

*ki şohbet ehline hiç ğam gerekmez
gözi yaşlu gerek hurrem gerekmez*

*şafā-yi kalbile diñlense bir söz
şafā vērür kamuya şöyle düpdüz*

*şalavat vēr Resūla bul şafālar
ki yarın bulasın andan vefālar*

*hemīşe devletünüz ‘ālī olsun
seyyi’ a dil kimselerden hālī olsun*

*yarunki meclise hāzır olasız
hikāyet nice olısar bilesiz
Mélıkoff, *La geste*, I:267-8, II:81-2.*

Several other couplets in this poem indicate not only ‘Ārif ‘Alī’s awareness of his audience, but how he intended and expected his words to stir their emotions. ‘Ārif ‘Alī’s opening lines muse on how the storytelling session had already dragged on too long; this signals a coy awareness of how he intentionally ended on a cliffhanger (Artūhī’s kidnapping, Efromiya’s resulting emotional distress) and knowingly heightened the eagerness of the audience to continue reading and/or listening. “Let us not lose sight of our audience,” he continues; ‘Ārif ‘Alī, as redactor of this text, did not. He had a clear vision of that intended audience: these listeners and/or readers shared his aesthetic taste, thus, he had to change the nearly unintelligible Türkī of the source material “into roses” and divide the material into aesthetically pleasing sections.⁹ The story will be “pleasing” to that audience if they listen “with a heart at ease” (*şafā-yi kalbile diylense*). By stating that his audience will take pleasure in his story if they listen with *şafā-yi kalb*, ‘Ārif ‘Alī also plays on the meaning of *şafā* as “pure” to gesture to the nobility of his audience. There is an obvious parallel between this insinuated nobility of the audience and that of the characters in *Dānişmendnāme*, especially in that of Artūhī.¹⁰

Moreover, ‘Ārif ‘Alī expected that audience to contain at least some young warriors, and he explicitly indicates that he anticipated the narrative would inspire specific emotional reactions in that part of the audience and others. In the opening poem of the thirteenth *meclis*, ‘Ārif ‘Alī writes:

This is the story of the gāzis
it will fill the hearts of listeners with joy

Let the young and old listen to this story,

⁹ Mélikoff, *La geste*, II:290.

¹⁰ This link between emotion and moral correctness will be discussed in Chapter Three.

it will bring well-being to the heart and love to the soul

This story will bring pleasure and joy to listeners
and to the young warrior, it will give bravery.¹¹

Here, ‘Ārif ‘Alī once again speaks directly about his audience and the affective power he expects this “story of the *gāzis*” will have on them. He expects his redaction of *Dānişmendnāme* to “fill hearts of listeners with joy” (*diñleyenüñ göñlini açar tamām*) and that it will bring “well-being to the heart and love to the soul” of listeners young and old (*diñlesünler bu sözi pīr u cüvān/çalba hoş vērür muhabbet büyi cān*) as well as “pleasure and joy” (*zevķ ü şevķ bağışlar ādeme bu söz*). These positive implications are, of course, desirous outcomes for a piece of popular literature to have, and complement ‘Ārif ‘Alī’s repeated reminders in *meclis*-ending poems for the audience to return for the next session of pleasurable entertainment.

Not only does ‘Ārif ‘Alī expect his audience will be gladdened by what they hear, he also states that he believes the tale of Melik Dānişmend—as redacted by him—will inspire courage in the young warriors in his audience (*yigide vērür şacā ‘at işbu söz*). This couplet is especially interesting when one takes into account the choice of Artūhī as a mirror character (discussed below).

¹¹ *gāziler tevārihidur bu kelām
diñleyenüñ göñlini açar tamām*

*diñlesünler bu sözi pīr u cüvān
çalba hoş vērür muhabbet büyi cān*

*zevķ ü şevķ bağışlar ādeme bu söz
yigide vērür şacā ‘at işbu söz*
Mélíkoff, *La geste*, I:395, II:213.

The previous chapter and Zeynep Aydoğān’s “Oral Performance and Text: Narrators, Authors, and Editors in the Anatolian Turkish Warrior Epics” (2021)¹² briefly discuss the reasons why ‘Ārif ‘Alī chose to redact *Dānişmendnāme*. The discussion of both these texts center ‘Ārif ‘Alī’s final poem in *Dānişmendnāme*, which contains his stated reasons for redacting the narrative, his desire to rewrite it in a manner that was aesthetically pleasing to him and that it be remembered, et cetera. Despite this, a glaring lacuna exists in the literature on *Dānişmendnāme*: aside from that final poem, the text’s myriad other poems, including the ones mentioned above, have never been studied. Yet it is clear that for the study of emotions, these poems have much to offer. Studying these poems allows scholars to think critically about the methods by which ‘Ārif ‘Alī intended to achieve this end. I argue that ‘Ārif ‘Alī’s intent to make his audience feel particular emotions at “appropriate” times is manifested in his use of the literary tool of the mirror character.

II. Mirror, Mirror

“Evidently, the medieval authors succeeded in achieving [this] emotional connection between text, characters, and audience,” Brandsma writes, then asks: “How did they do that?”¹³ He believes the answer lies in mirror characters.

¹² Aydoğān, Zeynep. “Oral Performance and Text: Narrators, Authors, and Editors in the Anatolian Turkish Warrior Epics.” In *The Written and the Spoken in Central Asia = Mündlichkeit Und Schriftlichkeit in Zentralasien: Festschrift Für Ingeborg*, edited by Redkollegiia and HerausgeberIn., 405–22. Edition Tethys; Band 4; Variation: Edition Tethys: Wissenschaft; Band 4. Potsdam edition tethys, 2021.

¹³ Brandsma, “Scandinavian Arthuriana,” 98.

Mirror characters serve as “go-betweens” between text and audience¹⁴ and are used by the author to demonstrate—and thus appeal to—certain emotions; that is, they explicitly perform what emotions the author wants the audience to feel and when.¹⁵ They provide scholars a window into the “reactions the authors hoped to achieve.”¹⁶ Brandsma acknowledges the wealth of neurological studies that have cropped up as the history of emotions continues to grow, but writes that the “indirect transfer” of emotions from text to audience via the “go-between” of the mirror character is “the most promising” phenomenon for the study of emotions in medieval and premodern texts.¹⁷ Unlike more psychological studies, the “intuitive evidence” of analyzing how mirror characters project emotions to the audience “and almost automatically make[s]... listeners follow this lead” is the kind of experiential evidence that Brandsma argues is more useful for the study of premodern and medieval texts: this “intuitive evidence” would have also been available to medieval authors, unlike more neurological approaches to the study of emotions.¹⁸ It is this belief in the usefulness of the intuitive evidence of analyzing mirror characters and thus excavating how ‘Ārif ‘Alī intended to make his audience feel that serves as a foundation for this study.

Here, I argue that Old Anatolian Turkish religious-heroic popular epics such as *Baṭṭālnāme* and *Dānişmendnāme* made use of mirror characters, albeit in different ways. Comparisons

¹⁴ Brandsma, Frank. “Where Are the Emotions in Scandinavian Arthuriana? Or: How Cool Is King Arthur of the North?” *Scandinavian Studies* 87, no. 1 (2015): 94–106: 101.

¹⁵ According to Brandsma, emotional reactions “explicitly presented in the text” reveal “what the author intended his audience to feel.” Brandsma, “Scandinavian Arthuriana,” 100.

¹⁶ Brandsma, “Scandinavian Arthuriana,” 101.

¹⁷ Brandsma, “Scandinavian Arthuriana,” 100.

¹⁸ Brandsma, “Scandinavian Arthuriana,” 99-100.

between the two texts demonstrate that the use of mirror characters in Old Anatolian Turkish popular literature was not static; rather, their use evolved as oral traditions were committed to paper through redactions like ‘Ārif ‘Alī’s *Dānişmendnāme*.

Frank Brandsma’s work provides this project’s foundation for defining and for examining the use and interpretation of mirror characters. As mentioned above, in his article “Where Are the Emotions in Scandinavian Arthuriana? Or: How Cool Is King Arthur of the North?” he defines mirror characters as “go-betweens” between author and audience, characters who are used by the author to explicitly demonstrate and thus appeal to certain emotions.¹⁹ They perform what emotions the author wants the audience to feel and when, thus activating the affective potential of the work. Brandsma draws on psychological studies in his explanation of how we as humans tend to *mirror* emotions:

When we witness the emotions of the winner, we tend to mirror these, to feel ourselves what she is feeling and even to show the outward signs (e.g., tears) of the emotion. The transference of emotions may be direct, as in this example, but also indirect: we see a spectator (for instance, the lover or mother of the champion) break into tears, and we are emotionally touched as well. Even hearing someone speak about an event or situation that was very emotional for the speaker calls forth emotions in the listener.²⁰

This is the foundation of his analysis of how medieval authors used this “emotional correspondence” to appeal to—and thus influence—the emotions of their listeners: medieval authors, he writes, knew of this “transference of emotions” from their own experience, just as we do today.²¹ Therefore, medieval authors used mirror characters to “emotionally draw the audience into his tale.”

¹⁹ Brandsma, “Scandinavian Arthuriana,” 101.

²⁰ Brandsma, “Scandinavian Arthuriana,” 100.

²¹ Brandsma, “Scandinavian Arthuriana,” 100.

As with any methodology emerging from a vastly different literary and historical context, it is worth questioning whether or not Brandsma's theoretical approach can be applied to Old Anatolian Turkish popular literature. Based on my readings of *Dānişmendnāme* and *Baṭṭālnāme*, I argue that yes, it can. Evidence in these texts demonstrates that in the context of *Dānişmendnāme* and *Baṭṭālnāme*—similarly to Brandsma's Scandinavian source material—mirror characters witness plot events and react *emotionally* to them, thus cueing or inviting audiences of the text to mirror their reactions.²² For example, as discussed above, 'Ārif 'Alī wrote in that the story of the ḡāzis would inspire courage in young warriors, i.e., the courage of the ḡāzis in his story would be “projected to the audience and almost automatically makes the listeners follow this lead.”²³ Young warriors, upon hearing of the victories of Melik Dānişmend and Artūḡı, would be inspired to mirror their courage. If a mirror character witnessed the death of a fellow warrior (plot event) and wept (emotionally described reaction), this would cue the audience to *mirror* the emotion depicted in the source material and feel sympathetic sadness or grief.

Asking such questions and drawing conclusions about the audience of a medieval narrative comes with its methodological limitations. With no patron named in the text and no explicit description of his intended audience beyond “young and old” and “young warriors” (*ḡāzi*; *yigit*), 'Ārif 'Alī very much leaves us to rely on historical context and inference as we piece together our understanding of who that audience consisted of. Even with a concrete understanding of the composition of an audience of a medieval text, scholars of the history of emotions in particular

²² I slightly adapt Brandsma's conception of mirror characters and how they function to best suit what I have encountered in my reading of *Dānişmendnāme* and *Baṭṭālnāme*. For further discussion of adapting methodologies originating from studies of Western European medieval texts, see Chapter One.

