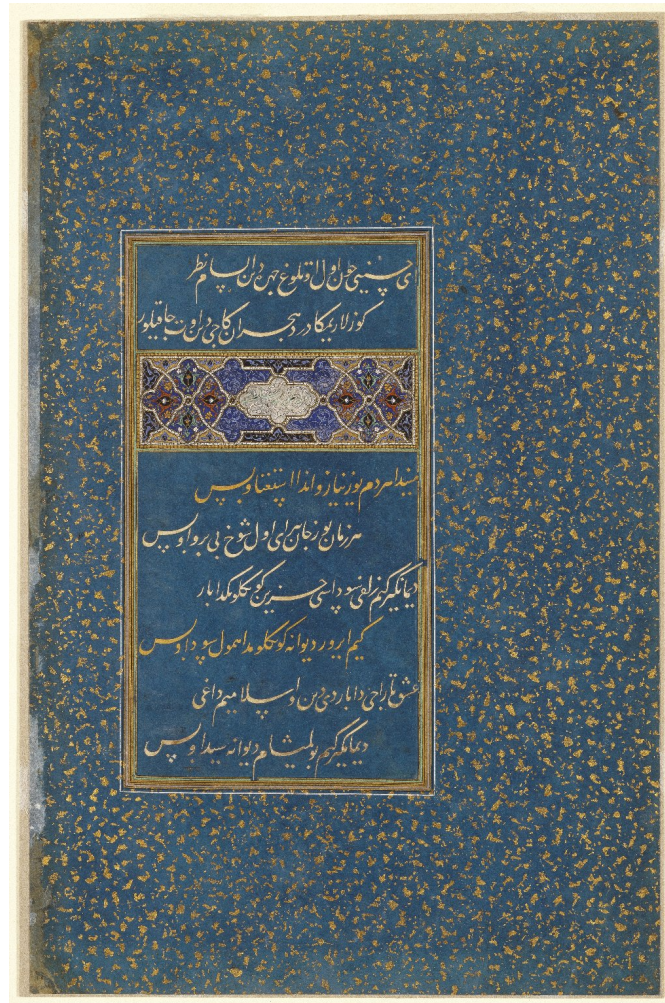


Licit Magic – GlobalLit Working Papers

No. 6

**NEVĀ'Ī'S *METER OF METERS***

**INTRODUCTION & PARTIAL TRANSLATION**



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University of Birmingham  
Global Literary Theory

# Licit Magic – GlobalLit Working Papers

No. 6

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## Headnote:

Born into a family with a long history as chancellery scribes and with close ties to the ruling elites, Nizām al-Dīn ‘Alī Shīr (1441-1501), better known by his *takhalluṣ* Nevā’ī, rose to fame in close alliance with his foster-brother and comrade in arms, the Timurid ruler of Herat Ḥusayn Bayqara, great-great-grandson of Tamerlane and cousin of Babur, the founder of the Mughal Empire.<sup>1</sup> While he held several official positions, his influence at the Timurid court derived first and foremost from his intimate relation with Ḥusayn Bayqara, a relation that yielded him the title *muraqqab-i ḥaḍrat-i sulṭānī* (“the one allowed near His sultanic Excellency”).

Under Ḥusayn Bayqara, culture flourished as rarely before, and Nevā’ī contributed strongly to this so-called second Timurid Renaissance. While Persian had been the literary language par excellence in Central Asia since the 10<sup>th</sup> century onwards, Eastern Middle Turkic (also known as Chaghatay or Tūrkī) had been on the rise since the 14<sup>th</sup> century, with earlier yet accomplished poets such as Luṭfī, Gadā’ī and Sakkākī. However, it was ‘Alī Shīr who, more than any other, championed the cause of Chaghatay as a literary idiom, to such an extent that Chaghatay came to be known as “the language of Nevā’ī”. In one of his numerous titles, the *Judgment of the Two Languages (Muḥākamat al-Lughatayn)*, he argued — tongue in cheek?— that not only could this language compete with Persian, but that it was also superior to it as a medium for poetry. His main models, however, were two Persian masters, both of which referred to in the translated tekst below: Amīr Khusraw Dihlavī<sup>2</sup> and Jāmī.

