Enderūnlu Ḥasan-i Yāver's *Poetry's Artistry,*
or How to "Turn Words into Licit Magic"

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Cover image: © Bibliothèque nationale de France, Paris (a teacher and his students in the late 16th-century Ottoman Empire, Turc 1055, f. 42v).

Headnote:

Already well before the 18th century, the *Enderūn* or "Inner service" of the Ottoman sultan (as opposed to the *Bīrūn* our "Outer service") had developed into a sophisticated complex of personal and private servants of the sultan. Part of its core business was the so-called *Enderūn Mektebi* or Palace School, where the most talented men from throughout the empire could receive a rigorous training, including all branches of knowledge, from weaponry to poetry and from law to music, and acquire full mastery of Turkish, Arabic and Persian alike, all under the watchful eye of white eunuchs. Upon graduation (*çıḳma*, literally "leaving) from the *Enderūn*, these graduates were supposed to fill the highest ranks of in governance, science or the military. While the Palace School had three preparatory schools outside of Topkapı, the elite of the elite were allowed into the top school division, located within the third courtyard of Topkapı itself, next to the sultan's harem. Even within this top school division, students still had to pass through seven halls or grades.

One of the select few who made it into the seventh and final grade of the Palace School was Enderūnlu Ḥasan-i Yāver. What little we know of his biography is mostly is based on a work of Enderūnlu Meḥmed ʿĀkif, himself — as shown by the epiteth Enderūnlu, "of the Enderūn" —a late 18th-century product of the Palace School. His *Poetry's Mirror* (*Mirʾāt-i Şiʿr*) is biographical dictionary of poets that focuses squarely on poets who emerged from the *Enderūn*, discussing over twenty poets who hailed from four different halls.

Among the poets that Meḥmed ʿĀkif discusses is our author, Ḥasan, who was born in 1765. When his father, himself an *Enderūn* graduate, passed away in 1770, Ḥasan was lucky enough to be enrolled into the Palace School. He progressed through its various halls until, in 1790, sultan Selīm III let him pass to the highest hall, the *Ḫāṣ Oda* or "Royal Ward", and honoured him with the ceremonial function of *riḳāb-dār* or "holder of the royal stirrup". He passed away at a young age around 1797, following a protracted illness.

Under the guidance of Muvaḳḳit-Zāde Muḥammed Pertev, he started composing poetry. While he first did so under the same pen name as his teacher, Pertev, before long the latter gave him a new pen name (Yāver or "Helper"), in order to avoid any confusion. In his own divan, Muḥammad Pertev immortalized this event with the following *maḫlaṣ-nāme*[1]:

> The one who strings poetry's pearls with utmost delicacy,
> the unique pearl in the sea of the heart, the purest of gems,

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[1] *Muvakkit-zâde Muhammed Pertev Dîvânı*, ed. Ekrem Bektaş (Ankara: T.C. Kültür ve Turizm Bakanlığı, 2017), p. 462.

the one in whom (all) good qualities combine, Ḥasan Mīr,
exerting himself, has found his way into meaning's quarry.
Whatever meaning that he may set himself to put to verse,
he succeeds in casting into the very mould he had in mind.
As his poems' cloth is most fitting to be deemed beautiful,
the skirt of his talent's cloth is eager for a pen name brand.
May (I), Pertev[2], (ray) of God, help him in whatever cause!
May the name by which his wisdom gains fame be Yāver!

Ḥasan-i Yāver composed the following three works:

1) Divan: preserved in a single copy, the works stands out for its (relatively) rudimentary style and plain language. The author, however, is said to have tried and innovate in terms of subject material.

2) *The Hundred-Petal Rose* (*Gül-i Sad-Berg*): a work written shortly before Ḥasan's untimely death and also preserved in a single copy only. This is a hundred-verse *mathnavī* that gives advice on dietary habits (the bottom-line being: too much food is detrimental to one's health).

3) *Poetry's Artistry* (*Kitāb-i Fennīye-i Eṣʿār*): arguably Ḥasan's most interesting work, this is presented in detail in the following section.

Presentation of the selected text:[3]

Shortly before his early demise, in January 1797, Ḥasan authored *Poetry's Artistry.* Formally, this is a *mathnavī* (thus having the rhyme pattern of *aa bb cc* etc.) of 441 verses. Its meter is the *sarīʿ maṭwīy aṣlam* meter (*müfteʿilün müfteʿilün fāʿilün*), which is also used for example, by the 15th-century Persian poet Jāmī in his *Gift of the Noble Ones* (*Tuḥfat al-Aḥrār*).

From a functional perspective, it is tempting to think of *Poetry's Artistry* as a versified manual of poetics — rendered somewhat flippantly by the present translator as a DIY — and this is indeed the way in which the author has framed his work. Before long, however, it will be evident that the work can hardly be considered as such. Clearly preaching to the choir, Ḥasan presents only a selection of figures and poetic genres, and even these he presents only in their barest outlines. As such, a more fruitful way to engage with *Poetry's Artistry* is to

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[2] As a common noun, *pertev* means "ray of light".
[3] Mücahit Kaçar, "Şiire ve Söz Sanatlarına Dâir bir Mesnevî. Hasan Yâver'in "*Kitâb-ı Fenniyye-i Eṣʿâr" İsimli Eseri*", *Türkiyat Mecmuası* 21/2 (2011): 95-40. His edition has been compared with Bilal Bayar, "Yâver Hayatı, Edebî Kişiliği ve Dîvânı" (MA thesis, Muğla Üniversitesi, Muğla, 2010); and Kaplan Üstüner, "Şiir, Şair ve Edebi Kurallara Dair Yazılmış Bir Mesnevi: Fenniyye-i Eṣʿâr", *Turkish Studies. International Periodical for the Language, Literature and History of Turkish or Turkic* 4/7 (2009): 826-892.

think of it as a metapoem, that is, a poem about poets and poetry. Indeed, Ḥasan's work combined the technicalities of what poetics *are*, with a more reflexive turn on what poetry and poets *ought to be*.

Significantly, Ḥasan references only four Ottoman poets: the 16th-century Lāmiʿī, the 17th-century Nābī, and the 17th to 18th-century Nedīm and Naḥīfī. In contrast to this, he references eight Persian poets: the 12th-century Anvarī, Khāqānī, S̱anāyī and Niẓāmī; and the 16th to 17th-century Shifāʾī, Shawkat, Ṣāʾib and Kalīm. Remarkably, not a single Arab poet is referred to.

Thus far, of *Poetry's Artistry* only two manuscripts have been identified, one full and one defective. The work has been edited three times, each time independently, so it seems. As Kaçar's edition is the only one that collates the two manuscripts, this has been taken as the basis for this translation. The other two editions, by Üstüner and Bayar, are occasionally referred to in the footnotes.

The *mathnavī* is divided in a number of sections, each with a heading, but neither the section division nor the titles are always to the point. A more sensible section division is the following:

(1) prologue;

(2) general observations and admonitions;

(3) on the virtues of poetry and the poet;

(4) a discussion of figures: (4/1) comparison, (4/2) paronomasia, (4/3) metaphor, (4/4) antithesis, (4/5) effective comparison, (4/6) improving and quotation, (4/7) paraphrasing and translating, (4/8) making claims, (4/9) switching persons, (4/10) nourishing one's nom-de-plume, (4/11) false premise, (4/12) rejection and doubt, and (4/13) punning and puzzling;

(5) a discussion on how to properly connect the two hemistiches of a verse;

(6) a discussion of common types of poetry: (6/1) quatrain, (6/2) fragment and *qaṣīda,* (6/3) *taḥmīs* and *tesdīs*, and (6/4) *tercīʿ* and *terkīb-bend*;

(7) epilogue.

What follows is a more detailed summary of the contents:

(1/1) UNTITLED OPENING SECTION [(1-5)]
The conventional praise of God, Muḥammad and the Ottoman sultan at the time, Selīm III (1789-1807). As it happens, Selīm III is allegedly the only Ottoman sultan ever to have been killed by the sword (bloodshed of sultans, as a rule, was avoided by strangulating them). As

the sultan is said to have been killed inside the *Enderūn* by intimi, there is a fair chance that Ḥasan was acquainted with the murderers.

(1/2) MENTION OF THE AUTHOR'S NAME [(6-13)]

The author introduces himself by his name and identifies himself as a poet.

(1/3) ON THE REASONS FOR ḤASAN TO AUTHOR THIS BOOK [(14-24)]

Ḥasan explains how a "rosebush (….) a hyacinth of charm (….) a young seedling tree" asked him to for instruction of poetry. It has been suggested that the work's dedicatee was his poetry teacher, Pertev Paşa, but this cannot be corroborated. In fact, we cannot rule out the possibility that the dedicatee was female instead. Lest we forget, first of all, there were women poets, and second, amorous relations were not by definition same sex relations. Suffice to refer to Enderūnlu Fāżıl, a contemporary of Ḥasan and another product of the Palace School. This Fāżıl authored not only a *Ḫūbān-Nāme*, a book on handsome men, but also a *Zenān-Nāme*, a book on beautiful women.

(1/4) A STOCK APOLOGY, FOLLOWED BY THE EQUALLY CONVENTIONAL CONSENT [(25-33)]

Ḥasan is reluctant to comply, knowing all too well that poetry is hard work. Still, he can't say no to his beloved dedicatee, and sets to work to compose his manual, called *Poetry's Artistry*.

(2/1) SOME GENERAL REMARKS ON THE COMPOSITION OF POETRY [(34-46)]

A poets needs must know rhetorical figures and have a great vocabulary, things to be acquired by memorizing "at least a thousand *ghazal*s". He must also observe the poets' "walk and talk" and scrutinize their poetry, in order to learn the tricks of the trade.

(2/2) A FIRST ADMONITION ON POETRY'S FORM AND FUNCTION [(47-55)]

Ḥasan points out that the form of poetry must be informed by its function. Each possible function has its "own suit of clothes that simply suits it best".

(2/3) A SECOND ADMONITION ON THE IMPORTANCE OF CONTENTS AND ON SOME CAVEATS [(56-102)]

For Ḥasan, poetry is a "state of being". As such, the true poet can produce poetry extempore, without much "premeditation, deliberation and reflection". In order to nurture this state, the aspiring poet should consult with a true poet and should carefully study true poetry. He should not be blinded by beautiful words, for "words do not dictate meaning; meaning dictates the

word." In other words, content comes first: if the content is good, beautiful words will follow suit. Apart from that, caveats to avoid include obscure words, repetition, dissonance and verbal stuffing; a style that is all too Arabicizing (unlike Persianizing, which Ḥasan approves of); mistakes against meter and rhyme; hemistiches that do not combine as neatly as to "constitute a single pith, as a pistachio or an almond"; and crooked comparisons.

(2/4) A THIRD ADMONITION TO ONLY USE WORDS THAT ARE FITTING [*MÜNĀSIB*] AND SUITABLE [*MÜLĀYIM*] [103-120]

The true poets should only use words that are fitting and suitable, that are familiar to all and the meaning of which is clear.