²³ Brandsma, “Scandinavian Arthuriana,” 100.

continue to face limitations. As Brandsma points out, “We will, however, never be able to hear Chrétien de Troyes read the first wax tablet draft of *Erec et Enide* to a group of courtiers and register their reactions.”²⁴ Likewise, scholars of emotions in Old Anatolian Turkish popular literature will never be able to hear a *qissa-khwān*, *naqqāl*, or *meddāḥ* perform the oral narratives, nor understand perfectly how texts like *Dānişmendnāme*—intended to be consumed either aurally or through reading²⁵—would be embellished in performance.²⁶ Just as it is unwise for scholars to rely on twentieth- and twenty-first-century aesthetic judgment of medieval texts (see discussion in Chapter One), scholars cannot rely on their own emotional reactions to medieval texts. Brandsma rightfully points out that it is not possible for scholars to rely on our own reactions to medieval texts, limited as we are by the “philological barrier of manuscript, language, text, edition, and translation between Chrétien and ourselves,” not to mention the “centuries of cultural heritage and our training in reading and reacting to stories of different kinds.”²⁷ We have “only the texts to work with,” and must stay as close as possible to them.

In the context of Old Anatolian Turkish religious-heroic texts, the main character sometimes serves as the mirror character in specific scenes, but not always. The mirror character is one whose narrative depiction requires interpreters of the text to recognize their emotions and

²⁴ Brandsma, “Scandinavian Arthuriana,” 101.

²⁵ ‘Ārif ‘Alī makes space for both ways of consuming the narrative in the prologue poem (“all who read, all who listen,” *her ki bunı okuyuban dinleye*). That being said, Mélikoff points out that *Dānişmendnāme*’s syntax and choice of imagery indicate it was meant to be read aloud, turning to the use of onomatopoeia to support her argument. “In *kılıç çakıldısı*, we hear the sound of clashing swords; in *yay tingildısı* one feels the vibration and the resonance of the bowstring; in *ok fişıldısı*, we hear the hissing and swarming of arrows; in *kılıç yalabıması*, we see the reverberation of light in the crossing of the blades.” See also Chapter One of this dissertation. Mélikoff, *La geste*, I:65.

²⁶ Rubanovich, Julia. “Aspects of medieval intertextuality: verse insertions in Persian prose Dastans.” *Jerusalem Studies in Arabic and Islam* 32 (2006) 247-268: 248.

²⁷ Brandsma, “Scandinavian Arthuriana,” 101.

“invites these audience members to share them.”²⁸ This is not always the main character. For example, in *Dānişmendnāme*, this character-to-audience connection is frequently evident in the convert warrior Artūhı—the companion of and secondary character to the titular Melik Dānişmend—whom the narrative depicts as longing for Efromiya, as impatient, as grieving, and as experiencing anxiety and fear. Artūhı’s emotionally-described reactions reveal “what the author intended for his audience to feel”: or, to paraphrase ‘Ārif ‘Alī himself, Artūhı—more than any other character—reveals when ‘Ārif ‘Alī believed it was appropriate for them to laugh or cry.²⁹

The use of Artūhı as a mirror character (which will be discussed below) represents a sophisticated development in the use of this particular literary device in Old Anatolian Turkish religious-heroic texts. Comparisons between *Dānişmendnāme* and *Baṭṭālnāme* illuminate the differences that exist between how mirror characters operate in one versus the other.

In *Baṭṭālnāme*, the narrative utilizes mirror characters in the form of one person or groups of people whose role in the narrative is reminiscent of the classical Greek chorus. These mirror characters are rarely individualized and their emotions serve as a device to spur the plot forward. These mirror character groups appear at the beginnings of the chapters “The Story of Sa‘īd and Gazban, Son of Shamun,” “The Story of Ḳayṭūr Abād,” and “The Story of Taryun and his Daughter Gul-Andam.”³⁰ Each of these more or less self-contained stories opens with the eponymous hero, Seyyid Baṭṭāl, sitting with his ḡāzi warriors when a stranger (or sometimes two) enters. The stranger(s) invariably falls to Baṭṭāl’s feet and weeps, then tells a story of how

²⁸ Brandsma, “Scandinavian Arthuriana,” 101.

²⁹ Brandsma, “Scandinavian Arthuriana,” 100.

³⁰ Dedes, *Battalname*, 147, 153, 180.

he is troubled and requires help. Stirred by the story, Seyyid Baṭṭāl—and often his companions as well—also weeps, then immediately enacts a solution to the supplicant’s problem. Thus begins the plot of the chapter. For example, at the beginning of “The Story of Kaytūr Abād,” two young men interrupt Seyyid Baṭṭāl and his gāzi companions when they are sitting. They fall to the ground and press their faces to the earth before Seyyid Baṭṭāl and weep (*ağladılar*).³¹ When Seyyid Baṭṭāl asks what troubles them, they tell a story about an avaricious uncle stealing their inheritance, and continue to weep as they speak (*dédiler ağlaşdılar*). Upon hearing this, Seyyid Baṭṭāl feels his “insides burn” (*Seyyidün özi köyindi*) and immediately writes a letter to fix the supplicants’ problem. The actions he takes lead to the main plot of each *meclis*. The purpose of emotions in *Baṭṭāl-nāme* were to cue plot actions; mirror characters act more as plot devices than literary tools whose purpose was to activate the emotions of the audience.

Baṭṭāl-nāme regularly relies on groups of anonymous onlookers, like Seyyid Baṭṭāl’s group of gāzis, to explicitly appeal to certain emotions. For examples, in several episodes throughout the narrative, Seyyid Baṭṭāl is presumed dead either after a battle or after being taken captive by his enemies; his people weep. When he returns victorious, his people rejoice. Parallels can be drawn between these types of onlooker mirror characters in Old Anatolian Turkish popular literature and spectator figures in contemporary Persian manuscript paintings.³²

³¹ [...] gāziler Seyyid katında oturmışlardı iki yigit içerü girdiler Seyyid önünde yüz yire urdular ağladılar. Seyyid şordı ki: “hālunuz niçun ağlarsız?” Ol yigitler eytdiler: “Biz qarındaşlaruz şehr-i Sikenderiyyede ehl-i kelāmu ‘llāhuz atamız öldi biz ma ‘şüm kalduk. Atamızın çoqlık mālī kaldı. Atamız ‘ammumuzı vāşī dikdi ol mālumuzı cem ‘ eyledi şimdi bize māl gerek oldı taleb ederüz vērmez dürlü dürlü buhtānlar eder. İmdi şimdikihâlde siz den yin tayanacak kimsemüz yokdur size meted eyle,” dediler ağlaşdılar. Seyyidün özi köyindi. Dedes, *Battalname*, 410.

³² Spectator figures or witnesses were a common feature of late medieval and early modern Persian manuscript paintings. Scholars have noted the affective potential of these figures. Alberto Saviello. “See and Be Amazed! Spectator Figures in Persian Manuscript Painting,” *The Public in the Picture. Involving the Beholder in Antique, Islamic, Byzantine and Western Medieval and Renaissance Art*, hrsg. v. Beate Fricke und Urte Krass, Zürich/Berlin 2015, S. 231–248: 231, 235.

In *Baṭṭālnāme*, these mirror characters are invariably transient, and more often than not, nameless. They appear and vanish within a few lines after having served their purpose to either spur the plot forward or herald the miraculous return of Seyyid Baṭṭāl's from presumed death. In this, their emotionally-described reactions serve the purpose of inviting audience members to reflect their emotions.

In *Dāniṣmendnāme*, however, one can trace the ascendance of a different kind of mirror character. There are very few examples of groups of onlookers serving as mirror characters. Rather than ephemeral plot devices or anonymous members of a chorus, the characters whose emotional reactions are described the most often are principal characters with backstories and who are present throughout the bulk of the narrative. Unlike the tradition of *Baṭṭālnāme*, 'Ārif 'Alī tends to use these principal characters as mirrors to signal appropriate emotions to his audience. I argue that the use of mirror characters in *Dāniṣmendnāme*, described at length below, is more complex than in *Baṭṭālnāme* and may represent either a transformation or evolution in the use of this literary device.

This leads one to speculate two things. First, perhaps this fixed formula of the group of onlookers serving to appeal to specific emotions can be read as a characteristic of orally-transmitted manuscripts. *Baṭṭālnāme* exists as a corpus of manuscripts that are one degree removed from that oral tradition; as a redaction, *Dāniṣmendnāme* is another degree further removed,³³ and was notably redacted by an author who voiced a distinct editorial vision of aesthetic changes to his source material. Because of this, it represents a different literary and emotional register than *Baṭṭālnāme*. This dovetails into my second point: perhaps by the time

³³ See discussion in Chapter One.

‘Ārif ‘Alī was redacting *Dānişmendnāme*, it is possible that the fixed formula of group of onlookers as mirror characters had fallen out of vogue for his audience, or at least he perceived it as having fallen out of vogue. Rewriting *Dānişmendnāme* to suit his and his audience’s contemporary literary sensibilities is one of ‘Ārif ‘Alī’s his stated purposes in the final poem of the narrative; adopting or abandoning different literary techniques, whether consciously or unconsciously, is one way ‘Ārif ‘Alī fulfilled this editorial aim.³⁴

By discussing *Baṭṭālnāme*, we have illuminated how mirror characters in *Dānişmendnāme* do *not* behave. What then should scholars expect from mirror characters in this latter text?

1) If the mirror character is not the main character, then—unlike in *Baṭṭālnāme*—they are a principal character. A *principal character* is defined here as a character whom the narrative deems more important than other non-main characters. This is demonstrated in several ways. First is the provision of backstory, namely, that character’s history before entering the narrative; i.e., the scene in which Artūḫī narrates his parents’ meeting, his own birth and youth, and the circumstances of his having met Efromiya, all of which occur before he makes Melik Dānişmend’s acquaintance. Second is the frequent and extended appearances of these characters. Artūḫī, for example, is introduced in the second *meclis*, and appears in every *meclis* after that until his death after a long life in the final section of *Dānişmendnāme*. Third is the narrative’s interest in the internal life of this character, either through emotionally-described reactions (the very same that form their role as a mirror character), dreams, and/or their voiced opinions

³⁴ These speculations are based on data derived from two specific texts. Definitively arguing about the the popularity or longevity of this fixed formula and type of mirror character in Old Anatolian Turkish texts of this genre would require comparative work both within the genre and beyond, perhaps extending to hagiographies, chronicles, or even Persian texts of these genres and time period. These pursuits go beyond the scope of this study and certainly this chapter, which confines itself to the use of mirror characters in *Dānişmendnāme* in particular.

regarding plot events through dialog with the main character or other side characters.

Dānişmendnāme privileges Artūhī's internal life through the way in which it allows him to speak at length, for example, when he narrates his falling in love with Efromiya and the trials and humiliations of his attempts to marry her³⁵ and when he is impatient to attack the infidel and differs in opinion from Melik Dānişmend about when to act.³⁶ According to this definition, Artūhī is certainly a principal character. While other characters, such as Efromiya, may not have the narrative's similarly deep interest in their internal lives, they fit the definition of a principal character through other means. Efromiya, like Artūhī, has a detailed backstory through her romance with Artūhī and appears frequently in the narrative from the second *meclis* until her murder in the final *meclis*; she also experience a dream-conversion that is narrated at length. One example of Efromiya's role as a mirror character is discussed at length below in Section IV.