Nevā’ī’s legacy is lasting, and nowhere does this show more clearly than in present-day Uzbekistan, where the national Uzbek language is promoted as the true heir of the Chaghatay literary heritage. Indeed, Nevā’ī must be one of the rare poets who have lent their name to a province and to numerous streets, squares and institutions alike. Topped with stamps and an incessant stream of publications, it is tempting to recognize Nevā’ī as an Uzbek national hero, and Chaghatay as the predecessor of modern Uzbek. Such recognition, however, is far too reductive. The following verse by Nevā’ī may have sounded ambitious, yet turned out to be prophetic, “(So) much effort have I put in the matter of Turkic poetry, that I have united those

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<sup>1</sup> As many of his contemporary Islamic rulers, himself a poet as well. For his divan, see Talip Yıldırım, *Hüseyn Baykara Divanı* (İstanbul: Hat, 2010). For a particularly beautiful folio taken from one of his divans, see the cover image.

<sup>2</sup> For him, see Nasrin Askari, *Amīr Khusraw’s Introduction to His Third Dīvān, The Full Moon of Perfection* [Licit Magic – GlobalLit Working Papers, No. 3] (Birmingham, 2021), <https://hcommons.org/deposits/item/hc:40035/>.

(Turkic-speaking) regions under a single pen” (*Terk nazmıda çü men tartıb alam, Eyledim ol memleketni yek kalem*). Nevā’ī’s poetry was imitated in Mughal India, his language was studied in more depth than ever before in 18<sup>th</sup>-century Qajar Persia, and some of the most precious manuscripts of his *Quintuple* (*Hamse*) were kept in the Ottoman sultans’ palace library. In fact, already during his lifetime, Nevā’ī was famous enough to instigate a vogue of Chaghatayizing poetry in the Ottoman realm, and some of the epitomes of Western Middle-Turkic literature, such as Aḥmed Paşa and Fuzūlī wrote imitations (*naẓīre*) of Nevā’ī’s work.

A giant among giants and a polymath among polymaths, Nevā’ī authored some thirty works. First, there are his four divans in Turkic<sup>3</sup> (*Curiosities of Childhood, Marvels of Youth, Wonders of Middle Age, and Advantages of Old Age*) and one in Persian. Next, there is his Quintet or *Hamse*, which he modeled on the quintets of, among others, Amīr Khusraw and Jāmī (*The Bewilderment of the Righteous, Farhād and Shīrīn, Laylā and Majnūn, Seven Pilgrims, and Alexander’s Barrier*). Third, there are two *tezkires* (anthology-cum-biography-cum-literary criticism of poets), three works of historiography and three of biography, his own waqf (endowment) document, a volume of *münşe’āt* (chancellery documents), six works of a religious-ethical nature (*Forty Hadiths, The Language of the Birds, etc.*), and, last but not least, three works on language and literature: a treatise on riddles, the *Judgment of Two Languages* already referred to, and the *Meter of Meters*.<sup>4</sup>

### **A presentation of the text<sup>5</sup>:**

As suggested by its title, the *Meter of Meters*<sup>6</sup> focuses squarely on the single most important characteristic of pre-modern Islamic poetry: meter (*vazn*). The second characteristic of this poetry, also but not equally important, *qāfiya* or “rhyme”, is not dealt with here. In spite of its great detail and its abundance of examples, not all aspects of meter are discussed in equally great

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<sup>3</sup> This can be compared to, e.g., the five divans of Amīr Khusraw, which also allude to the different stages of his life.

<sup>4</sup> While Nevā’ī’s collected works have been published several times in Uzbekistan (a 20-volume set in 1987-2003, a 10-volume set in 2012), in 1993, also the Turkish Language Academy (Türk Dil Kurumu) in Ankara started publishing Nevā’ī’s collected works as an independent series (Alī-Şīr Nevāyī Külliyyâtı). Already published are, among others, the four Turkic divans, the two *tezkires*, and the Quintet.

<sup>5</sup> Alī-Şīr Nevāyī, *Mizānu’l-Evzân (Vezinlerin Terarizi)*, ed. Kemal Eraslan (Ankara: Türk Dil Kurumu, 1993), pp. 11-61. Other editions include I. Sultanov, *Alisher Navaiy, Mezanul-evzan* (Tashkent, 1949).

<sup>6</sup> The title should not be misunderstood as another way of saying “the ultimate meter”, but as an attempt to transfer the paranomasia (*jinās*) of the original title (*mizān* and *vazn* deriving from the same root). As such, the first “meter” refers to an instrument for measuring, while the second “meter” refers to the rhythmic structure of poetry.

detail, and especially the section on scanning (*taqṭī*) poetry in order to identify the verse feet and hence the meter remains wanting. As such, the *Meter of Meters* can hardly be considered a genuine manual for aspiring poets.<sup>7</sup>

In order to facilitate navigating the work, it has been divided in the following fourteen sections (their titles mostly given by the translator):

Following (1) the ubiquitous *basmala* section, in which God is praised in terms that are adjusted to the topic at hand, (2) Nevā'ī praises his patron, the Timurid ruler Ḥusayn Bayqara, for his patronage of poetry in general, and for having assembled the divan of the great Indian poet, Amīr Khusraw in particular. Indeed, according to Nevā'ī, the innovation to include in divans not only the poems but also their respective meters was Ḥusayn Bayqara's. In order to meet his patron's thirst for knowledge of poetry, Nevā'ī then set about to produce the present work.