(3) ON THE VIRTUE OF POETRY AND THE KIND OF POET THAT IS SOUGHT AFTER [121-142]

"The man inclined towards poetry is one who both seeks wisdom and has wisdom", thus says Ḥasan. As such, the true poet is sought after by everyone, as he is a mirror that reflects the truth and the treasurer of God. Poetry itself is called a "miracle", the "elixir of happiness", and something "that retrieves meaning from the world of creation".

(4) A DISCUSSION OF FIGURES [*ṢANĀYI'*] [143-145]

Ḥasan now changes his focus to a selection of rhetorical figures.

(4/1) A DISCUSSION OF THE COMPARISON [*TEŞBĪH*] [146-173]

What Ḥasan discusses first is, little surprise, the triumvirate of comparison, paronomasia and metaphor, starting with the comparison, otherwise known as simile. Instead of defining it, he contents himself with giving a long list of examples: "cup" and "lip", "rose" and "face", "nightingale" and "afflicted lover", "moth & candle" and "lover & beloved one". Ḥasan points out that one should not confuse suitable words and comparisons: while words are "suitable" because there is a similarity between them and the word that they describe, the combination of such words does not quite constitute a comparison.

(4/2) A DISCUSSION OF PARONOMASIA [*CINĀSĀT*] [174-188]

Of the more than seven different types of paronomasia that have been identified in the past, Ḥasan presents only three. More remarkable than his selective approach, however, are the following two observations. First, Ḥasan treats synonyms as a type of paronomasia, calling these *lafẓda cinās* or "paronomasia in the word". Second, he has switched the names of two

types of paronomasia as compared to many other sources, such as the 15th-century author al-Ḥalīmī and the 16th-century author Sürūrī:

	Paronomasia (*tecnīsāt*)			
	Synonym	Full homonym	Consonantal homonym	Skeletal homonym
Ḥalīmī	/	*cinās-i tāmm*	*cinās-i nāḳıṣ*	*ḫaṭda cinās*
Sürūrī	/	*cinās-i tāmm*	*cinās-i nāḳıṣ*	*ḫaṭda cinās*
Ḥasan	*lafẓda cinās*	*cinās-i tāmm*	*ḫaṭda cinās*	*cinās-i nāḳıṣ*

Full homonyms are words that are identical in their consonantal skeleton, diacritical dots and vowels, such as *ay* ("moon") and *ay* ("month").[4] Consonantal homonyms[5] are words that are identical in their consonantal skeleton and diacritical dots yet differ in their vowels, such as *ḥasen* ("beautiful") and *ḥüsn* ("beauty").[6] Skeletal homonyms are words that are identical in their consonantal skeleton yet differ in their diacritical dots and vowels, such as *tīr* ("arrow") and *teber* ("ax").[7]

   It remains to be established whether Ḥasan simply confused things or whether this reflects a genuine innovation in the discussion of paronomasia and/or a shift in technical terminology.

(4/3) A DISCUSSION OF THE METAPHOR [*KINĀYET*] (189-200)

While Ḥasan refers to the figure discussed here as *kināyet*, what he deals with is not metonymy, which is commonly called as such, but metaphors, which are more commonly called *istiʿāre*. There is no apparent need to explain this as a lapsus on Ḥasan's behalf, since the terminology is fairly unstable. For example, the early 12th-century Persian Rādūyānī, in his *Interpreter of Poetics* (*Tarjumān al-Balāgha*), uses *tashbīh bi l-kināya* for metaphor and *istiʿāra* for metonymy. After giving a most succinct definition of the metaphor ("not to call

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[4] One might compare this to homonyms, such as "bark" (both "the sound of a dog" and "the skin of a tree").
[5] In order to understand the difference between consonantal and skeletal homonyms, it should be pointed out that that many of the consonants in Arabic script share a skeletal form and are differentiated only by the addition of so-called diacritical dots. Compare, for example, b (ب), t (ت) and s̠ (ث).
[6] One might somewhat compare this to so-called heteronyms, that is, words that are identical, except for their stress pattern or vowel realization, such as "lead" (both the metal element and the leash to direct an animal).
[7] One might somewhat compare this to so-called paronyms, that is, words that are very much alike, such as "collision" and "collusion".

anything by its name"), he proceeds with a list of examples, such as "gem" for "tooth", "narcissus" for "eye", and "bud" for "lip".

(4/4) A DISCUSSION OF THE ANTITHESIS [CEMʿ-I TEŻĀD] (201-225)

Calling this figure the "combination of opposites" rather than plainly antithesis (teżād), Ḥasan distinguishes two types: the plain [āşikār] antithesis and the hidden [maḫfī] antithesis. The first he illustrates with a verse, which he then explains (the antithesis being hidden, after all), while for the second he limits himself to giving some examples of opposite pairs. He seems to be giving much weight to this figure, calling it no less than "pure gold".

(4/5) A DISCUSSION OF THE EFFECTIVE COMPARISON [TEŞBĪH-I BELĪĠ] (226-245)

As a technical term, "effective comparison" is normally used for the particular subtype of comparison or simile that includes the tenor and the vehicle yet leaves out the particle of comparison and the manner of resemblance (that is, "Zayd is a lion" rather than "Zayd is LIKE a lion IN TERMS OF BRAVERY"). Once more, however, Ḥasan departs from conventional usage, as his "effective comparison" clearly refers to something else. Ḥasan points out that, while poetry "derives its beauty from its use of hyperbole" and, in fact, often entails lying, extreme exaggeration and inappropriate comparisons are to be avoided at all cost, as these would render the comparison "ineffective". If the poet likens the eyebrow of his beloved one to a "bow" or a "crescent moon", that's fine. If he likens it to a "meteor's tail", however, that won't do. If for sake of jesting, extreme exaggeration is acceptable. If not, the poet is squandering his comparisons, like "pearls before the swine".

(4/6) A DISCUSSION OF IMPROVING A POEM [IŞLĀḤ-I ŞIʿR] AND QUOTATION [TAŻMĪN] (246-267)

While the poet should exert himself in writing poems that do not lend themselves to being improved by others, he should have no qualms in improving the poems of others. If he finds some verses of them unpleasant, he should "dismantle them and make them better" and have his mind "elucidate" their obscure passages "like the sun". Close to the figure of improving a poem is that of quotation. There is nothing wrong with quoting, as long as the quotation enriches one's own poem and as long as the original meaning of the quoted verse is modified. Both figures should be dealt with carefully. If one fails at them, one might end up "destroying verses (that were first) nicely adorned, turning them into a stable for donkeys and beasts"!

(4/7) A DISCUSSION OF PARAPHRASING [*ILMĀM*] AND TRANSLATING [*TERCEME*] [(268-290)]

While the first figure, *ilmām* (literally "approaching"), is sometimes rendered as "inspiration" or "allusion", "paraphrasing" may be more appropriate. Said to be a tricky figure that could earn you either fame or blame, the novice should not try his hand at it. As for translating, Ḥasan references two major Ottoman representatives: Naḥīfī and Lāmiʿī, respectively from the 18th and the 16th century. When done properly — Ḥasan is quick to point out —neither paraphrasing nor translating should be considered as plain plagiarism (unlike, for example, *sariqa* and *ihtidām*).

(4/8) A DISCUSSION OF MAKING CLAIMS [*FIKR-I IDDIʿĀʾĪ*] [(291-322)]

Of the following figure, "making claims"[8], Ḥasan is very much in favour, as he declares in the section's opening verse "May whatever writing you wrap up have some claims in them, for this is what embellishes your poetry and what raises its value." This figure consists of making "claims that are unfounded". The poet, for example, might claim that his tears combined into a river, on which he set out, using his body as his boat. Ḥasan points out that this particular figure is relatively new. In fact, the three pioneers that he identifies are all Persian poets from the 17th century who are commonly associated with the so-called *Sabk-i Hindī* ("Indian Style"): Shawkat-i Bukhārī, Ṣāʾib-i Tabrīzī, and Kalīm-i Kāshānī. Indeed, this figure was one of its identifying traits.

(4/9) A DISCUSSION OF SWITCHING PERSONS [*ILTIFĀT*] [(323-326)]

The figure of *iltifāt* involves a grammatical shift for rhetorical purpose only (that is, there is a change in grammatical person yet not one in referent), not unlike yet much broader than the figure of apostrophe in the European tradition. *Iltifāt* is of frequent occurrence in the Qurʾan, posing some considerable challenges to its translators. A prime example is found in surah 108: 1-2, where God addresses the people: "To thee <u>We</u> [God, 1st person] have granted the Fount (of Abundance). Therefore to <u>thy Lord</u> [God, 3rd person] turn in Prayer and Sacrifice." A rather more mundane example would be "<u>You</u> [lazy student, 2nd person] have to do your homework! But do <u>they</u> [lazy student, 3rd person] ever listen!?"

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[8] Alternative names including "pretension" or "assertion". These "pretensions" revolve around a compound simile, in which the poet reformulates his claim in concrete terms. An "intelligible" term is thus paralleled to or exemplified by a "sensible" term.

(4/10) A DISCUSSION OF NOURISHING ONE'S NOM-DE-PLUME [*MAḪLAṢ-PERVERĪ*] [(327-329)9]

While Ḥasan's discussion of this figure is somewhat unclear, it appears that it consists of the poet's use in his poem of the common noun from which his pen name derives. Ḥasan's pen name is Yāver, and in the example he gives, he used *yāver* ("helper") as a common noun.

(4/11) A DISCUSSION OF THE FALSE PREMISE [*TAʿLĪḲUʾL-MUḪĀL*][10] [(330-354)]

This figure entails a statement that is conditioned by something that is impossible (*muḫāl*) — or, to put it in logical terms, a conclusion that is based on a false premise — and that, mutatis mutandis, is impossible — or false — in itself. Ḥasan gives some examples to clarify this, such as "He who has seen snake's feet will go to paradise most high". Here, the entrance of paradise is conditioned by something that is impossible —that is, to see a snake that has feet — thus becoming impossible itself. In another example, the poet refers to the kiss of his beloved one as a cure that will heal his ailing eye. Perhaps not necessarily so in real life, in the world of the Ottoman *ghazal*, the mouth of the beloved one is, *by definition*, absent and unattainable, and thus can never prove to be a cure. Ḥasan gives some more examples of such "false premises" without much further elaboration. Examples include "If the beloved one's mouth would not be (as attractively small as) a rose bud but (as large as) a rose in full bloom" and "If wine would come without its merriment". In the realm of Ottoman love poetry, both these premises are indeed as inconceivable as to see a snake that has feet…

(4/12) A DISCUSSION OF REJECTION [*TERDĪD*] AND DOUBT [*IŞTIBĀH*] [(355-364)]

These two figures both serve to "strengthen praise". In the first figure, this is done by rejecting the praise previously made; in the second, this is achieved by doubting between various possibilities of praise. The two examples given by Ḥasan are self-evident.