2) The mirror character's emotionally-described reactions are glossed as morally correct and/or ideal in the esteem of the author and, by extension, the audience. Melik's grief when Muslim soldiers are martyred is deemed morally-correct behavior³⁷; Artūhī's weeping and longing for his beloved are a part of his image as an ideal masculine figure. This can be contrasted with the emotionally-described reactions of villains: when infidels react with anger, sadness, or enraged shouting at their defeat by the Muslims, they are not acting as mirror characters.

³⁵ [...] "*cevāb vèrdi kim: 'Benüm aña vèrecek kızum yok, ' dedi. Çün haber baña èrdi, bendahı el harāmlığa urdum.*" Mélikoff, *La geste*, II:24.

³⁶ *Artūhı eydür: "Hamle kılalum."* Melik eytdi: "*Olmaz, nā gāh elümüze girmeye. Şabr edelüm, érte kim bunlar atlanalar, kıızı maḥāfeye koyalar, biz yolda turalum anlar geçeler biz dahı kıızı maḥāfeden kapalum.*" *Artūhı eydür: "Siz bilürsüz."* Mélikoff, *La geste*, II:27.

³⁷ *Andan Melik çeriye bir gez nazar [kıldı] gördi kim çok Müsülmān şehīd olmuş, Melik ol ḥāli görub ağladı göñli şındı, çok ağladı dahı yüzün göge tütub münācāt kılub Alla Te'āladan yardım diledi.* Mélikoff, *La geste*, II:164.

3) The emotionally-described reactions of mirror characters in *Dānişmendnāme* contain more and more varied emotion words than those of their predecessors in *Baṭṭālnāme*. Often, there is repetition, which further emphasizes the importance of the emotion word and thus, the anticipated audience's mirroring of the related emotion. For example, in the second *meclis*, when Artūhī plays his lute and recites a poem of longing for Efromiya, the prose immediately proceeding and following the couplets reads: “He played it [his lute] and sang, and lamented (*çağırdı zārī kılub*) as he sang this poem. [...] He sang this poem while playing his lute and wept pitifully (*zārī kılub ağlardı*) as he did so.”³⁸ The repetition of the emotion word *zārī kılmaḳ* and the poetic interlude replete with emotion words (see Chapter One) indicates that audiences were to reflect the emotions Artūhī models in this part of the narrative.

4) Unlike the ephemeral chorus members of *Baṭṭālnāme*, the characters who serve as mirror characters in *Dānişmendnāme* do so repeatedly throughout the narrative. This further acclimates the audience to their role, as the audience comes to expect emotionally-described reactions from Artūhī. Therefore, they are more readily impressionable to ‘Ārif ‘Alī’s desired affect.

III. Artūhī Wept

The fact that Artūhī serves as a mirror character so frequently throughout *Dānişmendnāme* presents scholars with a unique opportunity for analysis. ‘Ārif ‘Alī states that there are young warriors/young men (*yigit*) among his audience in whom he intends to inspire courage with the

³⁸ [...] *gêrû yêrine vardı, hoş yêdi ve içdi, yatdı, uyudı, birazdan tırıgeldi, tanbūrasın eline aldı, çaldı, çağırdı zārī kılub bu şi ‘iri söyledi [...] Ol (yigit) tanbārasın çalub bu şi ‘iri eydüb zārī kılub ağlardı.* Mélikoff, *La geste*, II:21.

story of the *gāzis* (*yigide vēür şacā‘at işbu söz*). What better way to do so than through the character of a *gāzi*? I argue that analyzing scenes that feature mirror characters are already rich sites for uncovering the contemporary emotional vocabulary of ‘Ārif ‘Alī through the examination of emotion words. Scenes featuring Artūḥī as the mirror character are even more rich with emotion words. Moreover, these scenes have an added benefit for the purposes of our study: because we know ‘Ārif ‘Alī envisioned young men/warriors in his audience, we can see how Artūḥī embodies the ideals of the audience, thus giving a special weight to his scenes’ emotion words. Analyzing scenes where Artūḥī serves as the mirror character elucidate the contemporary emotional vocabulary of ‘Ārif ‘Alī and sharpen our understanding of the emotional community of author and audience. Analysis of the function of mirror characters like Artūḥī in *Dānişmendnāme* allows scholars to appreciate the hitherto unrecognized emotional sophistication of the narrative relative to other texts of its genre.

Compiling emotion words as a means of bringing an author’s emotional community into sharper focus is a methodology espoused by Barbara Rosenwein and one that I adopt to bring ‘Ārif ‘Alī emotional community into sharper focus. In the chapter “Ottoman Love: Preface to a Theory of Emotional Ecology,”³⁹ Walter Andrews builds on Rosenwein’s conception of emotional communities and emotion words to demonstrate how the idea of love in the specific context of early modern Ottoman culture and society could be seen as describing and constituting a central feature of an emotional community.⁴⁰ His methodology was similar to that employed by

³⁹ Though he did not coin the term, Andrews uses the term “emotional ecology” nearly synonymously with emotional community. For the purposes of this project, I chose to use the latter for consistency and clarity. Andrews, Walter G. “Ottoman Love: Preface to a Theory of Emotional Ecology.” In *A History of Emotions, 1200-1800*, edited by Jonas Liliequist, no. 2:21–48. Studies for the International Society for Cultural History; London: Pickering & Chatto Ltd, 2012: 27.

⁴⁰ Andrews, “Ottoman Love,” 21.

the present study: Andrews digitally analyzed “more than a thousand Ottoman poems and the examination of many stories, histories, images, artifacts, monuments and landscapes,” from which he gleaned and organized word-types and images to form a taxonomy of “the Ottoman cultural vocabulary related to love.”⁴¹ Andrews used this list of images to create a taxonomy of contemporary emotional vocabulary for the study of emotions, namely love. This result is similar to the goal of this chapter: to analyze scenes featuring mirror characters in *Dānişmendnāme* that, through their focus on emotionally describing the reactions of those characters, reveal the contemporary emotional vocabulary of ‘Ārif ‘Alī.

Rosenwein’s methodology of emotion words reveals much about the contemporary emotional vocabulary of her subjects of study. In her framework, the frequency or absence of certain words or phrases heighten their importance. While this attention to tracking patterns of frequency and absence is certainly important for establishing the contemporary emotional vocabulary of a subject, I argue that emotion words are imbued with greater importance not simply based on the frequency of their appearance, but based on their contextual *placement* in a narrative like *Dānişmendnāme*. Which character do the emotion words describe? In what context do the emotion words appear? Are the emotionally-described reactions of the characters glossed negatively or positively (i.e., if the emotion word is related to anger, is that anger is it the rage of the infidel or the taunting of the Muslim warrior before battle)? It is in scenes with mirror

⁴¹ “At the pole of union is gathered vocabulary associated with pleasure or contentment: emotional vocabulary such as fulfillment, hope, joy, merriment, smiling, amazement, madness, laughter, spaciousness, intoxication, togetherness and pleasure-associated images such as day, sunshine, light dawn, the water of life, Paradise, That World, spring flowers, warmth, rebirth, rain, summer, flowing water and the gathering of friends. At the pole of separation the vocabulary is that of pain: emotional vocabulary such as yearning, despair, grief, helplessness, weeping, sadness, madness, abandonment, sacrifice, hopelessness, betrayal, loneliness, alienation and images such as night, darkness, fire, smoke, burning, clouds, rain (of tears), thirst, starvation, death, Hell, disaster, this world, autumn, winter, snow and ice.” Andrews, “Ottoman Love,” 27.

characters that it becomes explicit what ‘Ārif ‘Alī was telling his audience to *feel* that we uncover windows into the reactions he hoped to achieve.⁴² Because of this, I adapt Rosenwein’s methodology to center the emotion words that describe the reactions of mirror characters.

A second methodology I adapt is one put forth by Karen Bauer in her seminal study of emotions in the Qur’ān. In her analysis, she uses a concept that she terms *emotional plot* to follow the emotional trajectory of “a given *sura*, pericope, or unit of text” and thus trace the transformation of the listener’s feelings from one state to another. For a deeper definition of this concept, see Chapter One.⁴³

Artūḥī: The Ideal Mirror Character

The above definition of how mirror characters appear in *Dānişmendnāme* made it clear that Artūḥī fits that definition. A few other characteristics add further cement his importance as a mirror character.

In Chapter One, I argued that Artūḥī is a locus of flexibility of lexical formulae in *Dānişmendnāme*, further distinguishing this text from *Baṭṭālnāme*. His emotionally-described reactions to plot events are lexically diverse and more varied than those that appear in *Baṭṭālnāme*. Artūḥī, above all other characters—even the titular Melik Dānişmend—is portrayed

⁴² Brandsma, “Scandinavian Arthuriana,” 101.

⁴³ “What I term an ‘emotional plot’ follows the emotional trajectory of a given *sura*, pericope, or unit of text. [...] An emotional plot is not just a listener feeling an emotion. Instead, a plot is the process by which the listener's feelings are transformed from one state to another. The term 'emotional plot' is an abstraction, and as such it is useful for seeing how emotion functions in different types of text [...] Considering emotional plots reveals how seemingly non-emotional passages, which contain few or no emotional words or symbols, may still lead the believer on an emotional journey.” Bauer, Karen. “Emotion in the Qur’an: An Overview.” *Journal of Qur’anic Studies* 19, no. 2 (June 2017): 2. <https://doi.org/10.3366/jqs.2017.0282>.

as experiencing the most and most varied emotions in reaction to the events of the plot. As mentioned in the above definition of mirror characters, *Dānişmendnāme* depicts Artūhī as longing for Efromiya, as impatient, as humiliated and angry, as grieving, and as experiencing anxiety and fear. Comparing how the narrative describes Artūhī’s emotional reactions to the plot versus how it describes that of other gāzis throws the differences between the two into sharp relief. Other gāzis are what a modern reader might call flat characters: rather than the comparably three-dimensional experience of recognizing Artūhī’s emotions, other gāzis play smaller, less-detailed roles in the narrative. They accompany the principle characters (Melik Dānişmend, Artūhī, Efromiya) into battle, provide aid on reconnaissance missions, and occasionally are given dialogue, but they generally have more limited roles than principal characters like Artūhī.

Moreover, Artūhī represents a masculine ideal: he is beautiful (*ay yüzlü*, moon-faced),⁴⁴ courageous, a powerful warrior, and, in his role as a passionate star-crossed lover, is unwaveringly loyal, and is sexually and morally upright.⁴⁵ He represents an infidel who chooses Islam as not only the morally correct path, but the path to also the better life: by choosing to convert and join Melik Dānişmend, he wins the hand of his beloved Efromiya, a goal that has evaded him for the last seven years. He is also—perhaps obviously—devout: in the sixth *meclis*,

⁴⁴ Melik Dānişmend gördi kim bir ay yüzlü yigitdür. Mélikoff, *La geste*, II:20.