The author opens with (3) a brief defense of poetry, based on the Qur'ān and Hadith, and also on the observation that many saints had composed poetry, and continues with (4) a brief etymological interlude, in which he explains why “prosody” and “verse” are called *'arūz* and *bayt*.

Nevā'ī then leads the reader first from (5) the basic level of the letters (*ḥarf*) to the pillars (*rūkn*), (6-7) from the pillars to the prosodic feet, both the basic feet (*uṣūl*) and the derivative feet (*furū*), and, (8) finally, from the feet to the meter (*buhūr*). He demonstrates how letters combine into five pillars, how these five pillars combine into eight basic feet, and how these eight basic feet combine into 19 different sound meters. Consider the following examples:

(5) Moving from letters to pillars: the combination ((consonant + vowel) + (consonant + vowel) + consonant) is called a “joined peg” (e.g., *ki-li-p*), while the combination ((consonant + vowel) + consonant) is called a “light cord” (e.g., *de-r*).

(6-7) Moving from pillars to feet: the combination of “joined peg” and a “light cord” yields *fe'ülün* as a basic pillar (e.g., *ki-li-p de-r*).

(8) Moving from feet to meter: the combination of (*fe'ülün* + *fe'ülün* + *fe'ülün* + *fe'ülün*) yields the meter of *müteḳārib* (litt. “the tripping”) (e.g., *Ki-li-p de-r//di-me ç-ā//re kı-l-sa-*

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<sup>7</sup> Suitable introductions to the field are Wheeler M., Thackston, *A Millennium of Classical Persian Poetry. A Guide to the Reading & Understanding of Persian Poetry from the Tenth to the Twentieth Century* (Bethesda, Maryland: Iranbooks, 1994), and Finn Thiesen, *A Manual of Classical Persian Prosody, with Chapters on Urdu, Karakhanid and Ottoman Prosody* (Wiesbaden: Harrassowitz, 1982).

*η // ni bo-l-ğ̃a-y*). As this verse only contains basic feet, more precisely, its meter is called *müteķārib sālim*, a “sound tripping” meter.

However, as detailed in section (7), through various deviations (*ziḥāf*), the basic eight feet (*uṣūl*) yield a bewildering number of derivate feet (*furūʿ*), which, in turn yield a large number of unsound meters (*evzān*). An elaborate technical vocabulary is introduced, which allows the prosodist to label each possible meter in great detail. The verse *İse almas ol yan nesīm-i şimāl*, for example, must be scanned as *fe ʿülün fe ʿülün fe ʿülün fe ʿül*, with its last foot, *fe ʿül*, not a sound *fe ʿülün* foot, but a derivative foot that derives from it. As the particular deviation that brought this about is called *kaşr* (“shortening”), the foot *fe ʿül* is said to be *maķşūr* (“shortened”), and, *mutatis mutandis*, the *müteķārib* meter of the aforesaid verse is said to be *müteķārib-i maķşūr*, a “shortened tripping”. Most of the technical vocabulary is taken from nomadic life and animal husbandry: a foot, and thus also a meter, can have “its nose can be cut off” (*mecdūʿ*), “its hump cut off” (*mecbūb*), “its tail cut off” (*ebter*), “its arm cut off” (*eḥazz*), or “its lower eyelid cut off” (*ester*), it can either “miss its front teeth” (*ehtem*) or “have its teeth broken” (*esrem*), it can have “its throat cut” (*menḥūr*) or it can be “hit on the head” (*merbūʿ*), ... All this combined, the premodern Islamic prosodist has a most sophisticated toolbox at his disposal that allows him to analyze and label each possible meter. Consider the following verse:

Come, let me sacrifice (my) soul for you!  
Woe, for (I have) sacrificied (my) soul for you!  
[*Kil ki saḡa fidā cān*  
*Veh ki saḡa fidā cān*]

The meter of these hemistiches must be scanned as *Müfte ʿilün fe ʿülān*, which can then be labeled as *münseriḥ-i murabbaʿ-i maṭvī-i maḥbūn-i mevķūf*. If one were to translate this literally, this would yield a “four-foot folded, tucked and stopped flowing meter”.