(4/13) A DISCUSSION OF PUNNING [*TEVRIYE*] AND PUZZLING [*ĪHĀM*] [(365-383)]

While the terms *tevriye* and *īhām* are commonly considered as synonyms — both expressing "amphibology", and with the first term dominating the Arabic sources (as *tawriya*) and the second term dominating the Persian sources — for Ḥasan, these two terms clearly express two distinct subtypes of amphibology. A common criterion for distinguishing its various subtypes

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[9] For this figure, see Doğan Ağırman, "Klasik Türk Şiirinde bir Söz Geleneği: Mahlas-Perverlik", *Uluslararası Sosyal Araştırmalar Dergisi* 12/62 (2019): 5-10.

[10] This figure has been discussed by Mücahit Kaçar in an independent article as well: "Bir İfade Tarzı Olarak Taʿlîku'l-Muhâl bi'l-Muhâl", *Turkish Studies. International Periodical for the Language, Literature and History of Turkish or Turkic* 10/16 (2015): 729-740.

is the presence or absence of additional means — lexical clues beyond the polysemous words themselves — that alert the reader to look for amphibology. This, however, does not seem to be the criterion used by Ḥasan. Another criterion that is sometimes given in the sources relates to the author's "intentions": in *tevriye*, the author is said to intend the secondary or less obvious meaning; while in the *īhām*, the author is said not to prefer any meaning over the other, but instead to equally embrace both of them. Is it perhaps this last criterion that distinguishes Ḥasan's *tevriye* (translated here as "punning"[11]) from his *īhām* (rendered here as "puzzling"[12])? That is hard to say, as Ḥasan's two illustrative verses are hardly helpful when it comes to familiarizing the novice with these two related yet subtly different figures of speech.

Having reached the end of his discussion of rhetorical figures — a mere selection, obviously — Ḥasan turns his attention to the relation between the two hemistiches that combine into a verse.

(5) A DISCUSSION ON HOW TO CONNECT HEMISTICHES [*IRTIBĀṬ-I MIṢRĀʿĪN*] [(384-407)]

In this section, Ḥasan addresses a topic that is rarely dealt with in the sources: the relation between the two hemistiches of a verse or distich. Ḥasan points out that it is very important to try and connect the two hemistiches of a verse, lest "the verse will resemble a house in ruins, or a house without any staircase that leads upwards". In all, Ḥasan seems to distinguish five types of hemistich connection: loose [*āzāde*], contingent [*merhūn*], the application of a comparison being limited to a single verse [*irsāl-i mesel*], claim substantiation [*daʿvā-yi bürhān*], and completion [*tetimme*]. However, it is hard to make out whether we are in fact dealing with five different types and, if so, how exactly these types would differ, as Ḥasan hardly elaborates on them. In fact, it is equally possible we should understand the "loose" and "contingent" as the two main types, and the remaining three as subtypes of the latter. What is clear, however, is that the preferred type of connection is the "loose" one (called *āzāde* in Persian and Turkish, *maṣrūf* in Arabic), where both hemistiches perfectly stand on their own, "strutting elegantly like a straight cypress", yet are still connected to one another and still strengthening one another in terms of meaning.

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[11] Other translations include "double-entendre", "ambiguity", and "disguising".
[12] Alternatively translated as "misleading", "deceiving", "exciting suspicion", and "causing to blunder".

(6) In the concluding sections, Ḥasan turns his attention to the most popular poetic formats: quatrain, fragment and *qaṣīda*, *taḥmīs* and *tesdīs*, *tercīʿ* and *terīb-bend*.

(6/1) A DISCUSSION OF THE QUATRAIN [*RUBĀʿĪ*] (408-409)

The definition given by Ḥasan is succinct, yet to the point: a quatrain consists of four hemistiches that are in the same meter and that serve a single purpose.

(6/2) A DISCUSSION OF THE FRAGMENT [*ḲIṬʿA*] AND THE *QAṢĪDA* (410-418)

While the definition of both the fragment and the *qaṣīda* are hotly debated in the scholarly literature, for Ḥasan, things are not that complicated. A fragment consists of a small number of verses that "serve a single goal" and are thus "well connected". The *qaṣīda*, on the other hand, is longer and "serves several goals". As such, it consists of successive sections, which Ḥasan refers to as *zemīn, sitāyişde girizgāh, taghazzul, fakhrīya, duʿā* and *tārīkh*.

(6/3) A DISCUSSION OF THE *TAḤMĪS* AND THE *TESDĪS* (419-430)

Ḥasan presents two quite popular formats of amplification of existing poetry, which involves adding new verses to existing ones. The *taḥmīs* (< Arabic *ḫams*, "five") comes in two types. In the *pervazī* type, one takes an existing verse, and inserts three new hemistiches between this verse's two hemistiches, thus amplifying the number of verses from two to five. In the *muşarraf* type, one simply adds three new hemistiches before the verse's two hemistiches. In the *tesdīs* (< Arabic *sitta*, "six"), one adds two new verses to one existing one, thus amplifying the number of hemistiches from two to six.

(6/4) A DISCUSSION OF THE *TERCĪʿ AND TERKĪB-BEND* (431-436)

Ḥasan briefly discusses two related types of stanzaic poetry, in which each stanza formally agrees with the *ghazal*. In the case of the *tercīʿ-bend*, the stanzas are followed by an identical verse; in the case of the *terkīb-bend*, they are followed by different verses.

(7) EPILOGUE (437-441)

Ḥasan concludes his work with the wish that it will find favour with its reader. Indeed, his work "is a gem of love, so make it your ear's earring (…) a work of love, so don't just toss it in the desert"!

Suggested reading:

Doğan Ağırman, "Klasik Türk Şiirinde bir Söz Geleneği: Mahlas-Perverlik", *Uluslararası Sosyal Araştırmalar Dergisi* 12/62 (2019): 5-10.

Mücahit Kaçar, "Bir İfade Tarzı Olarak Taʿlîku'l-Muhâl bi'l-Muhâl", *Turkish Studies. International Periodical for the Language, Literature and History of Turkish or Turkic* 10/16 (2015): 729-740.

Elif Zeycan Koç, "Enderunlu Hasan Yâver Divanı'nda Dinî ve Edebî Muhteva" (MA thesis, T.C. Necmettin Erbakan Üniversitesi, Konya, 2020).

Mikail Koştan, "Enderunlu Hasan Yâver'in Dîvânında Tabiat Unsurları", *International Journal of Filologia* 3/3 (2020): 92-136.

Fadimana Yetiş Meşe, "Enderunlu Hasan Yâver Dîvânı Sözlügü" (MA thesis, T.C. Necmettin Erbakan Üniversitesi, Konya, 2018).

Gülru Necipoğlu, *Architecture, Ceremonial, and Power: The Topkapi Palace in the Fifteenth and Sixteenth Centuries* (New York/Cambridge, MA: The Architectural History Foundation & MIT Press, 1991), especially chapters 6 and 7 ("The Third Court: The Palace School for Pages", pp. 111-122; "The Third Court: Royal Structures in the Court of Male Pages", pp. 123-158).

Yasemin Okutan, "Divan-ı Yâver" (MA thesis, Karadeniz Teknik Üniversitesi, Trabzon, 2009).

Kaplan Üstüner, "Enderunlu Hasan Yâver'in Gül-i Sad-Berg'i", *Gazi Türkiyat Türklük Bilimi Arraştırmaları Dergisi* 6 (2010): 261-283.

Kaplan Üstüner, *Enderunlu Hasan Yâver, Yâver Dîvânı* (Ankara: T.C. Kültür ve Turizm Bakanlığı, 2017).

Keywords:

Istanbul – late 18th century – Ottoman Turkish – *mathnavī* – metapoem – rhetorical figures – forms of poetry

بعد وحمد رضا ایندا   حكمه صلوتْ شه روسا

یاور بیچاره و بیچاره دل   زار و حزین خاطر واوره دل

ایدی تحمیله شعر بن هدسی   حصل اولوب ایدی کی ملنص

ایتدی برا سناده موفی بنی   حضرته فیضی کریم وغنی

دقت قلیل بچره سرافراز اولوب   کسب معارف ایله ممتاز اولوب

قاعدۂ شعری که حال ایلدم   شاعر اولوب کسب کمال ایلدم

سبب تألیف کتاب

وار ایدی بکلبی باغ هند   فی معارفدی اکا معنبر

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کر یکنك صفحصفا بدی یاره‌سی   بوغدی بجع یاره شلك جاره‌سی

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اول گل ترشحره هوسکار ایدی   غمزه‌سی مت کندیسی هشیار بیبی

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سوبدی برکون بکا اول نژهواده   صنفتن شعر بجدی فیلك بیات

جوده در منظوم فیلوب نظمله   نثر اوله ذاك او دلده ده له

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دیدم اودم اول گل ذبچنده یه   هزرکیم امرایدرا بسك بنده یه

اذد ل و جانه ظوثمن امر محاك   امرو طبیع اولمغه بود بجاك

نظهلو اولن صما لزیم دلننین   نظمکر خله لو نجنی

نرجمه یه قاعده محتاج اولور   کر چه مغنبی اطلی بیلور

ه

Opening lines of *Poetry's Artistry* (© İstanbul Üniversitesi T.Y. 2987, f. 1v)

Translation:

<div align="center">

This is the Book of *Poetry's Artistry*

Authored by the piteous Yāver (in the meter of) *müfteʿilün müfteʿilün fāʿilün*.

</div>

(1/1) (UNTITLED OPENING VERSES) (1-5)

> An "In His name!" and "Praise be" for His Majesty the Lord,
> and a "God bless Him!" for the soul of Prophets' Sovereign!
>
> A "May God be pleased!" for His offspring and Companions,
> as too a praise and laudation of His followers and dear ones!
>
> A prayer on behalf of His Excellency, world's sovereign,
> Selīm Khān that is, the sovereign who is most fortunate!
>
> What He calls for is most important, nay a religious duty
> for one and all, Him being the ruler of the world after all!
>
> May God keep Him on the throne for time to come,
> and may the world find order through His justice!

(1/2) MENTION OF THE AUTHOR'S NAME (6-13)

> In any preface, following the prayer,
> is mentioned first the author's name:
>
> Yāver, rootless and wretched of heart,
> piteous, sad of mind and wild at heart,
>
> that is, the one who is roaming the valley of love, lost,
> brought to his knees at love's gathering, love's assembly,
>
> one who was most zealous to master poetry,
> and who has obtained what he had asked for[13]
>
> — His Generous, Noble and All-Possessing Majesty
> granting him success in finding himself a patron —
>
> one whose head reached up high in but a short time,
> and who distinguished himself in wisdom acquired.
>
> Studying poetry's principles,

---

[13] *Mültemes*, "what is asked for as a favor", but also "protected", and hence, "patronized".