⁴⁵ In *Between Two Worlds*, Cemal Kafadar writes that Efromiya and Artūhī are married “scandalously late” in the narrative. Anetshofer criticizes this, for it implies “that the narrative leaves room for unlawful pre-marital sexual relations.” Yet it is clear that “the narrative emphasizes again and again that Efromiya and Artūhī spend the nights between the battles before their wedding in separate tents.” (Kafadar, *Between Two Worlds*, 68. Anetshofer, “How Equal Are Female Converts?” 7.) For example, on one occasion Melik Dānişmend “prepared a tent for Artūhī and another separate [one] for Efromiya, for their wedding had not yet been celebrated.” On a different occasion, it is stressed that after praying and dining with Melik Dānişmend, the unwed lovers retire to rest, but “each returned to his [and her] own tent.” Mélikoff, *La geste*, I:248; 316-17.

Artūhī describes the Prophet so beautifully that an infidel called Paniç sighs in rapture.⁴⁶ In the fourth *meclis*, Artūhī loses a hand in battle and is captured by the infidels. Imprisoned, he prays for aid. Suddenly, the wall of his enclosure cracks, and a white-bearded old man dressed in green emerges. After praying and miraculously healing Artūhī's wound (*Artuhunun eli düriüst oldı*), the old man announces himself as Hızır, whom God commanded to come and cure Artūhī's wounds.⁴⁷

A final characteristic that deepens Artūhī's affective potential as a mirror character is the fact that he is identified as hailing from Toğat, the same city of which 'Ārif 'Alī was *dizdār* at the time of his redacting *Dānişmendnāme*.⁴⁸ Perhaps this allowed 'Ārif 'Alī's audience to see themselves in him, be they "young or old" and perhaps not the young men or warriors in whom 'Ārif 'Alī believes the tales of gāzis like Artūhī will inspire courage.

It is clear throughout *Dānişmendnāme* that the narrative frames Artūhī's qualities and actions as uniformly admirable. Even when Artūhī abandons the army and his fellow gāzis in order to rescue his kidnapped wife Efromiya (see excerpt below), the narrative does not condemn his decision. After a day and a night of distress, weeping, neither eating nor drinking, and pacing the camp, Artūhī tells his comrade-in-arms, the gāzi Süleymān, that he is leaving the army to find

⁴⁶ *Çünkü Pānīc Qur'ān āvāzını diñledi bir miqdār gönli yumuşadı. [...] ve Muhammed dāninün ululuğın Pānīca ol kadar vaşf eyledi kim Pānīc "ah" etdi eydür.* Mélikoff, *La geste*, II:87.

⁴⁷ *[...] ve dağı Mihrān lā'in Artūhī kaşdın etmişdi [...] Çünkü Artūhī bu münācātı etdi dağı eydikim: "Ey 'ālemleri yaradan kādir Allah cemī'i müşkil işler Sağa āsāndur, ben bīçārenün hālī dağı Hazretüne ma'lūmdur, İlahī meded Senden ināyet Senden!" derken nā gāh gördi kim dīvār yarıldı dağı bir ak şakallu pīr içeri girdi, yeşil tonlar geymiş gelüb eytdi [...] Pīr yine gāyib oldı, derhāl gērü geldi varub çeri arasından Artūhunun düşen elini derhāl getürüb yerine kodı dağı du 'ā okudu, Hağ Te 'ālānuñ çok şükürler kıldı ve ol pīre teferru' edüb dedi kim: "Sizler kimsiz ki bu bīçāreye gelüb meded erdüñüz?" dedi. Ol pīr eytdi kim: "Yā Artūhī, ben Hızıram ki Hağnuñ emri birle geldüm ki elünj ve cirāhatunu şıgaldum" [...] Mélikoff, *La geste*, II:54-55.*

⁴⁸ *bir pehlevān server vardur Toğat katında aña adile Artūhī dērler...* Mélikoff, *La geste*, II:26-7.

Efromiya. When Artūhī is discovered absent the next morning and Melik Dānişmend wonders aloud where he has gone, Süleymān tells the king where Artūhī went and why. Rather than expressing anger or disappointment at Artūhī’s decision to abandon his comrades, Melik Dānişmend says he will pray for Artūhī’s success and the scene resumes.⁴⁹ The pious king’s implicit approval of Artūhī’s actions marks them as admirable; therefore, we can extrapolate that the narrative also marks the emotions that drove Artūhī to act as admirable.

In the first chapter, I discussed how Melik Dānişmend and Artūhī first encounter one another in the second *meclis*. Artūhī converts to Islam and Melik promises to help Artūhī achieve his goal of the last seven years: of winning his beloved, Efromiya, the daughter of an infidel *tekfur* (Şaṭṭāt) who has denied both Artūhī and Efromiya’s requests that he allow them to wed. Together, the warriors ride to Hārşana (Amasya), the seat of Şaṭṭāt’s rule, with the intention of taking Efromiya. Outside of the city walls, Melik and Artūhī come across a Rūmī man leading two donkeys away from the city.

After a short time they saw a Rūmī coming from the city, driving two donkeys. In Greek, the Rūmī said: “Poor Artūhī, he suffered ill-fortune; his suffering was unnecessary, since others have taken Efromiya [from him]!”

[When] Artūhī heard this, he sighed (*daḥı* “ah” *eyledi*).

“Oh Artūhī, what did that man say?” Melik asked.⁵⁰

Artūhī said, “Oh my lord, tonight is Efromiya’s wedding!”

Melik said: “Grieve not (*gam degil*).”

⁴⁹ Mélikoff, *La geste*, II:163.

⁵⁰ *Baṭṭāl-nāme* does not concern itself with identifying differences in language between characters; Seyyid Baṭṭāl speaks to whomever without need of interpretation, be they local infidel or antagonists on his quasi-magical journeys to North Africa or India. In *Saltūknāme*, Şerīf’s flawless ability to speak the language of his enemies is arguably an element of his magic and a key element in his metier of converting the infidel Other. *Dānişmendnāme* is a more complicated case. Occasionally, as in this example, Melik asks for Artūhī’s aid in translating the “Rūmī” language of the infidels for him. In other cases, such as when Melik disguises himself as a priest and breaks into a monastery, the king is able to speak with the infidel without problems. The narrative does not privilege these moments, but they are curious and worthy of further study.

He immediately stood and took that Rūmī to the stream. In Greek (*Rum dilince*), Artūhı asked that person: “Where did the people of H̄arşana go?”

“They went to a wedding,” the man said.

“What day?” Artūhı asked.

“Şāh-i Şattāt—who is the uncle of the Kayşar—he has a daughter, her name is Efromiya, and she is so beautiful that she is without peer in our time. The Kayşar had a world-conquering hero [among his subjects], who it is said has no equal in both manliness and wealth he no peer. He sent that man with treasures, asking on behalf of the Kayşar for the daughter of Şāh-i Şattāt herself. The viziers and beys saw the wisdom in this, and would give the girl to that world-conquering hero, but Efromiya would not have him. They say in the region of Toğat there is a hero whom they called by the name Artūhı; Efromiya had fallen in love with him and wanted no other man but him. Her father was enraged and iron shackles on her arms and legs. Willingly or by force, this lovely girl will be given to Neşor,” he said. “At this time, tents have been pitched on the green lawns of the Amasya plain in Yanğoniya, that is to say Çorum. They’ve been celebrating there for seven days, but tonight they’ll take her to Çorum.”

When Artūhı heard this, he lost his senses (*‘aklı gitdi*).

Melik Dānişmend said: “They haven’t taken her yet. Don’t be sorry (*kayurma*).”

“But tonight they’ll seize her and take her,” said the Rūmī.

When Artūhı regained his senses (*çün Artūhının ‘aklı başına geldi*), he recited the poem he had recited before and wept some (*gèrū evvelkileyin şi‘ir okuyub biraz ağladı*). When Artūhı had finished his poem, Melik Dānişmend said: “Oh Artūhı, for God the Almighty who created the world from nothing, I will not rest until I have taken that girl for you.”

Artūhī fell at Melik’s feet (*Artūhī Melikūn ayağına düşdi*) and Melik lifted Artūhī’s head from the ground (*Melik Artūhīnuñ başını yêrden kaldurdu*). Then the two mounts their horses and rode, Melik Dānişmend in front and Artūhī behind.⁵¹

It is clear to see that Artūhī’s response to the news that Efromiya will be wed against her will to Nestor fits a fixed formula in Islamic (especially Persian) literature: distressed, he swoons and weeps. As the last chapter argued, the fact that representations of emotions may appear as fixed formulae does not preclude them from serving as data for the study of a period for which sources are few and far between. What is notable here is that by sighing or crying out (*dağı “ah” eyledi*), swooning (‘*aklı gitdi*), and weeping and reciting his poem full of longing (*gêrū evvelkileyin şî ‘ir okuyub biraz ağladı*), the narrative treats Artūhī as a mirror character in how it depicts his emotional response to the grave news of his beloved’s impending nuptials. The emotion words that are used to represent this character’s experience provide insight into the contemporary emotional vocabulary of ‘Ārif ‘Alī.

⁵¹ *Melik Dānişmend ile Artūhī bir dereye varub biraz eglendiler, bir zamāndan gördiler kim şehirden bir Rūmī gelür iki merkeb sürmiş dağı gider, Rūm dilince yêrler eydür kim: “Bī çāre Artūhī, belā ü zahmet ol çekdi, zahmeti kendüye kaldı, Efromiya hod ayruklar aldı,” dëyüb gider. Artūhī bunu diñledi dağı ah söyledi. Melik Dānişmend eydür: “Yā Artūhī, şol er ne söyler?” Artūhī eydür: “Ey Hüdāvend, bu gece Efromiyānuñ düğünü imiş,” dëdi. Melik eytdi: “Gam degil.” Derhāl tırdı, ol Rūmīyi ol dereye getürdi, Artūhī Rūm dilince ol kişiye şordı kim: “Harşana kanda kavmı gitdi?” Ol er eytdi: “Düğüne gitdi.” Artūhī eytdi: “Ne düğün dür?” Ol kişi eytdi: “Şāh-ı Şaṭṭāt kim Kayşaruñ ‘ammusıdur anuñ bir kızı vardur, adı Efromiyadur, gāyet güzeldür, şöyle kim bu zamānda aña mānende kimse yokdur, dağı Kayşaruñ bir cihān pehlevānı var imiş, hem erlikde hem mālda nazīri yoğimiş, hādsuz māl vërüb adam göndürdi, Kayşar dilinden Şāh-ı Şaṭṭāt kızın kendüye istedi, vezīrler begler maşlahat gördiler ol cihān pehlevānına anı vëreler, velī Efromiya anı dilemez, bir pehlevān server vardur Toḳat katında aña adile Artūhī dërler, katı pehlevāndur, Efromiya aña ‘āşık olmuşdur, andan gayrī kişiyi dilemez, atası kaḳıdı, eline ayağına demür urdı, gerek gerekmez ol nāzenin kızı cebrile Nestora verürler,” dëdi. “Şimdi Amasya yazısından Yanḳoniyadan yaña ya ‘nī Çorumdan yaña ol yeşil çemenler üstinde haymalar bārgāhlar kurmuşlar, tamām yëdi gündü ki ‘eyş ü ‘işret ‘ulurlar, amma bu gece Çorumdan yaña alub giderler,” dëdi. Artūhī çün bunu işitdi düşdi, ‘aklı gitdi. Melik Dānişmend eydür: “Henüz dağı alub gitmediler, kayurma,” dëdi. Rūmī eydür: “Bu gece gerekdür alalar gideler.” Çün Artūhīnuñ ‘aklı başına geldi gêrū evvelkileyin şî ‘ir okuyub biraz ağladı. Çünkim Artūhī şî ‘irini tamām êtdi, Melik Dānişmend eytdi: “Yā Artūhī, ol Tanḳrī Haḳḳiçün kim bu ‘ālemi yokdan var êtdi, tā ol kızı senüñ için almayınca diñlenmeyem,” dëdi. Artūhī Melikūn ayağına düşdi, Melik Artūhīnuñ başını yêrden kaldurdu dağı ikisi bile atlarına suvār olub Melik Dānişmend öñince Artūhī ardınca yola girdiler. Mélikoff, *La geste*, I:212, II:26-7.*