<div align="center">

14

</div>

composing measured poems,

absorbing poetry's principal ground rules,
thus I became a poet, a perfect one, that is.

(1/3) THE REASON WHY I AUTHORED (THIS WORK) [(14-24)]

In the garden of virtue, there once was a rosebush,
who held versification's art in the highest esteem,

the ultimate cause (that led me) to master (poetry),
the one for whom I completed this copy of my love,

a bud in the rose garden of grace,
charm's sweet-scenting hyacinth.

My heart was wounded by his[14] glance[15],
a wound it had, but not a way to cure it.

A cypress he was, its crown high, on love's green meadow,
a rosebush — not yet fully grown — in love's rose garden,

a young seedling tree, growing in the garden of virtue,
the cypress on the meadow, the ante-room of coquetry.

Given his nature, flowing as easily as pearls well-arranged,
the love I felt for him, cherished within, was a painful torture.

No sooner had that fairy come to covet poetry
than he drove me crazy, both in heart and soul.

As he longed to acquire perfection,
and to turn his words into licit magic,

one day, that freshly matured youth said to me:
"Would you care to explain to me poetry's art,

in order for my verses, like strung pearls,
to go from tongue to tongue world-wide?"

(1/4) IN EXPLANATION OF MY APOLOGY FOR AUTHORING THIS VERSIFICATION [(25-33)]

In response, I told that (world-)adorning rose,
"Whatever it is that you command this slave,

I'll carry out with all my heart and all my soul!
A command of you I cannot possibly disobey!"

---

[14] As noted in the introduction, the identity (and hence, gender) of the work's dedicatee is unknown. The odds, however, are in favor of a male dedicatee.

[15] In the *ghazal* tradition, the glance of the beloved one is often likened to an arrow.

Yet, deep within, I knew poetry is not just versifying,
although versifying, 'tis true, can be a precious pearl…

What versification needs is commentary, fundamentals!
What it takes, 'tis true, know only those who have these!

No matter how many reasons I gave him not to,
that king, of most exalted lineage, did not heed,

for that rare pearl had set his mind on versifying,
on becoming a poet, just like Nedīm and Naẓīm[16]!

As it was impossible to disobey his command,
I simply gave up on trying to talk him out of it.

Taking the pen by my hand, I set to work straight away,
imploring the aid of God, who did display His favours.

Poetry's principles being what it's all about,
I have decided to call this *Poetry's Artistry*.

(2/1) IN EXPLANATION OF THE COMPOSITION OF POETRY [(34-46)]

Master! Hear how Yāver, who pledged his heart,
shows you the thoroughfare that leads to poetry!

There is a method in the composition of good poetry,
O rose-cheeked beauty, one that relies on its figures!

What the quick-minded one, with a mind set on poetry,
must know before all else is this: a great deal of words.

At least, he ought to memorize
well over a thousand *ghazal*s,

each of them in praise of a great one,
each a choice poem by a master poet.

Also, you must try and learn to recite your poems smoothly and fluently,
in order for your beloved ones who lend their ear to find them exquisite.

See to it that you get the hang of poets' comportment,
of their manners, yes, of their walk and of their talk!

If your mind is truly set on the composition of poetry,
then you ought to learn by heart some of their poems.

---

[16] Two of the most important Ottoman poets of the Age of Tulips, late 17th-early 18th-century.

Watch and learn how they wrapped up poems,
see how they did it, those who came before you,

how they came up with tender and fresh meanings,
and how, for them, poems were new goods to trade,

try and feel how smoothly their poetry flows when recited,
how it charms one's nature when committing it to memory,

the wisdom that you find expressed therein — maturing
and ever finding fresh content — is as copious as the sun.

What one must master are poetry's figures,
what one must learn is how to compose it.

(2/2) An admonishment regarding the modes [*REFTĀR*] of poems [(47-55)]

Let someone's praise be praise, jest be jest, and censure be censure,
to know that all these have their own way is truly most important!

Each of these behaves differently and operates differently,
and for each, there's a pearl of speech that suits its quality:

one is suited for glorifying the Divine, one fits the Prophet's laudation,
another one is suited for commending Choice Companions or Fāṭima[17];

one is suited for praising sovereigns, or viziers, or even notables,
while another one is suited for lauding heroes of brave disposition.

All these have their own way and their own etiquette,
their own suit of clothes that simply suits them best.

One and all ought to be praised slightly differently;
for all, another kind of laudation ought to be found.

Praise poems require a slightly different style,
even if the object of praise is your beloved one.

The *ghazal* is like praise, yet is also different,
even if it is all praise, from beginning to end.[18]

As praise has its own way and slander has its own way,
then how could praise and lampoon ever be the same?

(2/3) Some admonishments regarding the composition of poetry [(56-102)]

---

[17] Fāṭima is one of the daughters of the Prophet Muḥammad. Married to ʿAlī, she is the mother of Ḥasan and Ḥusayn respectively the second and third Shiite imam.
[18] Üstüner has *Olsa da medḥīye meʾāli eger*, to be preferred over Kaçar's *Olsa da medḥīye fāli eger* and Bayar's *Olsa da medḥīye-i mālī eger*.

You, whose glance spells doom for heart and soul alike,
for mankind, the art of poetry is an (innate) state of being.

If not, the art of poetry would be (achievable merely)
by way of premeditation, deliberation, and reflection.

So don't ask if it feasible (to compose) discourse extempore
for the people of skill, to whatever extent that this may be![19]

That is, the poetry that he writes down,
the true poet composes without thinking.

Everything has its masters and has its possessors,
just as each book has its sections and its chapters.

For your questions on the art of poetry, go and address the master;
just as you turn to Ferhād[20] for questions on how to tunnel mountains.

If you want to know what sweetheart's beauty is, ask the lover;
as for what makes the hemistich brilliant, that you ask the poet.

Called a (true) poet is the poet who is unique in style,
a poet like that is called a master in the arts of poems.

As for someone who claims that he know all arts,
him you should call — don't be afraid! — a fool.

Impossible it is for man to know it all,
as he lacks the strength to learn it all!

Even if he were familiar with each art,
he simply cannot be master in them all!

At least do acquire the art of poetry,
master its methods and its etiquette.

Do consider poetry and belles-lettres as equals of one another,
strive for the pleasure of either becoming a poet or a belletrist!

Closely read the poems of your ancestors,
assimilate their ways and their etiquette.

Follow closely in their footsteps, even to extremes;
after all, the very paths that they've taken are good.

The words of some poems are beautiful indeed,

---

[19] A tentative interpretation of *Söyleme ḳābil mi bedīhī süḫan – Olsa daḫi her ne ḳadar ehl-i fen*.

[20] Ferhād is one of various proverbial lovers, now one smitten with the beautiful Shīrīn. In an attempt to win Shīrīn for himself, he sets out to accomplish the impossible task of single-handedly cutting a road through Mount Bīsütūn.

what they speak of, however, is much less so.

What is needed in a poem, what it truly needs, is content;
words do not dictate meaning; meaning dictates the word!

You don't compose a poem by throwing together words,
just as you don't say whatever it is that crosses your mind!

Agreed, some have thrown together words,
but then with poetry' fundamentals in place.

Take, for example, Nābī's[21] work, O rose-tempered one!
There, you'll find all the words that you may ever need!

Don't you covet any other words than his alone,
those found in late Nābī's divan will do just fine!

To compose pure poetry is by no means an easy task,
to do so not a garment that suits just any comely one.

But how can something be comely if it lacks a garment?
Isn't it by way of the word that the *ghazal* gets its colour?[22]

Make sure not to compose poetry that looks like letter-writing,
as does the epistolographer who lacks capital of his own to trade.

May you not end up — just for meter's sake —
repeating things or using words most obscure.

Words obscure are, at the very least, inauspicious;
dissonant letters, these too are worthy of blame.

Cross out verbal stuffing, simply delete,
replace with words that suit your poem.

See to it that you rid your versification of verbal stuffing,
compose fresh poetry like a well-stringed pearl necklace.

Give all of your poems a Persian touch,
as Arab words don't lend joy to Turkish.

When it comes to your poetry, be most scrupulous,
and learn by heart the way to compose it artistically.

Do execute its meaning with artistry,
while always reciting fresh poetry.[23]

---

[21] Nābī is an Ottoman poet of the second half of the 17th century. Nicknamed the "Sultan of Poets", he passed away in 1712, after first having written a chronogram on his own demise.
[22] A tentative trsl. The editors are in doubt regarding this verse. Kaçar reads *Lafžile rengīn olur yā ġazel*, Üstüner reads *Lafž ile zengīn mi olur yā ġazel*, and Bayar reads *Lafž ile rengīn mi olur yā ġazel*.

May your words sit like the precious stone set in a ring,
may your words be as rare as a most unattainable gem.

The poems of some are without purport,
a mere combination of idiomatic terms.

Don't hoard poems that are full of idioms,
don't make yourself that kind of capitalist!

What is most out of place in poetry is verbal stuffing.
You do not patch a gold-embroidered suit, do you?[24]

(With verbal stuffing), the pen acts like a runaway horse,
stuffing its saddle-bag with all that it finds on the road.[25]

At the very least, mind your meter, O sun,
lest your poetry be corrupted in this respect!

Make sure your poem has both rhyme and meter,
and, most of all, do your best to make it succulent.

Both two hemistiches of each verse should be first-rate,
and constitute a single pith, as a pistachio[26] or an almond.

O you of elegant gait! The verse's first hemistich
must be knit to its second hemistich most closely.

What you first compose are the first hemistiches,
with the second ones paying the closest attention.

O rose-cheeked and cypress-statured one!
Mostly, the verses of a *ghazal* number five.

Do pay the closest attention to each word that you are saying,
we don't want no crooked comparison in what you are saying!

In case the words of a poem are found to be unsuitable,
even the juiciest poem loses its beauty and turns ugly.

Surely, for each discourse, there's something that fits,
what is left to the true poet is this: to seek it, to find it.

As a meaningful thought presents itself suddenly within,
give it beauty and grace, by putting it to suitable words.

---

[23] A tentative translation of *Şiʿr-i teri söyler iken dāʾimā*.
[24] A tentative interpretation of *Cāme-i zer-tārda hem-çün yama*.
[25] A fairly loose interpretation of *Ḫāmeyi çün esb-i rehe uydurur – Hegbesine bulduğını ṭoldurur*.
[26] *Fustuḳ*, emended from *fıtıḳ*.

Each *ghazal*'s opening verse is called a *maṭlaʿ*;
as for its closing verse, this is called a *maḳṭaʿ*.

(2/4) AN ADMONISHMENT (TO USE) WORDS THAT ARE FITTING [*MÜNĀSIB*] AND SUITABLE [*MÜLĀYIM*] [103-120]

Called a suitable word is the word
that suits all, like milk and sugar,

a word that is familiar to one and all,
its meaning, even when peculiar, clear,

like "straight cypress" and "idol's stature",
"lovers' strength" and "plane-tree branch",

"bud", as well as "the ruby lips of youth",
"rose" and "petal of the beauty's soul",

"side lock", "down", "hyacinth", "wallflower",
as well as "pearly teeth" and "lover's pearl",

"ambergris", not to forget "black beauty spot",
"bloodthirsty narcissus", "eye", and "glance",

beauty's "ruby lips", as well as "red wine",
beauty's "crystal neck", as too the "glass",

the "bosom" and the "crystal mirror",
the purity of "soul's slate" and its light.

By likening everything, making everything fit,
that's the way to compose an excellent poem!

Some things match best with those of their own kind,
while other things combine best with their opposites.

True, the arrow is straight, the bow is crooked,
but in poetry, straight and crooked become one.

True, the eyebrows of lovers are curved,
but still, they go well with eyelash's arrow.

True, there isn't a sword that isn't bent,
yet its bentness suits it all too well.

In case the lovers' eyebrows would had been straight,
to find them straight would have lowered their beauty.

The beloved one's waist shaped like an ا , the eyebrows like a ى,[27]
thus one learns the purport of what is straight and what is crooked.

If you write down all this, you'll have yourself a book,
(but keep in mind,) I have made a selection here only.

Fix your mistakes, O sovereign, by comparing them to this,
voila, let this verse be your guide and show you the way!

May fit each and every single word that you utter,
may the one need the other, thus working together!

(3) ON THE VIRTUE OF POETRY AND THE POET THAT IS SOUGHT AFTER[28] (121-142)

The man inclined towards poetry is one
who both seeks wisdom and has wisdom.

The first ever to compose poetry was His Excellency Adam;
as such, for the poet, poetry is the inheritance of Men's Father.

The eloquent man is one sought after by the whole world,
is as beloved as (the mirror that bears) witness to the truth.[29]

Loved by all is the one who's eloquent,
indeed, by all he's held in high esteem.

The true poet is one who knows the deeper meanings,
one whose words are all elegant and heart-adorning.

The greatest of poets are kings, heroes, magnificent men, lions,
the true poet one in which the secret of the Word manifests itself.

Each of his words represents a stock of wisdom,
worthy of finding its own place (i.e. of recording).

Most of the people of wisdom are poets,
each of their words relating to wisdom.

In this world, there is one source of joy greater than all,
and that joy, in all facets, the brilliant poet does acquire.

It are the poems that nurture the poet,
it are their words that soothe his pain.

The true poet is the treasurer[30] of the Merciful One,

---

[27] The first graph representing the letter *elif* (a,e) and the letter representing the letter *yāʾ* (y, ā, and ī).
[28] Bayar reads *merġūb şāʿir*, while Kaçar reads *terġīb-i şāʿirī* and Üstüner reads *sırr-ı ġayb-ı şāʿirī*.
[29] *Şāhid-i mażmūn*, litt. "witness of the contents". See Abdükadir Dağlar, "Yerde Aranırken Gökte Bulunan Güzel: Şâhid-i Mazmûn", *Sûfî Araştırmalar* 7/13 (2016): 125-137.
[30] *Ḫāzin*, emended from *ḥāzin*.

22

the proof thereof is his wisdom-nourishing poetry.

The heart is called the Kaaba of those pure of heart,
and the heart is called the fruit of the House of God.

The true poet is one who's in control of his heart,
one who is progressing towards union with God.

The poet's thoughts are with God,
he's one awake, vigilant of heart.

The old sheikh[31] has called poetry a "miracle",
its yield he has called the "elixir of happiness".

It is the thinking over poetry that renders one's heart bright,
it is by thinking over his poetry that one may become a saint.

All saints have composed beautiful poems,
each of them have left a number of works.

The true poet finds a nearness to God,
and becomes aware of divine secrets.

Called a poet is that lover whom
is truthful in the words he says.

Whom I don't call a poet is the prattling poet,
the one whose words do only afflict the heart.

Poetry is called that, which is composed with love,
however much it may have involved trial and error.

Poetry is something, the art of which is learned from a master,
something that retrieves meaning from the world of creation.

(4) IN EXPLANATION OF THE FIGURES [*ṢANĀYIʿ*] OF POETRY [143-145]

To the figures of poetry, there is no end,
just as there is no end to its fundaments.

I will now elucidate some of them,
so try and memorize them at once!

What comes first: the names of the figures;
comes next: the figures that are thus named.

(4/1) ON COMPARISON [*TEŞBĪH*], PARONOMASIA [*CINĀSĀT*] AND METAPHORS [*KINĀYĀT*] [146-169]

---

[31] Perhaps Ḥasan is referring to his teacher, Muḥammad Pertev (see headnote)?

Poetry comes with comparison and metaphor,
as well as with various sorts of paronomasia.

What is called a comparison in poetry by poets,
nourishers of words of miraculous expression,

the thing with which one likens something must be fitting,
for the result of the comparison to be found most suitable.

(To call) wine "rose-coloured" (is a fitting comparison), as it signals
that (one of) the ways that wine embellishes banquets is by its colour.

As the ruby goblet and beauties' lips
are both nearly equally intoxicating,

all of the people of accomplishment
have likened the cup to the ruby lip.

The rose, splendour on rose garden's market,
gleams just about as much as does your face.

That is why poets of accomplishment
are always likening the face to roses.

As for the infatuated nightingale, it moans
and weeps, as it yearns for the rose garden.

In the crying season, it finds no peace,
as its name does not pass on buds' lips.

Until the early morn, it finds neither rest nor sleep,
with blood, rather than tears, flowing from its eyes.

That is why the wounded ones and the lovers,
as too those burning in the fire of ardent desire

have come to be expressed by this heart's bird,
as both of these are rendered powerless in pain.

Moths that burn their body (by flying too close to) the candle
(are just as) houses that embellish the night with their candles.

"What he who has nobody unites with is with fire.
You too burn in the fire, without heaving a sound."

The proverbial lover, who has set out on the road of perdition,
the proverbial lover, one most truthful in his claim of sincerity[32]

---

[32] A tentative translation of *Rāh-i fenāya giren ʿāşıḳ-misāl – Daʿvī-i iḫlāṣda ṣādıḳ-misāl*.

has set his soul and head on fire, having them burn,
and has thus made, as it were, Hell's fire his abode.

Let the adventurer's tale may be that as it may,
the state of the pure lover is precisely like this.

Just as the moths burn in the candle and is annihilated,
or just as it drowns, satiated with the wine of the eye[33],

just like that, on the whole is the lovers' burning,
lovers who are burning in the fire of separation.

Lovers burns their soul in the flame of passion,
while remembering the beloved ones' beauty,

endlessly burning, having pledged their heart,
perishing, having fallen (into the trap of love).

That is why the image of the moth and the candle has become
an image of the lover having lost his heart, being lost to beauty.

If I'd put down all comparisons, chapter by chapter,
then I would end up writing a massive tome indeed!

ON THE DIFFERENCE BETWEEN COMPARISON AND SUITABLE WORDS [(170-173)]

Words are suitable when there is a similarity, O my noble prince,
but know that this similarity is not on the lookout for a comparison.

Whatever there may be that suits the words,
whatever may be necessary to be mentioned,

each poet and commander of words, in their poems,
always take the greatest care to mention all of that.

As fairly close as the suitable word may be to it,
a comparison is quite different, O dark-eyed one[34]!

(4/2) IN EXPLANATION OF (THE VARIOUS KINDS OF) PARONOMASIA[35] [(174-183)]

There is the homonym and there is the synonym,
something that is known by all theorists of style.

The homonym is either skeletal, full (or consonantal),
with each of the homonyms having their own meaning.

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[33] That is, as it drowns in tears. This is a tentative trsl. of *Bāde-i dīdāra ḳanar maḥv olur* at best, as the grammaticval subject remains a bit unclear.
[34] Bayar reads *ḥūr-i ʿayn*, while Kaçar reads *ḥūr-īn* and Üstüner reads *ḥūr-i ʿīn*.
[35] For a more detailed discussion of these various types, see the headnote.

Let me begin by discussing the homonym,
and then proceed with the kind of synonym.

As for the consonantal homonym, it is like *ḥüsn* and *ḥasen,*
just like *s̱ümn* and *s̱emen,* and also like *ʿadn* and *ʿaden.*[36]

Although identical (in terms of their consonants),
these words are not of one and the same meaning.

When it comes to writing them, they are one and the same,
yet, as soon as you read them, they are no longer the same.

My sovereign! Let us now consider synonyms,
that is, when it is the meaning that is shared.

Sometimes, there is one word for one meaning,
sometimes, there is more than for one meaning.

As for words that are not one with their meaning,
look here, for example, it is just like the following:

"The stupid Sufi cannot discern Your beauty,
and looks perplexed at Your face like a cow."[37]

IN EXPLANATION OF THE FULL HOMONYM [*TECNĪS-I TĀM*] (184-186)

As for what a full homonym is and just how pleasant this could be,
the answer to these questions you derive from the following example:

"Fifteen days or half a <u>month</u> it is, O bright <u>moon</u>,
that you have not shown me your face, O moon!"

One and the same in pronunciation and orthography,
when it comes to their meaning, the words do differ.

IN EXPLANATION OF THE SKELETAL HOMONYM [*TECNĪS-I NĀḲıŞ*] (187-188)

This is like *tīr, teber, pīr* and *biber,*
and like *şir, şütür, seyr* and *siyer.*[38]

While the (skeletal) orthography of these words are identical,
in terms of diacritical dots (and vowels), they do slightly differ.

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[36] Respectively meaning "beauty" and "beautiful", "eight" and "price", and "settling in a country" and "a permanent dwelling". These words are exactly alike when written without their vowels (as is mostly the case).

[37] This is a most intricate verse that plays not only with synonyms, but also with polysemes and antonyms. *Baḳar* is a polyseme, meaning "cow", "fool" and "he looks". In its first meaning, it is a synonym of *gāv*. In its second meaning, it is a synonym of *ḥar*. *Ṣūfī* is also a polyseme, meaning "Sufi" and "wise". In its latter meaning, it is an antonym of *baḳar* and *ḥar*. Concluding, *ḥar* is also polysemous, meaning both "fool" and "donkey".

[38] Respectively meaning "arrow", "ax", "old man" and "pepper"; and "lion", "camel", "progress" and "conduct". These words differ in their vowels and their diacritical dots, but they share their consonantal skeleton (that is, the basic shape of consonants, leaving out the diacritics).

(4/3) IN EXPLANATION OF THE FIGURE OF METAPHOR [*KINĀYET*] ⁽¹⁸⁹⁻²⁰⁰⁾

The way of the poets of old, and how
they used the words was metaphorical.

Anvarī and Khāqānī, as well as Ḥakīm S̱anāyī,
Sheikh Niẓāmī, Ḥakīm Shifāyī, you name them!³⁹

Take a handful of lines of old and bygone times,
what made them eloquent was this: the metaphor.