The moment where the Rūmī bemoans the ill-fortune of Artūhī drums up tension and begins the emotional plot and sets the stage for Artūhī’s reaction, and by extension, the transformation of the audience’s feelings from one state to another. When Artūhī hears the news from the Rūmī, he sighs. Sighing (“*ah*”) when lovelorn or distressed or in moments of rapture is a fixed formula in the Islamic tradition; interestingly, however, it does not happen frequently in *Dānišmendnāme*. We can count the instances quite easily: men in *Dānišmendnāme* sigh in moments of religious rapture (when the infidel Paniç hears Artūhī’s proselytizing), in grief (when Melik Dānišmend hears of a ġāzi’s martyrdom in battle against the infidels; similarly, when the villain Nestor hears that five hundred of his men have been vanquished by Melik Dānišmend in battle),⁵² and, in the singular case of Artūhī, in distress at the thought of a beloved. When Artūhī fights Melik in hand-to-hand combat in the second *meclis* and is finally defeated, he swoons; when he comes to his senses and opens his eyes, he cries “*ah*.” Taken within this literary and textual context, the sigh “*ah*” is an emotion word. It is laden with either distress or rapture that is too overwhelming to express in words, at least for a moment. Karen Bauer terms falling on one’s face or swooning is an emotional reaction; likewise, Artūhī’s sighing here heightens the tension of the emotional plot.⁵³

To return to our example: upon witnessing Artūhī’s voiced distress, Melik Dānišmend asks Artūhī to translate what the Rūmī said. Artūhī begins his explanation with “Oh my lord,” which is not usually how he addresses Melik Dānišmend—if this is not further indication of the distress he feels, then Melik’s response certainly is. “Grieve not!” implies very clearly that Artūhī’s sigh

⁵² Mélikoff, *La geste*, II:162, 165.

⁵³ Bauer, Karen. “Emotion in the Qur’an: An Overview.” *Journal of Qur’anic Studies* 19, no. 2 (June 2017): 19. <https://doi.org/10.3366/jqs.2017.0282>.

of distress is meant to be read as grievous enough to warrant the use of the emotion word *gam* (grief).

Then, Artūhī asks the Rūmī for a further explanation of the situation; his demanding what day the people of Amasya (Ḥarsana) went to the wedding may further indicate his anxiety to know whether or not Efromiya is lost to him forever. The Rūmī gives a thorough exposition of what has occurred in Artūhī's absence: it appears to be common knowledge (as is the way of popular literature) that Efromiya is being given away despite having fallen in love with a hero from the region of Tokat, meaning, of course, Artūhī.

Artūhī swoons (*'aklı gitdi*). Like sighing, swooning—that is, the act of being overcome by emotion and fainting as a result—is a fixed formula in Islamic literature and can be classified as an emotional reaction.⁵⁴ Swooning occurs in both *Baṭṭālnāme* and *Dānişmendnāme* as an expression of overwhelming emotion: in *Baṭṭālnāme*, the evil *kaşar* of Rūm in Istanbul often is overcome by rage and swoons and/or throws his crown to the ground.⁵⁵ In *Dānişmendnāme*, the villain, Neşor, also swoons when overcome by anger or despair at having heard that his men were defeated or killed by the Muslim warriors.⁵⁶

Though Melik tries to comfort Artūhī by implying that they still have time to rescue Efromiya from the forced marriage, the Rūmī's insistence that time is short seems to spark greater distress in Artūhī. When he regains his senses, he recites the poem he recited when he first met Melik Dānişmend and weeps a little. This implied repetition of that poem deepens the resonance of the emotion words contained therein: we can conclude that *meded* (help), *bīçāre*

⁵⁴ Bauer, "Emotion in the Qur'an," 19.

⁵⁵ Dedes, *Battalname*, 140, 178.

⁵⁶ Mélikoff, *La geste*, II:165.

kal- (to be helpless), *bī yār kal-* (to be without a companion/loved), *zār kal-* (to cry out), *zārī kal-* (to wail), and *ağla-* (to weep) were certainly a part of ‘Ārif ‘Alī’s contemporary emotional vocabulary because of this repetition.

‘Ārif ‘Alī must have been aware of the affective power of that poem and of Artūhī weeping over the impending marriage of Efromiya to a villain: here, we can glean that he intends his audience to mirror Artūhī’s distress and feel sympathy for him, because this display of emotion is also moving to Melik Dānişmend. In a line of dialogue that echoes the fixed formulae of *Baṭṭālnāme*, in which supplicants fall to the feet of Seyyid Battle and weep over their troubles, Melik Dānişmend appears to be moved by Artūhī’s outburst of emotion. Though we understand that the purpose of Melik and Artūhī riding to Amasya in the first place was to rescue Efromiya and free her from her father, Melik emphatically declares that he will not rest until he has taken Efromiya for Artūhī. Because Melik Dānişmend is Artūhī’s king and authority figure, his being moved by Artūhī’s emotional reaction to the Rūmī’s news implicitly glosses it as morally correct. Melik’s declaration appears to comfort Artūhī. Artūhī falls to Melik’s feet, an emotional reaction similar to swooning in how it implies that the character has been overwhelmed by emotion.⁵⁷

Through this episode, the mirror character (Artūhī) performs what emotions the author wants the audience to feel and when, thus sketching the outline of the emotional plot. Despite the temporal, historical, and contextual distances between modern scholars and ‘Ārif ‘Alī’s audience, the use of certain emotion words makes clear that the narrative intends for the audience’s feelings to mirror Artūhī’s; they could be transformed from a state of surprise at the discovery of Efromiya’s impending wedding to empathy for Artūhī’s clear misery, thus heightening the

⁵⁷ Bauer, “Emotion in the Qur’an,” 19.

tension of the end of the episode: when Melik and Artūhī leave the Rūmī behind and ride on toward the plain where the wedding party is gathered, the emotional and narrative expectation is that the heroes will come to blows with the enemy in pursuit of Efromiya.

Artūhī’s behavior in this scene is in line with that of any idealized romantic male hero in pre-modern Islamic literature. The fact that Artūhī is a part of a romantic subplot may increase the narrative’s interest in his inner life. Courtly romances are characterized by the importance to which they give to the inner lives of the protagonists.⁵⁸ The fact that there exists a strong romantic subplot in *Dānişmendnāme* is without doubt; Artūhī’s backstory narrates his meeting with and pursuit of Efromiya, leaning in to fixed narrative and linguistic formulae to establish the emotional stakes for the attempted rescue of Efromiya that occurs later in the second *meclis*.

With a thousand souls and hearts I fell in love with her. [...] I saw that I had never seen a face with such beauty as hers. When she saw me, she came forward. In her hand she had an orange, and she tossed it to me. I caught the orange, and put it in the quiver of my bow.⁵⁹ [...] Then the girl returned and went with her servants to Ḥarsāna. I followed behind up until I reached the city. The girl entered the castle with her servants. That night until morning I roamed around the fortress and I wept. When morning broke, I still did was not able to see the girl; for three months I roamed around the castle, but still I was not able to see the girl [...] Thus it has been seven years since I have burned with love for that girl, though in these seven years I not seen this girl but once.⁶⁰

⁵⁸ Meisami, “Kings and Lovers,” 1.

⁵⁹ Mélikoff cites Steingass in pointing out that the tossing of an orange was “a custom of the Persian matrimonial rite.” Mélikoff, *La geste*, I:169. Steingass defines ترنج زدن (*turanj zadan*) as “to throw an orange, generally made of gold, to each other (bride and bridegroom on entering the latter’s house, a Persian marriage custom),” Steingass, Francis Joseph. *A Comprehensive Persian-English Dictionary*. London: Routledge & K. Paul, 1982: 297.

⁶⁰ *Hezār cān ü dilile ol ‘ıza ‘āşık oldum. [...] Ol kızda bir cemāl ve bir şüret gördüm ki bir daḥı anuḡ gibi gördüğüm yokdur. Çün ol kız daḥı beni gördi, ilerü geldi, elinde bir türunc varidi, ol türunc ile beni atdi, ben ol türunc dutdum daḥı yayum kırbanına bıraktım. Andan ol kız gerü dönüb ḥadimleri ile Ḥarşanaya gitdi. Ben daḥı ardına düşdüm, şehre dek bile gitdüm vardım, ol kız kullarile çıkub kal‘eye gitdi. Ben ol gece şabāḥ olunca kal‘e yöresinden yürüdüm karşı ağlarıldım. Çün şabāḥ oldı kız artuk görmedüm, üç ay tamām ol kal‘e yöresinde yürüdüm, kızdān bir nişān görmedüm. [...] Uş yedi yıldur ki ol kızın ışıḡında yanaram, bu yedi yıl içinde ol kızı bir kerre görmemişem.* Mélikoff, *La geste*, II:22-24.

Artūhı weeps and walks around the castle, despondent for three months because he cannot see Efromiya. He also tells Melik Dānişmend that he was humiliated by Şāh-ı Şattāt's refusal to give Efromiya to him: "I have no daughter to give you," the *tekfūr* lied, not once, but twice.⁶¹ Artūhı's reaction to being forcibly separated from the woman he loves signals to the audience how they should feel not only in that moment, but in later scenes featuring the two star-crossed warrior lovers as well. The previous knowledge that Artūhı has waited for seven years to be reunited with his beloved further heightens the stakes of hearing from this Rūmī that Efromiya is to be wed imminently. Indeed, it is no wonder Artūhı swoons.

Whether the romantic subplot deepens Artūhı's resonance as a mirror character or his role as a mirror character makes the romantic subplot possible is an interesting question. Footnote about how other convert couples throughout the narrative are not principle characters; moreover, even principle characters like Melik Dānişmend do not have the romantic subplot. The fact that Artūhı's reactions to situations involving Efromiya, her wellbeing, and their ability to be together romantically are so thickly described with emotion words that it is clear to see 'Ārif 'Alī's intention to have his audience the audience recognize and share Artūhı's emotions.⁶²

This claim is strengthened by my second example.