Those who followed them abandoned it,
instead, heading for valleys uncharted.

Let me elucidate what the metaphor is,
let us follow in the masters' footsteps.

The figure that is called a metaphor by the poets,
eloquent masters of the art of elucidation, is this:

one does not call anything by its name,
that is, by the name by which it's called.

So, if you want to say "wine", just say "moist water",
and do refer to your lover's "pearly teeth" as "gems";

if you want to say "bottle", say "dried water" instead;
if you want to say "mole", then rather call it "musk";

"narcissus" instead of "eye"; "rose" instead of the "beloved's soul";
"ruby lips" become a "bud"; and their "fiery red" becomes "wine";

what you mean by "mirror" is a "fair-breasted beauty";
and what you mean by "light eastern breeze" is "news".

As for how the poet tells of his condition, this he does by
having each of its words refer to something metaphorically.

(4/4) IN EXPLANATION OF THE FIGURE OF COMBINING OPPOSITES [*CEMʿ-I TEŻĀD*] ⁽²⁰¹⁻²⁰⁶⁾

They have given poetry even more lustre
by the next figure of combining opposites.

Combining opposites comes in various types as well:
now, it remains concealed; then it is plain and open.

What is called a hidden combination of opposites is when,

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³⁹ A range of illustrious Persian poets, all from around the 12th century, with the exception of Ḥakīm Shifāyī, who lived in the late 16th/early 17th century.

upon seeing it, none would think of them as two opposites.

Those who pay attention are bound to discern its meaning,
as for those who don't understand, on them, its hint is lost.

The plain antithesis is not like that;
there, the antithesis is plain to see.

Let me now give an example of each of these,
so that, without further ado[40], you understand.

IN EXPLANATION OF THE HIDDEN [MAḪFĪ] COMBINATION OF OPPOSITES (207-209)

Called a hidden combination of opposites is that figure, which
makes the heart doubt whether there is, in fact, an opposition.[41]

As the following verse illustrates this well,
Well done! Bravo, O miracle-working pen!

A VERSE (IN ILLUSTRATION) OF THE FIGURE OF THE HIDDEN COMBINATION OF OPPOSITES (209)

"As, on account of our separation, my love for her grew,
the blood of my moon(-faced) beauty turned hot for me."

IN COMMENTARY OF THE ILLUSTRATIVE VERSE (210-215)

The moon's temperament cold-moist,
it does not go well with what is hot.

Love is just like a burning fire,
lovers' bosom burning flames.

All while hot and cold do not agree,
they cannot take leave of each other.

In separation from her, my love grew to such height
that I came face to face with (my lover), the moon.

By thus reaching up to such a hidden place,
Look how well (love's feeling) is put down!

As there are a thousand verses of such purport,
attention please! Who seeks who finds!

IN REPRESENTATION OF THE PLAIN [ĀŞIKĀR] COMBINATION OF OPPOSITES (216-225)

As for the combination of opposites that is plain,
examples thereof are numerous, beyond counting.

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[40] A free translation of *itmeyesin ḳīl u ḳāl*.

[41] A tentative interpretation of *Kim vire/diye żıddıyyeti/żıddını ḳalbe gümān*.

28

Look what separates "heaven" and "earth",
all those things either all "black" or "white"!

"Darkness" and "light", "night" and "day",
"sweet" and "bitter", "water" and "fire",

both "dry" and "wet", "high" and "low",
"healthy" and "ill", "young" and "old".

For all that is, an opposite is to be found,
another example: "to be" and "not to be".

"Long" and "short", another opposing pair,
the same goes for "scarce" and "abundant".

As it is not possible to write all of them down,
Simply understand the rule, grasp and learn it.

If you chance upon a pair of opposites some place,
then make sure to reveal that you've find a new one.

The figure of endlessly combining opposing pairs,
for the sweet-voiced poets, is nothing but pure gold!

It is by combining opposites that the poet of miraculous expression
increases the beauty of his words, giving them ever more elegance.

(4/5) IN DESCRIPTION OF THE EFFECTIVE COMPARISON [*TEŞBĪH-I BELĪĠ*] [226-245]

When the poet who's wise of heart and free of care
likens one thing to another by way of comparison,

if the comparison he makes is most appropriate[42],
then that comparison is called an effective one.

Let me explain what exactly an effective comparison is,
so lend your ear, lest you remain puzzled and in doubt.

"The most beautiful poetry is the one that is most lied",
as the most talented ones put it. Grasp this, O sovereign!

What poetry derives its beauty from is from its use of hyperbole.
After all, if it did not exaggerate, then all of it would be truthful.

However, even if lied, poetry still ought to be appropriate,
well-balanced, somewhat like the cypress-statured ones.

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[42] *Çespān-ter*, emended from *cesbān-ter*, as read by Kaçar and Üstüner, and *çesbān-ter*, as read by Bayar.

Let me here give one example
that lends strength to my claim.

Even if the beloved one's stature is already long,
it is the poet's wont to still exaggerate its length.

The way he will increase its length is by comparison,
its length thus increasing in a way that is most subtle.

He'll liken the stature to a "juniper" or a "cypress",
and its branches he will liken to a "dew moist rose".

If it weren't for the comparison, he wouldn't call an erect stone "minaret"
and he would never refer to the extremity of something tall as its "head".

Quick as he may be to refer to the eyebrow as a "crescent moon" or a "bow",
however, as for calling it a "meteor's tail"[43], then he might well have qualms.

An eyelash he may refer to as a "small arrow" or an "arrow of fate",
but to call it a "lance" or a "bayonet" will be too much, even for him.

While a sun-shaped cheek may well (be said to) resemble the moon,
the poet will never call it a sun-flower that turns its face towards him.

(For a poet, to call the) beloved one's nose or her finger an *elif* (ا),
her down and her cheek a "sun" and "moon eclipsed", that's fine.

But nobody is referring to a finger by "cucumber",
however much this may embellish garden or spring.

If in relation to a beauty (spotted) on the Sheep Market,
however tormenting, however cruel this beauty may be,

when it comes to the down on his cheek, a poet
will never say that it has started to grow a beard.

If his intention is to joke and to make fun,
then there's no harm in putting it like that.

If not, then these comparisons in praise
are just like <pearls before the swine>.[44]

(4/6) IN EXPLANATION OF THE FIGURE OF IMPROVING THE POEM [*IṢLĀḤ-I ŞIʿR*] [246-267]

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[43] Litt. "the bow of Quzaḥ", Quzaḥ being the name of a pre-Islamic demon who presided over clouds and meteors.

[44] The editors are in doubt on this hemistich. Kaçar reads *Urmaġa beŋzer ḫara zerrin eger*, while Üstüner reads *rezīn* instead of *zerrin*, and Bayar reads *zerrīn* instead of *zerrin*. It could either mean "it looks like firmly trashing the donkey", "it looks like putting the gold before the donkey", or "it looks like putting the jonquil before the donkey." As such, I tentatively interpret this as "pearls before the swine".

As poetry's niceties are beyond counting,
do lend your ear, make sure to grasp them!

All being things that poets may need,
master also what I'll now bring forth!

See to it that you learn the art from a master
and that you share in that guide's guidance!

Try and start composing only after being trained,
only then can your fresh poetry ever be agreeable!

Let the words of your poetry be common, their meaning beautiful,
let the people of the heart make your poetry their daily scripture!

Beware! Let not a word of your poetry be out of place,
of the kind deemed worthy of the figure of improving!

The poet, a fount of wisdom and hair-splittingly meticulous,
ought to be pure of heart, his temperament's mirror polished.

All poems, on which his gaze would happen to land,
he should scrutinize, with neither prejudice nor cause.

When he looks into the verse of a poet,
— a self-proclaimed master of the art —

(and finds) its beauty and its pretty garment unpleasant,
that is — finds its words and expressions all confused —

he should dismantle some of its passages and make them better,
(have his mind) elucidate (these obscure passages) like the sun![45]

When the initial composer sees it, he should think it's someone else's,
and he should be ashamed to say, "I should have known much better!"[46]

All those verses that are being improved as such
must come effortlessly from the one improving.[47]

Close to this figure is the one of quotation [*tażmīn*]:
adding another one's hemistich to one of your own.

However, let what is added meet this condition:
that through it, the poem's meaning is advanced,

that the verse's meaning is modified by it,

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[45] *Maʿrifetüŋ gün gibi īżāḥ ider*? As the instrumental case is highly unlikely, the *–üŋ* suffix must be explained as an unfortunate switch of grammatical subject.
[46] A tentative translation of *Maʿrifetüm var dimeğe utanur*.
[47] *Olmalı taṣḥīḥ idenüŋ bī-taʿab*?

and that its delicate meaning is enhanced.

O most skilled one, the figures of improving and quotation
— if applied as such — most certainly should be applied!

If not, what one does is destroy someone else's poems,
as he fails to understand what is said and how it is put,

heedlessly removing a word that fits its place,
and then calling this the figure of improving!

What one does is destroy verses nicely adorned,
turning them into a stable for donkeys and beasts.

That is not what is called the figure of improving,
as a curse is all it elicits from the one who sees it.

The figure of paraphrasing is very close to this,
yet is different thereof in the way it is executed.

(4/7) IN EXPLANATION OF THE FIGURE OF PARAPHRASING [*ILMĀM*] (268-290)

The subject of translating [*terceme*] is a different game,
one that holds secrets that are for one and all to learn.

I'll first explain the figure of paraphrasing
and then, following, the one of translating.

The figure that is called paraphrasing by the specialists
— those who combine eloquence and wisdom — is this:

one takes the meaning of someone else's verse in full,
and then rearranges this, by using different expressions,

in order for the meaning of the verse to grow in delicacy,
and for the verse's purport to become ever more sweet.

When done like that, paraphrasing is no kind of theft,
indeed, it is a method well tested, and certainly no sin[48],

even if, when paraphrased, the (initial) meaning and purport are spoiled.
But, of course, if they are not, their words become even more beautiful.

If the purport of the initial verse was beautiful,
then whatever defect there may be is on you!

This is not a figure for the eager novice to engage with,
unless he's open to being stoned with stones of criticism.

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[48] Apart from "paraphrasing", another meaning of *ilmām* is "to commit slight offences".

32

As the world is bound to take offense at this,
His reputation as a plagiarizer is ascertained.

The figure of translation, however, is quite different,
if (one can make) it pleasing, then that's truly an art!

When translating from one or the other language,
— be it Persian, Arabic, or other tongues still —

hereby observing particles, words and expressions,
closely sticking to the same rhyme and same meter,

one renders that very meaning into a different tongue,
the outcome no less than a gift to the discerning one.

Exerted himself in this was poet Naḥîfî[49],
one most talented, a worker of miracles.

How beautifully did he translate Rūmī's *Mathnavī*[50],
rearranging its meanings, just like restringing pearls.

May his soul live forever, prosper and be merry,
and find utmost delight in the garden of Paradise.

He left a work that is baffling, that's what he did,
a work that has made its mark on all of creation.

Another one who excelled in this figure was Lāmiʿī[51],
the sun of the world, sage of poets and clear speech.

Translating his precursors' works,
his words he spent on their behalf.

Throughout his life, he wrote no less than
thirty books, each cutting-edge discourse.

While his work are translations from beginning to end,
each of them is no less bright than the sun of the world.

More poets there are who have worked magic,
and who have chosen this very figure to do so.

(4/8) IN EXPLANATION OF THE FIGURE OF MAKING CLAIMS [*FIKR-I IDDIʿĀʾĪ*] (291-322)

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[49] Naḥîfî is a late 17th-/early 18th-century Ottoman poet. A prolific author, the work that earned him lasting fame was his versified translation of Rūmī's *Mathnavī*.
[50] Rūmī is one of the most important mystics and poets of the Islamic world, who lived in 13th-century Konya. His most famous work are his Spiritual Couplets ("*Mathnavī-i Maʿnavī*").
[51] Lāmiʿī is an Ottoman poet of the early 16th century. A highly prolific author, he is famous first and foremost for his many translations of Persian *mathnavī*s.

May whatever writing you wrap up have some claims in them,
for this is what embellishes your poetry and what raises its value.

This particular art is one that refreshes ways that are old and worn-out,
allowing worn-out words to become the darling children they once were.

Look how this "claiming" works, let me explain,
in order for you understand and make no mistakes.

Setting out on a conversation, back and forth,
the poet is making claims that are unfounded:

he converses with the gentle zephyr,
takes the cypress on pleasant strolls,

those long dead he brings back to life,
idols — how nicely — back to memory,

tears of diamonds he turns into a river,
ruby nuggets he turns into mountains,

the beloved one's twinkle he makes a hero,
the bewitching eye a lord most auspicious.

By way of hyperbole, tears he turns into a river,
on which he sets out, using his body as his boat.

As if a bird, he equips his glance with feathers and wings,
for it to fly off towards the union with his beloved one;

the pupil of his eye he then turns into fiery sparks,
setting the feathers of the watching chick[52] ablaze.

Now he makes the sky's circumference most narrow,
then he stretches a foot, making it look like a league.

Now he evokes the scent of the rose in single drops,
then he makes a single drop as vast as the wavy sea.

Now he turns buds into large jars filled with wine,
then he makes a rose out of the scar on the bosom.

Speaking its words in the most colourful waves[53],
this art is not one that has down to us from old.

Sweet-voiced Şevket[54] is the one who has invented is,

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[52] *Murġek*, as read Üstüner, emended from Kaçar's *mürgüŋ*.
[53] *Rengüreg-i mevc*? Üstüner reads *reng ü reg-i*, while Bayar reads *reng vireŋ*.

the one who gave this new style its beauty and grace.

As for those who came after him, they follow him,
thus firmly knotting[55] the threads of their thoughts.

Not many people credited him for this[56],
yet made it famous by mimicking him.

Ṣāʾib[57] used this figure somewhat differently,
and it was him whom many a poet followed.

Most often, he limited his claim to one verse,
leaving the burden of proof to the imagination.[58]

Some other poets, also sweet of words,
have each arranged this their own way,

each of them executing this as they saw fit,
each composing things unique yet invaluable[59].

Another one is His Excellency of the Mount[60] Sinai of speech,
that is, poet Kalīm[61] who hails from the place called Hamadan,

a poet with his family roots lying in Kashan,
one who's been kneaded from wisdom as clay,

one who is now associated with Hamadan,
then one who brings fame rather to Kashan.

Wherever his roots may lie, a magic-working poet he is,
a poet, the whole of whose poems infused with subtlety.

His imagination leaves Şevket envious,
and his ways leave Ṣāʾib dumbfounded.

Both their gaiety he has in fact combined,

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[54] Shawkat Bukhārī is a 17th-century Persian poet, who was active in Bukhārā. He was instrumental in the popularisation of the so-called Indian Style (*Sabk-i Hindī*), and exercised a very strong influence on Ottoman poetry.

[55] *Taʿḳīd*, either "firmly tying or knotting" or "rendering obscure and puzzling".

[56] *Virmedi çoḳ kimse buŋa ṣūreti*?

[57] Of the various poets who are known by the pen name Ṣāʾib, the most likely candidate is Ṣāʾib-i Tabrīzī, a poet of the middle of the 17th century, who was honoured by shah ʿAbbās II with the title "King of Poets". While his output was predominantly in Persian, he also authored poetry in Turkish.

[58] That is, he does not elaborate his claim in a the following verse(s) or give any evidence in proof of his. This is, admittedly, a tentative translation of *Ekṣeri irsāl-i misāl iledür – Daʿveti burhānı ḫayāliledir*. Üstüner reads *daʿvi-i burhānı*, while Bayar reads *Daʿvisi bir ḫāfī*.

[59] *Bī-misl ü bahā*? Bayar reads *bī-misl ü bahār*.

[60] Both Kaçar and Üstüner read *ṭavr*, while Bayar reads *Ṭūr*. Given *kelīm* in the next hemistich, a title of Moses, Ṭūr seems preferable.

[61] Kalīm Kāshānī is one of the most important Persian poets of the 17th century. He was in fact born in Hamadan and then moved to Kashan in Central Iran.

the depth of his thinking I cannot explain.

Although his ways are ways that one would like to follow,
don't you go as well, O sovereign, and follow these blindly!

Instead, you should come up with a new way!
Make one up and have the whole world listen!

The Lord is most generous in His blessings, not stingy,
the bestowal of favours is part and parcel of what He is.

Feel free to explore the ways in which others do it,
as long as the way that you do it remains different.

(4/9) ON THE FIGURE OF SWITCHING PERSONS [*ILTIFĀT*] ⁽³²³⁻³²⁶⁾

Let me now explain what is called focal shift,
a figure that also holds symbols and subtleties.

While at first, the poet addresses none but himself,
he then engages in conversation with someone else.

While still present, he makes himself scarce,
finding himself a way into the poems' valley.

While his soul addresses the people of heart,
in body, the poet withdraws in the wings.

(4/10) ON THE FIGURE OF NOURISHING ONE'S NOM-DE-PLUME [*MAḪLAṢ-PERVERĪ*] ⁽³²⁷⁻³²⁹⁾

What is illustrated next is another figure that occurs every now and then,
one that nourishes my nom-de-plume's meaning and lust for love alike:

"In case the one I love would help [*yāver*] me,
would I still be afflicted, perhaps by my foes?"

Putting it like that, one embellishes one's poems.
Thus one applies the figure of the nom-de-plume.

(4/11) IN EXPLANATION OF THE FALSE PREMISE [*TAʿLĪḲ-I MUḪĀL*] ⁽³³⁰⁻³⁵⁴⁾

As for the figure of the false premise,
you might ask, what might that be?

Listen, my lord! I will explain
and divulge its hidden secret!

While speaking in Turkish, it so happens that
one might say what follows, not fully awake:

"He who has sees snake's feet
will go to paradise most high."

As everyone knows for sure, a snake has no feet.
Such falsehoods are common among the people.

Words as these are words conditioned by the impossible,
an act of making a fool out of those who don't understand.

Put like that by the poet, this is how it turns out.
Composed like that, it acquires veritable delicacy.

I'll give some more verses as examples,
so listen up, O most accomplished one!

(For example, the poet could) imagine the kiss of her mouth (to present itself),
— out of the blue — (as a wholesome cure) that is bound to heal his ailing eye.

Yet, as acknowledged by the poets, the beloved one's mouth is never present;
hence, mutatis mutandis, one will never find a cure on it to heal a diseased eye.

As the kissing lips of beauty's mouth is mere fancy,
it can never prove itself a cure for the diseased eye.

Voila, this is something that is conditioned by what is impossible;
as for the words and what they may mean, only their author knows.

Let me say some more and give more examples.
You, exert yourself in order to understand them!

"If the heart-captivating one would give up his cruelty",
or "If the heart-captivating one would yield to loyalty",

"If the beloved would not be kind to the lover's rivals",
or "If the beauty's lovelocks would give up their curling",

as another example, consider "If the thin waist were fat"
or "If the beloved one would be intimate with the lover",

"If grapes had already turned into wine while still being berries"[62],
or "If the beloved's mouth were not a rose bud but a rose budded",

"If passion and ascetism[63] turned out to be twins",
or "If the black[64] love lock proved to be Muslim",

"If one would dive into the sea that appears in a Fata Morgana",
or "If water were to be flowing from the fountain in a picture",

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[62] A tentative translation of *Dānesi içre ʿineb olursa mül.*
[63] Kaçar reads *zühd*, which fits better than the reading of Üstüner and of Bayar, *zehr* or "poison".
[64] *Kāfir* means both "black (hair)" and "infidel".

"If the rose branch would relinquish its thorns",
or "If wine would come without its merriment",

"then the beauties would be ashamed over their cruel ways"?
Or "then they'd stand in admiration of the foolhardy lover"?

For the beloved ones, fickle as fortune, comely as the moon,
to be able to relinquish their cruelty is simply inconceivable.

Discerning one! Is it possible for any of these to occur,
for any of them to be conceivable, even to the slightest?

There are still others being articulated,
each of these nonpareil and invaluable.

This figure of poetry has been called by the mystics:
the impossible being conditioned by the impossible.

(4/12) IN EXPLANATION OF THE FIGURE OF REJECTION [*TERDĪD*] AND DOUBT [*IŞTIBĀH*] [(355-361)]

Another figure is the figure of rejection,
that is, to strengthen praise by rejecting.

Close to rejection is the figure of doubt,
Look! I'll show you how they're done!

To say something is not a moon and not a sun,
that is what the figure of rejection does, O king!

Is the figure of doubting a bit like this, or rather a bit like that?
Look! I've just shown you how the second one is done as well!

These two figures are what make poetry so pleasing,
and what take sweet-voiced poets to greater heights.

Now you try and come up with something just as pleasing,
something that will make your friends say, "How smooth!"

Do commit these two examples to memory,
as reinforcements to the army of meanings!

A VERSE EXAMPLE OF REJECTION [(362)]

"Not a cypress… Not a captivating juniper tree…
If neither this nor that, what's your stature then?"

A VERSE EXAMPLE OF DOUBT [(363-364)]

"Should I call your stature a cypress or a juniper tree?

Or should I rather call it king of roses wet with dew?"

Both these are examples of rejection and doubt,
O moon that shines in beauty's celestial mansion!

(4/13) ON THE LITERARY FIGURE OF PUNNING [*TEVRIYE*] AND PUZZLING [*ĪHĀM*] (365-374)

As for punning and puzzling, these are two figures,
each of which comes in a somewhat different form.

Although they are close to one another;
indeed, in their methods they do differ.

Each of them a branch that sprouts from metonymy,
each other's siblings born of one and the same entity.