Artūhı saw that the army was defeated. "Efromiya has been taken!" he cried and grieved (*hayrān u zār kaldı*). Süleymān bin Nu'mān and Eyyüb bin Yunūs had escaped, and Artūhı was the only soul left. He struggled much. He tried in vain to reach Nestor or Hisarbad, but he had more than ten sword wounds had to flee. When at last he escaped, he reached Süleymān on the road. Süleymān said: "Oh hero, let's try to rejoin Melik now. Then from Melik's good fortune we will rescue Efromiya." Artūhı, due to his anxiety, did not answer Süleymān. But going on the road, he wept. (*Artūhı bīhuzūrlıgından*

⁶¹ Şāh cevāb vèrdi kim: "Benüm kimseye vèrecek kızum yokdur," dèdi. [...] āhır bir kişi dahı göndürdüm, cevāb vèrdi kim: "Benüm yanā vèrecek kızum yok," dèdi. Mélikoff, *La geste*, II:23, 24.

⁶² Brandsma, "Scandinavian Arthuriana," 101

Süleymāna cevāb vërmedi, amma yolda giderken ağlardı.) [...] Artūhı wailed and wept for Efromiya, Melik Dānişmend's insides burned. (*Artūhı Efromiya için zārī kılub ağlardı, Melik Dānişmendüñ özi göyinürdi.*) All that day and night, because he was grieving Efromiya, he [Artūhı] did not eat food nor did he rest at all (*Efromiyaniñ guşşasından ta 'ām yèmedi ve hîç diñlenmedi*). He paced around [the camp] until morning, weeping (*şabağa degin yönenürdi dañı zārī kılurdu*). [...] Then every person returned to their own tent and rested. Then Artūhı said: "Ey Yahya, tonight I want to go to Manķuriya. If Melik asks for me tomorrow, say that I went to seek Efromiya. Do not forget to pray for me." Saying this, he rose and armed himself, and left his army.⁶³

After witnessing the defeat of the Muslim army, Artūhı realizes that his wife has been kidnapped by the enemy. Here again we begin by highlighting the emotion words embedded in this excerpt:

Artūhı cries out and grieves (*hayrān u zār kaldı*). The way the narrative emotionally describes his reaction to Efromiya's kidnapping marks a turning point in the episode.⁶⁴ It is evident that in this *meclis*, Artūhı has reached a point akin to what in modern screenwriting parlance is called an "all is lost" moment, in which the protagonist faces a moment of apparent defeat: his wife has been kidnapped by an enemy he knows intends her harm, if not death. He struggles much (*çok*

⁶³ *Artūhı gördi kim çeri şındı, "Efromiya girift oldu!" deyü hayrān u zār kaldı. Süleymān bin Nu 'mān ve Eyyüb bin Yunūs dañı kaçmışlardı, Artūhı yalnız bir cān kaldı, çok cehd ètdi kim Nestora yāñūd Hısārbāda èrişe, çäre olmadı, gendü de dañı ondan ziyāde kılıç zahmı varidi, āñır oldañı kaçdı, yolda Süleymāna èrişdi. Süleymān eytdi: "Ey pehlevān, şimdi senüñ çehdüñ ol olsun kim Melik hizmetine èrişevüz, andan Melik devletinde Efromiya 'i kurtaravuz," dedi. Artūhı bñhuzürliğinden Süleymāna cevāb vërmedi, amma yolda giderken ağlardı. [...] Artūhı Efromiya için zārī kılub ağlardı, Melik Dānişmendüñ özi göyinürdi. [...] Ol gün ol gece Efromiyaniñ guşşasından ta 'ām yèmedi ve hîç diñlenmedi. Artūhı şabağa degin yönenürdi dañı zārī kılurdu. [...] Andan her kişi gendü barigāhına varub karar kıldılar. Andan Artūhı eytdi: "Ey Yahya, ben dilerem ki bu gece Manķuriyadan yaña gidem, eger yarın beni Melik şorarsa Efromiya 'i isteyü gitdi diyessin, beni hayır du 'ādan unutmayalar," dedi dañı derhāl tırıgeldi sızın selesin gendüye rāst kıldı, çerinden revāni oldı. [...] Andan her kişi gendü barigāhına varub karar kıldılar. Andan Artūhı eytdi: "Ey Yahya, ben dilerem ki bu gece Manķuriyadan yaña gidem, eger yarın beni Melik şorarsa Efromiya 'i isteyü gitdi diyessin, beni hayır du 'ādan unutmayalar," dedi dañı derhāl tırıgeldi sızın selesin gendüye rāst kıldı, çerinden revāni oldı. Mélikoff, *La geste*, II:145-6, 148, 163.*

⁶⁴ In his article "Episodes in Analysis of Medieval Narrative," Jonathan D. Evans argues that the Western narrative convention of being characterized "at all levels by rising action climaxing at moment of critical change in the fortunes of a character, followed by a denouement," that is, the Aristotelian and modern popular standard of narrative that has been "fundamental to Western canons of narrative art in the classical period and since the Renaissance," is "noticeably absent from the global plot structure of nearly all medieval narratives." Rather, he argues for the *episode* to be considered the central structural unit of medieval narrative rather than "plot" and that the principle of development in medieval narrative is not one of dynamism but rather one of *repetition* of episodes in the global structure of a narrative." Evans, Jonathan D. "Episodes in Analysis of Medieval Narrative." *Style* 20, no. 2 (1986): 103, 126-7.

cehd êtdi), and though he attempts to follow his enemy and continue to fight, he fails because he is sorely wounded (*çāre olmadı, gendü de dahı ondan ziyāde kılıç zahmı varıdı*). When at last he is able to rejoin one of his companions, and that gaze tries to comfort him, it is to no avail. The narrative highlights Artūhı’s inner emotional life by describing how he does not answer due to his distress/anxiety (*bīhuzūrlıgından Süleymāna cevāb vērmedi*) and then how he weeps as they travel (*amma yolda giderken ağılardı*).

In this moment, Artūhı steps into his role as mirror character. The narrative has reached a point where the Muslim army is seemingly defeated and a principal character taken captive; here, Artūhı clearly demonstrates what ‘Ārif ‘Alī intended his audience to feel, for the narrative delves into Artūhı’s inner emotional life. Not only does he cry out and outwardly grieve (*ağla-; zārī kıl-*), he falls silent “due to his distress/anxiety.” Elsewhere in the narrative, when Muslim lives are lost in battle, the narrative does not describe Artūhı as weeping or mourning (these scenes center Melik Dānişmend’s emotions); the only scenes in which Artūhı weeps are episodes which involve Efromiya, thus imbuing them with certain narrative expectations. This episode, like others involving the romance between Artūhı and Efromiya, inspires questions such as: will Efromiya be saved? Will she and Artūhı be reunited? The narrative expectation is that yes, she will—but not yet. From this, it is possible to extrapolate that Artūhı’s anxiety in this scene was meant to inspire empathetic⁶⁵ anxiety in the part of the audience.

Artūhı and his fellow gāzi, Süleymān, return to the Muslim army camp, where Artūhı continues to act as the mirror character by wailing and weeping for his kidnapped wife.

⁶⁵ “Empathy involves, among other things, a conscious or unconscious inference to what someone else is feeling. It also involves an open-ness to putting oneself in the place of the other person.” Hogan, Patrick Colm. *The Mind and Its Stories: Narrative Universals and Human Emotion*. Studies in Emotion and Social Interaction. Second Series. Cambridge: Cambridge University Press, 2003: 81.

Presumably, Melik Dānişmend receives news of this terrible event; the narrative also describes his reaction to this event emotionally by saying that his insides burn (*Melik Dānişmendüñ özi göyinürdi*). The narrative then returns to Artūhı and continues to reveal this character's inner life. It describes how Artūhı does not eat or rest because he grieves Efromiya's loss so profoundly. In an act that echoes how he once circled the city walls of Haraşana/Amasya in hopes of seeing Efromiya, Artūhı paces around the camp through the night, continuing to wail (*zārī kıl-*).

Artūhı's weeping should come as no surprise to scholars of medieval Islamic literature, especially those who study popular literature and/or romances. The representation of Artūhı's loss and grief is a fixed formula within the medieval Islamic canon. As a trope, it is possible to trace representations of male grief like Artūhı's weeping through the Persian prose epics and verse romances that more likely than not formed 'Ārif 'Alī's literary canon.⁶⁶ This representation of Artūhı's weeping is, for a piece of popular literature that straddles the boundary between epic and romance, both a genre and oral and textual narrative convention.

Here, this fixed formula serves a two-fold purpose in this episode. First, it has the power to draw audiences deeper into the narrative. It was likely expected by an audience composed of 'Ārif 'Alī's emotional community; whether 'Ārif 'Alī was aware of the affective power of such a trope or not, the audience's experience reflecting the emotions of this mirror character might be compounded by their familiarity with a fixed formula like the one described above. As emphasized in 'Ārif 'Alī's couplet "Because the guests must not be sad/just as we must not laugh when it is appropriate to cry," the audience knows from storytelling experience within that

⁶⁶ 'Ārif 'Alī draws parallels in verse to *Khosrow & Shīrīn* and, in prose and verse, to the *Shāhnāme*; in addition to these explicit references, there are many tropes and allusions throughout the narrative that make it possible to place these two works, among others, in 'Ārif 'Alī's literary canon. For a thorough discussion of literary influences, see Mélikoff, *La geste*, I:164-69.

literary canon and emotional community that mirroring Artūhī's emotions in this episode is the *appropriate* response to the narrative. Second, this episode illustrates how the emotions of the mirror character drive the narrative forward. Patrick Hogan writes in *The Mind and Its Stories: Narrative Universals and Human Emotion*, that what he terms “paradigm stories”—stories, according to his definition, that are engaging, that are celebrated and repeated—are stories that “move us... by portraying emotions or emotionally consequential events.”⁶⁷ As with Hogan's conception of paradigm stories, celebrated and repeated fixed formulae such as Artūhī's weeping “animate and structure” this episode and others featuring mirror characters in *Dāniṣmendnāme*. An audience composed of 'Ārif 'Alī's emotional community would *expect* Artūhī's reactions to be represented in a certain way, and their anticipation of it and of what might follow would heighten narrative tension.

The final section of the above excerpt illustrates Artūhī making a decision. While the rest of the army rests, Artūhī turns to one of his companions, a *gāzi* called Yaḥya. Artūhī says that he will go to Manḡuriya, which is where Efromiya has been taken by her infidel kidnappers. Artūhī then says that if Melik asks for him tomorrow, for Yaḥya to report that Artūhī went looking for Efromiya (“If Melik asks for me tomorrow, say that I went to seek Efromiya”), concluding with asking Yaḥya to not forget to pray for him (“Do not forget to pray for me”). The inclusion of this final line of dialogue emphasizes that the adventure on which Artūhī is about to embark is a dangerous one, one where success might not be possible without the prayers of his companions. This implication heightens the narrative tension. Artūhī then leaves the army (“Saying this, he rose and armed himself, and left his army”). Implicit in the above dialogue is the fact that Artūhī

⁶⁷ Hogan, *The Mind and Its Stories*, 5.

did not ask for permission to leave the army from his commander, the king. His heightened emotions drive him to act on his own—an act that the text glosses as honorable and, perhaps, laudable in the eyes of the audience’s emotional community. This is exceptional for both Artūhı and the narrative formula of the rescue mission.

Throughout the narrative, Artūhı is portrayed as ultimately submissive to his king, even in times of heightened tension before the excitement of battle. For example, in the second *meclis*, the narrative describes how Melik Dānişmend and Artūhı ride to save Efromiya from her father, Şāh-ı Şattāt, who has prevented the lovers from being together for the last seven years. As we see in the excerpt above, the two warriors approach the city of Amasya and learn from an encounter with a Rūmī that Efromiya is to be wed against her will. Artūhı, discussed above, is distraught; Melik encourages him not to lose faith and swears that he will make sure they get Efromiya. Then the two warriors ride and plan to rescue Efromiya from the wedding caravan itself.

They crossed the Amasya river and saw that tents had been erected on the plain. Rūmīs sat busying themselves with drinking and drums and flutes played in Neştor’s tent.

“Let’s attack,” Artūhı said.

“No,” said Melik. “We will not be successful that way. Let us be patient. Tomorrow when they are on horseback and have put the girl in a litter, we will stand on the road. When they will pass, we will take the girl from the litter.”

“As you command (*siz bilürsüz*),” Artūhı said.⁶⁸

Here, it is evident that upon seeing the wedding encampment of Neştor and Efromiya, Artūhı becomes impatient to save his beloved. He wants to attack immediately. When Melik insists they must be patient in order to be successful and then presents a plan of how to do so, Artūhı does

⁶⁸ *Amasya şuyın geçdiler gördiler kim ol yazıda hayma ve bārgāhlar kurulmuş, Rūmiler oturub içküye meşgūl olmuşlar, Neştor bārgāhında kūs ve nakāralar çalınur. Artūhı eydür: “Hamle kılalum.” Melik eytdi: “Olmaz, nā gāh elümüze girmeye. Şabr eydelüm, erte kim bunlar atlanalar, kıızı mahāfeye koyalar, biz yolda turalum anlar geçeler biz daħı kıızı mahāfeden kapalum.” Artūhı eydür: “Siz bilürsüz.”* Mélikoff, *La geste*, II:27, I:214.

not challenge the king's authority. He immediately acquiesces. The two warriors are patient and attack the wedding party the following day, as per Melik's plan.

When we compare this rescue mission with Artūhī's emotionally-driven decision to leave the Muslim army and go to Manḡuriya to rescue Efromiya on his own, the differences are striking. Also striking are the differences between Artūhī's decision to leave the Muslim army without permission and another episode from the sixth *meclis* wherein Efromiya grieves Artūhī's capture by the enemy. When she learns that Artūhī has been taken in battle, like Artūhī, Efromiya grieves (*ḡamnāk oldı*) the loss of her beloved. Unlike Artūhī, the narrative does not linger on her reaction, nor does it illustrate her inner life; this is not an instance of her acting as a mirror character. Unlike the episode with Artūhī described above, Efromiya immediately turns to Melik Dānişmend and asks for permission to battle a Rumī warrior, Miḡā'il, and save Artūhī.⁶⁹ Even in times of emotional distress, Efromiya is also ultimately submissive to Melik Dānişmend, as is clear in the way she seeks and waits until granted permission to act.

Both of these episodes (Artūhī reining in his impatience to obey Melik Dānişmend; Efromiya asking for Melik's permission) highlight how unusual Artūhī's decision to leave the Muslim army without permission and rescue Efromiya is in the context of character interactions and structures of authority established elsewhere in the narrative. Despite this, Melik implicitly approves of Artūhī's decision. The next morning, when Artūhī is discovered absent and Melik Dānişmend wonders aloud where he has gone, Süleymān tells the king where Artūhī went and

⁶⁹ *Efromiya ḡamnāk oldı, pes Melik Dānişmendden destūr diledikim vara Miḡā'ilile cenk édüb Artūhıyı kırtara, Melik destūr vėrdi.* Mélikoff, *La geste*, II:85.

why. Rather than expressing anger or disappointment at Artūhī's decision to abandon his comrades, Melik Dānişmend says he will pray for Artūhī's success. The scene resumes.⁷⁰

The fact that Melik Dānişmend implicitly approves Artūhī's unauthorized mission to rescue Efromiya on his own gives special weight to the emotion words *bīḥuzūrhlğından* (*Süleymāna cevāb vèrmedi*), *ğuşşasından ta 'ām yèmedi ve hīç dinlenmedi*, *ḥayrān u zār kaldı*, and *zārī kılurdi*. Because these emotion words and others derive from a scene featuring a mirror character, in which 'Ārif 'Alī is explicitly signally to the audience how to feel, we can conclude these words were a part of his contemporary emotional vocabulary. Therefore, these can be added to our taxonomy of important emotion words in Appendix A and will be further discussed in this dissertation's Conclusion.

The narrative's approval of Artūhī's decision to abandon the army and find Efromiya on his own signals to the audience that Artūhī's emotionally-described reactions as the mirror character are worthy of the audience's admiration and empathy. This demonstrates that the emotions of mirror characters throughout *Dānişmendnāme* are glossed as morally correct by the narrative, a discussion that will be deepened in Chapter Three. This theory is strengthened if we turn to analyze instances in which characters other than Artūhī act as mirror characters.

IV. Further Reflections: Other Mirror Characters

While Artūhī is the figure who acts as mirror character the most often in *Dānişmendnāme*, he is not the only mirror character. When other figures act as mirror characters, such as Efromiya

⁷⁰ Mélikoff, *La geste*, II:163.

and Melik Dānişmend, it is evident that the narrative of *Dānişmendnāme* portrays mirror characters as performing morally correct emotions and behaving in morally correct ways.

Above, I described an episode in which Efromiya grieves when she discovers that Artūhı has been kidnapped. The phrase used in that description (*ğamnāk ol-*) an example of a typical way in which the narrative emotionally describes her reactions to narrative events: it is specific, yet brief. The narrative privileges Artūhı and Melik Dānişmend's inner lives to a greater extent than Efromiya's; that being said, there are episodes in which I argue she acts as the mirror character.

Throughout the majority of *Dānişmendnāme*, one of the chief villains is the father of Efromiya, the *beg* of Amasya, Şāh-ı Şaṭṭāt. Alongside his ally Nestor, the would-be suitor of Efromiya, and other Christian armies (including Georgians and Crusaders), he comes locks horns with the Muslim armies many times in battle. In the fourteenth *meclis*, Şaṭṭāt is finally captured by the Muslims alongside many Christians. Melik Dānişmend entreats one group of captives to convert to Islam; when they refuse, Melik commands the infidels be taken across the castle and torn to pieces (*Melik çün ol hāli görüb buyurdu ol esīrleri getürüb imān 'arz étdiler, ol esīrlər "olmazuz" déyince Melik buyurdu kâfirleri kal 'eye karşu pâre pâre kıldılar*).⁷¹ Upon hearing the cries of these infidels, a second group of captives (among whom was a priest) raise their fingers and readily convert to Islam (*bu yaña esīrlər anı işidüb barmaq götürdiler Müsülmān oldılar, ba 'zisi kıoca ruhbānidi*).⁷² Melik then asks Efromiya why her father has not converted. Efromiya replies that, with the king's permission, she will go to her father in captivity that night and advise

⁷¹ Mélikoff, *La geste*, II:235.

⁷² Mélikoff, *La geste*, II:235.

him that he should become Muslim or he will be killed.⁷³ If he agrees, all will be well (*eger kâbul êderse hoş*); if not, “what Melik wishes” will happen, which euphemistically refers to Şaṭṭāt being killed. This heightens the tension and sets the foundation of the emotional plot of the episode: will Efromiya’s father be killed or not?

We follow Efromiya as she goes to her father’s side. “Oh father, do you recognize [know] me?” she asks. This is the first time she has spoken to her father since using deception and her martial arts to defeat him in hand-to-hand combat, and certainly the most emotionally intimate space they have been in together since she freed herself from the wedding caravan and joined Melik Dānişmend’s army.

Şaṭṭāt lifts his head and looks at Efromiya. Instead of acknowledging her as his daughter, curses pour from his mouth. “You are the cause of all my misfortune,” he says, “for without you, what would I have to do with the sorcerers [Muslims]?”⁷⁴ The narrative turns to verse as Efromiya entreats her father to convert to Islam; his reply, also in verse, emphatically rejects her invitation. When he is finished speaking, Efromiya cries out that “If you do not become Muslim, Melik will cut your throat! He will kill you.” In response, Şaṭṭāt curses the Prophet. The emotional plot thickens, for in this moment, Efromiya realizes her entreaty has failed: she is

⁷³ *Efromiya eytdi: “Yā Melik ez-zemān! Benüm atam anam hanumānum başum cānum senüñ yoluña Muḥammed işkına kurbān olsun! Amma bu gēce icāzetüñile atam katına varayım naşihat êdeyim: ‘gel Müsülmān ol yohsa êrte seni öldürürler,’ dēyeyim. Eger kâbul êderse hoş ve illa êrte ne dilersen işle,” dēyüb. II:236*

⁷⁴ *Andan Efromiya atası katına varub içerü girdi eytdikim: “Ey ata, beni bilürmisin?” dēdi. Şaṭṭāt başın kaldurub Efromiya’i girdi dahı ağızından herzeler aqmağa başladı, andan eytdikim: “Bu kamu belā baña senüñ başuñ altındadır yohsa benüm bu cāzūlarile ne işüm vardur?” dēyüb. Mélikoff, *La geste*, II:236.*

deeply distressed (*gāyet bī hūzūr oldı* by the outcome of her conversation with her father.⁷⁵ In *Dānişmendnāme*, we become familiar with emotional reactions to the fixed narrative formula of conversions of Christians with whom principal characters have or form personal relationships (albeit briefly): these are invariably are joyous affairs. Artūhı’s conversion of allies such as Paniç and Meryem are rewarded with marriages; Efromiya’s successful entreaty to convert the stubborn Christian captive Gülnüş Bānū is met with joyous fanfare as the righteous king Melik Dānişmend is united in marriage with the successfully converted noblewoman.⁷⁶ The narrative expectation is clear: conversions, whether they happen in battle, in dreams, or through impassioned conversations, have positive emotional resonance in the text and the representations of the emotions of the characters are replete with emotion words such as *sevin-* (to rejoice) and *şād ol-* (to be happy).⁷⁷ These indicate joy, celebration, and ultimately, acceptance of the convert.

The refusal of Şaṭṭāt to convert upends this narrative expectation. Not only does he refuse to convert, this scene also depicts Efromiya failing to convert an infidel, the first and only time this occurs for her. This is especially noteworthy given her identity as a convert (emphasized by the fact her name is never changed to a Muslim one) and her kinship ties with Şaṭṭāt.