Let me now give an example of punning
that shows its hidden meaning beautifully.

Kohl is something that is black, while rouge has the colour of roses,
one is for blackening the eye, one for giving the cheek its rosy colour.

"If one would ask both the eye and the cheek,
while discussing beauty with the both of them,

whether the colour of rouge is red and the colour of kohl is black,
they would not know what to make of that, and why should they?"[65]

Neither do cheeks that are already red have a need for rouge,
nor are black eyes in need of kohl to make them any prettier.

By bringing to mind the names of these things,
that is, the names and what is called by them,

(the poet) has made "kohl" and "rouge" puns (on "eye" and "cheek").
He who knows this will surely appreciate its flavour and will savour it.

AN EXAMPLE OF PUZZLING (375-380)

Now let me give you an example of puzzling,
explaining it and leaving you no reason to ask.

"The *ḫaṭṭ* of your lip"[66] (in the example below) brings to mind
the "kiss", and, as such, it gladdens the grieved lover's heart.

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[65] These two verses seem to be an *ilmām* or "paraphrase" of a verse by the early 18th-century Ottoman Nedīm, a poet who is in fact referred to by name in *Poetry's Artistry* elsewhere: *İzār u çeşmine sorsan henüz bilmezler – Ki reng-i vesme siyeh-ruh gaze âl midi* (Nedîm Dîvânı, ed. Muhsin Macit (Ankara: T.C. Kültür ve Turizm Bakanlığı, 2017), *ghazal* 34, verse 4).

[66] See the footnote below for the alternative interpretations.

"The *ḫaṭṭ* of the lip" is something that suggests "the kiss",
each of its hairs — 'tis true — proving a trap for the heart.

(However,) "the *ḫaṭṭ* of the lip" of the beloved one,
that is, of the moon-faced beloved one, won't come.

(After all,) do (the beloved one's lips) ever give in to the love-crazed lover?
Does the heart ever see its wish granted of being kissed (by those very lips)?

No, they don't! "*Ḫaṭṭ*" does nothing more than suggest the "kiss".
(The verse says no more than that) "the *ḫaṭṭ* of the lip" has come.

THE VERSE IN ILLUSTRATION OF PUZZLING ⁽³⁸¹⁻³⁸³⁾

"The *ḫaṭṭ* of your lip[67] constitute a sweet-voiced hemistich,
and the suggestion of your kiss is a colourful image!"[68]

Voila, light of my eye, commit to memory
these figures, impress them on your mind,

in order for you to become a magic-working poet,
to become one of whom the people say "Bravo!"

(5) IN EXPLANATION OF CONNECTING HEMISTICHES [*IRTIBĀṬ-I MIṢRĀʿAYN*] ⁽³⁸⁴⁻⁴⁰⁷⁾

You ought to try and connect the hemistiches,
following the path taken by the virtuous ones.

The hemistiches of a verse, once unconnected,
are bound to fail in bonding to one another.

At once, the verse will resemble a house in ruins,
a house without any staircase that leads upwards.

Look, there are many ways of connecting,
heed my words, draw lesson from them!

Connections are either loose or contingent,
in the latter case being linked to one another.

Now hemistiches are connected by the application of a comparison that is limited to

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[67] The crux of the matter is that *ḫaṭṭ* means both "writing" and "down". "Lip" suggests the second meaning, "down", and thus misleads the reader into understanding this as "the down on her lip", and hence, as "a kiss". However, in the Ottoman *ghazal*, the "beloved one's mouth" and, hence, "kisses" are notoriously hard to come by. Moreover, the following "sweet-voiced hemistich", in its turn suggests the first meaning "writing", and thus leads the reader into understanding this as "the writing of her lip", and hence, as "the words that the beloved one is saying". In short, the reader is left in doubt regarding the actual meaning of *ḫaṭṭ*.

[68] In spite of the textual variants, this is clearly the opening verse of a *ghazal* by the early 18th-century Ottoman Arpa-Emīnī-Zāde Muṣṭafā Sāmī. See *Arpaemînî-zâde Mustafâ Sâmî Dîvânı*, ed. Fatma Sabiha Kutlar Oğuz (Ankara: T.C. Kültür ve Turizm Bakanlığı, 2017), p. 309: *Hatt-ı lebün ki mısraʿ-ı zîb-i meʾâldür - Îhām-ı būse anda ne rengīn hayāldür.*

them alone, [69]
then they are linked by the second hemistich substantiating the claim made in the
first one. [70]

Most of them, however, are completions.
Such are its types. Who seeks who finds!

Summarizing, connection comes in variegated types,
but, O moon-cheeked beauty, the one to use is this:

the one that is loose, its purport complete,
strutting elegantly like a straight cypress,

its stature (straight) as the beloved one's,
the one that is loose, its purport complete!

What they call a loose hemistich,
has no need for another hemistich.

Two hemistiches as loose as that,
two thoroughfares just like that,

they connect to each other in terms of meaning,
with each hemistich strengthening[71] the other.

Even though connected in meaning, they still are loose,
their names haven't changed, and do remain as before.

A hemistich is called contingent, O my lord,
by the expert poets in command of the word,

when its end passes to the second hemistich,
most hemistiches being connected like that.

As for the claim substantiation and the application of a comparison being limited to
a single verse,
these connection types everybody knows already, and the ways that they operate are
not contested.

By combining their hemistiches, verses arise;
most of them thus being verses of completion.

The kind of connection that is called completion
by the earlier experts and by the masters of old,

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[69] A tentative translation of *irsāl ü misāl ü mesīl*. This type of connection is referred to further down as *ḍarb-i mesel*.

[70] A tentative translation of *da ͑vāsına olur delīl*. This type of connection is referred to further down as *da ͑vi-i bürhān*.

[71] Üstüner reads *berkidüp,* while Kaçar reads *bir güdüp*.

is when the first and second hemistich,
are serving a single purpose, O fairy!

What the poets call a single purpose
is like the purpose of a story's congruity.

Let the hemistiches be thus connected to one another,
and let them remain thus connected until the very end.

Because this way of connecting hemistiches is just like this,
that is, as this connections thus moves along discourse's path,

that they have named it completion.
Don't you forget but keep it in mind!

(6/1) In description of the quatrain [*RUBĀʿĪ*] (408-409)

Quatrain's objective numbers but one,
its hemistiches, however, number four.

It is held together, O rose-cheeked one,
by its meter that is set aside for it alone.

(6/2) In description of the fragment [*ḲIṬʿA*] and the *QAṢĪDA* (410-418)

The fragment's verses are equally well-connected,
the meaning of its hemistiches also safe and sound.

Qaṣīda's way is like that of the fragment,
except that now enter transitional sections.[72]

Unlike the fragment, the *qaṣīda* is not all about one goal.
Why it is not like that? Well, reasons therefor are several.

What the *qaṣīda* needs at its beginning is a setting;
whatever that may be, for you to fix straight away.

Next comes a transition towards the praise[73],
followed by, every now and then, a prelude.

The next thing one does is to glorify someone[74],

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[72] *Līk girizgāhuŋ medḫali*, probably referring to the fact that the *qaṣīda*, unlike the fragment, consists of different parts that must be linked by transitional sections (called *takhalluṣ* or, as is often the case in Persian, *gurīzgāh*). In the following, various building blocks of the *qaṣīda* are given: *zemīn* or "setting" (probably to be compared with the *aṭlāl* in Arabic sources); *sitāyişde girizgāh* or "transition towards the praise section" (to be compared with the *takhalluṣ*); *taghazzul* or "amatory prelude" (to be compared with the *nasīb* section); *fakhrīya* or "glorification" (to be compared with the *madīḥ* section?)"; *duʿā* or "prayers"; and *tārīkh* or "chronogram".
[73] *Sitāyişde girizgāh*. The locative case suffix may seem odd, but is probably due to the fact that the equivalent of *takhalluṣ*, *gizirgāh*, is a *nomen loci*, whereas *takhalluṣ* is a verb of motion.
[74] *Faḫrīye* is commonly understood as "self-glorification", but here it seems to have a transitive meaning (*ṣoŋra iden kimseye faḫrīye var*) and, as such, is probably to be understood as equivalent of the *madīḥ* section.

42

which is concluded with prayers in the following.

At the end, one might add a chronogram,
thus showing (the date of composition).

As for *qaṣīda*'s verses, the skilled ones have written
*qaṣīda*s from ten verses up to sixty, or even seventy.

Chronogram's verses may number whatever they may.
let them number one, let them number two, that's fine!

(6/3) IN DESCRIPTION OF THE *TAḤMĪS* OF THE *GHAZAL* AND ITS *TESDĪS* (419-424)

*Taḥmīs*es can be made in two ways,
while the way of *tasdīs* is merely one.

Come, I'll now tell you how a *taḥmīs* is done,
and make clear to you the way that it is done.

Its first way the eloquent ones call *pervazī,*
one that the artists may also call *muşarraf.*

Its principle to follow is this: whenever
you are intent upon making a *takhmīs,*

The first hemistich does stay on top,
the second one you put down below.

Between these two, you then insert hemistiches:
three to be precise, well-connected, in concord.

ON THE FIGURE OF THE OTHER (TYPE OF) *TAḤMĪS* (425-426)

Another way is to add them above the verses of the *ghazal,*
that it, to add the additional ones before the first hemistich.

The condition remains the same: those added hemistiches
must be connected and in concord, and must number three.

ON THE ART FORM OF THE *TESDĪS* (427-430)

When it comes to turning a *ghazal* into a *tasdīs,*
this is done by following in masters' footsteps.

On top of (each) verse, as if the crown on a head,
You add two more verses, hereby embellishing it.

You give beauty to these four (new) hemistiches, like a piece of gem,
and you unfurl the beauty (that has been furled into the initial) verses.

Voila, such is the figure of *tesdīs*.
Make one yourself to gain fame!

(6/4) IN EXPLANATION OF THE COMPOSITION OF A *TERCĪ'-BEND* (431-436)

The figures of *terciʿ* and *terkīb-bend*
involve two ways, O agreeable one!

As for the first, the *tercī'*, this is said to resemble the *ghazal*,
said to be unequalled and matchless in terms of versification.

If that delicate verse is one that returns,
then you call it a *tercī'*, O graceful one.

If it is not like that, that is, if that verse does not return,
the linking (verse following each stanza) being different,

If that's the case, then call that versification a *terkīb-bend*.
That being said, you've learned the rules, O agreeable one!

(7) EPILOGUE (437-441)

Having thus summarized versification's art,
the fruits of my labour I now offer as a gift.

As every wise man can share in all that it points out,
if vigilant, you too will find therein what you seek.

I've given you this fresh work as a present from my heart,
now it's your turn to give my words a place in your heart.

It is a gem of love, so make it your ear's earring,
a labour of love, so don't you toss it in the desert!

This versification, O you most majestic sovereign,
has yielded this book as a trace left by piteous Yāver.

Finished on Receb 23 1211/January 22 1797.