Efromiya’s reaction to her father’s decision signals to the audience that, while Şaṭṭāt has invariably been portrayed as a villain throughout the narrative, his refusal to become a Muslim is still a tragedy. In this, she acts as the mirror character, guiding the audience toward the

⁷⁵ Efromiya eytdi: “Pes ögüdüm alub Müsülmān olmazsañ Melik seni boğazuñdan aña, murdār ölesin!” La ‘ın bunı işidiüb Peyğamberi sögdi, herzeler yedikim demek olmaz. Efromiya gāyet bī hūzūr oldı dañı turdı Melik Dānişmend katına geldi dañı dedi kim: “Zinhār ol mel ‘ına amān vèrmekim hıç işlāha kâbil degüldür,” dedi. Andan gèrü dönüb gendü haymasına geldi. Mélikoff, *La geste*, II:236-7.

⁷⁶ Mélikoff, *La geste*, II:217.

⁷⁷ Çün Melik bu haberi işidiüb sevindi [...] Andan hāzır olan gūziler ve begler sevinüb şād oldılar. Mélikoff, *La geste*, II:217.

“appropriate” emotional response to this episode. The emotional plot comes to a close the next morning, when Şattāt’s ally and the enemy of the Muslims, Nestor, comes forth to meet the Muslim army in battle. Melik Dānişmend orders that Şattāt be brought forth. When Şattāt is before the armies, Melik commands him to become Muslim, giving the villain one final chance for redemption: “Come, become Muslim,” he says, “and I will set you free.”⁷⁸ Şattāt refuses, curses pouring forth from his mouth, so he is bound to a tree for his execution. It is Efromiya who comes forth and shoots the first arrow; the arrows of other ġāzis follow, thus ending her father’s life.

The narrative does not represent Efromiya’s emotional reactions to events with the same level of description, rich with emotion words, as it does Artūhı’s. Despite this, Efromiya acts as the mirror character in this episode. She guides the audience’s reactions, and thus, the episode’s emotional plot; additionally, the representation of her emotions signals what the emotional regime of this text deems the morally “appropriate” response to such a tragedy as one’s own father refusing to accept Islam and being killed as a result.

We also see this in episodes that feature Melik Dānişmend as the mirror character. One could argue that the king briefly acts as a mirror character in the previously-described episode in which Artūhı grieves the kidnapping of Efromiya and decides to rescue her on his own. The emotional multivalence of this scene, in which one can identify two emotional plots and two mirror characters, is further testament to the relative psychological sophistication of Dānişmendnāme in comparison to other texts of its genre, such as *Baṭṭālnāme*.

⁷⁸ “Ey Şattāt, gel Müsülmān ol, seni āzād ēdeyim.” Mélikoff, *La geste*, 238.

It is possible to trace an emotional plot beginning with Melik Danismend's "insides burned" (*Melik Dānişmendüñ özi göyinürdi*) an intense, embodied representation of his own grief at Efromiya's kidnapping. This heightens the tension of an already fraught episode and further emphasizes to the audience that reacting with grief and profound concern to Efromiya's kidnapping is the acceptable emotional response. The episode continues with Artūhı making his decision to leave the army without permission. The emotional plot culminates the next morning, when Melik asks where Artūhı has gone and a ġāzi supplies him with a report of Artūhı's emotionally-driven decision. Despite the fact that throughout the narrative, almost no ġāzis carry out acts of war or rescue missions without seeking and receiving Melik's explicit permission, the king implicitly blesses this action. Melik Dānişmend says he will pray for Artūhı's success, and the scene resumes.⁷⁹ In this, Melik acts as a mirror character: he signals to the audience that they should feel a certain way about the representations of Artūhı's actions, and, as king, he also provides a morally-correct gloss to those actions.

Melik Dānişmend also acts as a mirror character when he mourns the deaths of his ġāzis in battle and despairs, praying and beseeching God for help, both on the battlefield and through nights before battles in which the Muslims are woefully outnumbered.⁸⁰ These moments happen so often in *Dānişmendnāme* that they can be considered a fixed narrative formula; the trope itself is also present in the *Shāhnāme*. The diverse aspects of these episodes will be discussed in great

⁷⁹ *Melik Dānişmend eytdi: "Allah Te 'āla kendü lutfından kereminden 'ināyet ve meded kıla!" dedi.* Mélikoff, *La geste*, II:163.

⁸⁰ An example of this: "Then Melik looked at the army once and saw that many Muslims had become martyrs. When he saw this state, he wept, his heart tightened; he wept profusely and turned his face to the sky, and recited a poem beseeching God the Almighty for help." (*Andan Melik çeriye bir gez nazār [kıldı] gördi kim çok Müsülmān şehīd olmuş, Melik ol hālī görub ağladı göñli şındı, çok ağladı dahı yüzün göge tutub münācāt kılub Alla Te 'āladan yardım diledi.*) Mélikoff, *La geste*, II:164.

detail in Chapter Three; here, I will limit my discussion to Melik's function as a mirror character.

One example of these episodes occurs in the wake of a battle in the tenth *meclis*:

Then Melik looked at the army once and saw that many Muslims had become martyrs. When he saw this situation, he wept, his heart tightened; he wept profusely and turned his face to the sky, and recited a poem beseeching God the Almighty for help.⁸¹

As with his reaction to the kidnapping of Efromiya, the representation of Melik's grief is deeply embodied, a characteristic that is unique to him in the narrative. Unlike the frequent scenes in which Melik is described as being upset with the term *melül olmak* (to be saddened), here, the narrative describes him weeping and his heart tightening (*göñli şındı*). This emotional reaction is an example of the narrative being interested in Melik's inner life; moreover, its use of the term *göñli şınmak* provides opportunity for reflection on the manner in which embodied emotions such as this, which occur in the organ of the heart, function in an Islamic context and in

Dānişmendnāme.

Karen Bauer writes that the heart is the primary organ of perception, knowing, and feeling in the Qur'an, and that it is more than just an organ: in accordance with pre-Islamic theories of the heart like that of Aristotle, "it is the locus of both understanding and emotion."⁸² She argues that understanding the heart as the central organ of perception and the locus of feeling is key to understanding emotion in the Qur'an; ultimately, although there is no word for "emotion" in the Qur'an, she writes that "correct feelings with in conjunction with sensory perceptions" of the heart and "rational thought" in order to "bring the believer into a true awareness of God."⁸³

⁸¹ *Andan Melik çeriye bir gez nazar [kıldı] gördi kim çok Müsülmān şehīd olmuş, Melik ol hāli görub ağladı göñli şındı, çok ağladı dañı yüzün göge tütub münācāt kılub Alla Te 'āladan yardım diledi.* Mélikoff, *La geste*, II:164.

⁸² Bauer, "Emotion in the Qur'an," 10, 14, 14n53, 15.

⁸³ Bauer, "Emotion in the Qur'an," 14.

At least four different words that mean “heart” that are used in the Qur’ān (including *qalb* [the most frequent], *ṣadr* [meaning breast or chest], *lubb* [which means both inner heart and mind]); similarly, Old Anatolian Turkish, like Ottoman and Modern Turkish, uses different words for heart depending on the context of use. In *Dānişmendnāme*, the word *göñül* is used as the perceptive locus of emotion.⁸⁴ Like Melik Dānişmend’s “insides burning” (*özi göyinürdi*), in *göñli şındı*, Melik’s heart is the grammatical subject of the sentence as it tightens in an embodied emotional representation of grief.

The emotional resonance of this scene is deepened as the text describes Melik weeping profusely (*çok ağladı*) and turning his face to the sky, a physical action that indicates he seeks the help of the Almighty in his moment of despair. Finally, he recites a poem in which he voices his cry for help.⁸⁵ The emotional plot of this scene follows an arc of Melik perceiving the number of the fallen martyrs, his grief, and finally, culminates here in his turning to God for assistance—in this case, quite literally turning his face to the sky. As a mirror character, Artūhı is especially meaningful because of how one can imagine audiences might see themselves reflected in his depiction as a courageous, devout warrior; likewise, Melik holds a special resonance as a mirror character as a figure of authority and divinely-granted kingship, a subject which will be discussed at length in Chapter Three. Let it suffice for now to say that, as king, Melik’s emotions always carry the heft of moral correctness. ‘Ārif ‘Alī writes knowingly that his audience understands they should not laugh when it is appropriate to cry, and Melik Dānişmend, in his role as the

⁸⁴ Bauer, “Emotion in the Qur’an,” 14.

⁸⁵ This and other similar poems will be studied in depth in Chapter Three.

mirror character in this scene, signals to the audience that it is indeed appropriate to feel deeply in this moment of grief and despair.

The identity of these three mirror characters can tell us much about how an audience composed of 'Ārif 'Alī's emotional community might perceive and react to the representations of these characters' emotions. Artūhı, as a warrior, represents a masculine ideal. He is described as *yigit*, as is the audience of 'Ārif 'Alī in verse; he is a warrior in whom other warriors in the audience could read themselves into (so to speak). Therefore, analyzing his mirror character scenes = contemporary emotional vocabulary of 'Ārif 'Alī and a better understanding of the emotional community of author and audience. The emotionally-described reactions of the king, Melik Dānişmend, are imbued with moral correctness: as the divinely-sanctioned ruler, his deeply embodied emotions signal appropriate emotional responses to plot events. To slightly a lesser extent, Efromiya, as a convert herself, likewise signals appropriate reactions to the tragedy of her father refusing to convert.

V. Conclusion

Finally, analyzing mirror characters in *Dānişmendnāme* in light of *Baṭṭālnāme* allows us to greater appreciate the relative literary and psychological sophistication of a text that has long been denied analytical treatment beyond its obvious preoccupations with conquest, self-fashioning versus the Other, and confrontation with the Other. It firmly places *Dānişmendnāme* within the sphere of Ottoman and Old Anatolian Turkish literary studies as a text that can provide vivid windows into the emotional communities of the short-lived *beylik* of Eretna, a polity and a historical period about which so little is known.

‘Ārif ‘Alī makes explicit in his verses that he intends his redaction of *Dānişmendnāme* to affect the emotions of his audiences in “appropriate” ways. I have argued that he successfully achieves this through the employment of mirror characters. Moreover, the scenes featuring mirror characters have given us much to dissect in the way of contemporary emotional vocabulary of ‘Ārif ‘Alī. The repetition of certain emotion words, such as *zārī kılmak* and *ağlamak*, deepens their importance in our methodological estimation. The additions of *göñli sınımak* and *bīhuzūrlık*, which only occur once each in the text, are equally interesting in this project’s analytical eye. The presence of these two emotion words further emphasizes how deep the character’s distress is; when we anticipate the audience’s mirroring of these emotions, it is possible to see how tension rises in this moment, thus vividly illustrating each episode’s emotional plot. Therefore, these can be added to our taxonomy of important emotion words in Appendix A and will be further discussed in this dissertation’s Conclusion.

The study of mirror characters and the emotion words used to describe their represented emotions serve many vital ends for the expanding the field of Old Anatolian Turkish studies. This chapter has discussed but two. First, the analytical lens of the mirror character has allowed us to articulate and appreciate a shift in emotional register and literary techniques from *Battālnāme* and other orally-transmitted narratives to *Dānişmendnāme*, which, in ‘Ārif ‘Alī’s fourteenth-century redaction, is one degree further removed from oral tradition. Second, scenes with mirror characters and the emotion words contained therein provide the scaffolding—albeit imperfect—for scholars to begin to see the contours of the emotional community of ‘Ārif ‘Alī and his audience.