Having dealt with the technicalities of the basic and derivative feet, in section (9), Nevāʿī presents the nineteen meters (such as the *müteķārib* or “the tripping”, the *münseriḥ* or “the flowing”, the *hezec* or “the trilling”, the *serīʿ* or “the swift”, and the *vāfir* or “the exuberant”) in seven groups, by placing these on seven prosodic circles (*dāʿire*), which allow for (relatively) easy identification of the meter of a verse.

His presentation of the prosodic circles is followed by a section (10) on how to scan (*taqfī*) poetry. As the process of scansion is closely tied to the way that Arabic scripts works, Nevā'ī's exposé is hard to follow for those unfamiliar with this.

Following (11) a short interlude on the specific names for the various feet of a verse (the first, the last and those inbetween all having different names), we find a detailed exposé (not included in the present translation) of the nineteen meters (12), both those that are sound (that is, those using basic feet) and those that are not sound (that is, those that also use derivative feet). As was initiated by Ḥusayn Bayqara for the divan of Amīr Khusraw, each example is complemented with a detailed label of its meter. The discussion of the *hezec* or “the trilling” meter is supplemented with a lengthy excursus on the quatrain (*rubā'ī*), (quatrain), since its meter is always a *hezec-i aḥreb* or a *hezec-i aḥrem* (or, if you will, a “trilling” with “a pierced ear” or a “trilling” with “a perforated nasal septum”).

Every now and then, Nevā'ī points out some between the Arab, Persian and Turkic poets, or highlights specific preferences, but less than he might have done. At the very end of the *Meter of Meters*, however, he adds (13) a most important section of poetic forms that were common among the Turks yet not commonly considered in Arabo-Persian prosody: the *depur baha*, the *tuyuğ*, the *koşuk*, the *çenge*, the *muḥabbet-nāme*, the *müstezād*, the *'araz-vārī*, and the *türkī*. He refers to two more types, the *ozmağ* and the *buday-buday*, but, unfortunately, he does not deal with them, as they don't fit any of the classical meters.

By way of conclusion, (14) Nevā'ī highlights the innovative character of this composition, something for which he credits his foster brother and patron Ḥusayn Bayqara. His claim that this was the very first work of its kind available in Turkic, however, does not hold. While certainly one the first, it is not the oldest.<sup>8</sup>

### **Suggested reading:**

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<sup>8</sup> Slightly earlier were Qāḍī 'Abd Allāh's much shorter treatise on prosody (for which, see Tourhan Gandjei, “The Baḥr-i dūrer: an early Turkish treatise on prosody”, in *Studia Turcologica Memoriae Alexii Bombaci Dicata* (Napoli: Instituto Universitario Orientale di Napoli, 1982), pp. 237-249), and Ṭarāzī's much larger *Funūn al-Balāgha* (for which, see Devin DeWeese, “The Predecessors of Navā'ī in the *Funūn al-Balāghah* of Shaykh Aḥmad b. Khudāydād Ṭarāzī: A Neglected Source on Central Asian Literary Culture from the Fifteenth Century”, *Journal of Turkish Studies* 29 (2005): 73-164).

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Barbara Kellner-Heinkele & Sigrid Kleinmichel (eds.), *Mīr ‘Alīšīr Nawā’ī. Akten des Symposiums aus Anlaß des 560. Geburtstages und des 500. Jahres des Todes von Mīr ‘Alīšīr Nawā’ī am 23. April 2001* (Würzburg: Ergon, 2016).

Alexandre Papas, “Individual Sanctity and Islamization in the *Ṭabaqāt* Books of Jāmī, Navā’ī, Lāmi’ī, and Some Others”, in Thibaut d’Hubert & Alexandre Papas (eds.), *Jāmī in Regional Contexts. The Reception of ‘Abd al-Raḥmān Jāmī’s Works in the Islamicate World, ca. 9<sup>th</sup>/15<sup>th</sup>-14<sup>th</sup>/20<sup>th</sup> Century* (Leiden/Boston: Brill, 2019), pp. 378-423.

Shuhrat Sirojiddinov, *Mir ‘Alī Shīr Navā’ī the Great* (Tashkent: G’afur G’ulom, 2018).

Maria E. Subtelny, “‘Alī Shīr Navā’ī, *bakhshī* and *beg*”, in *Eucharisterion. Essays presented to Omeljan Pritsak on his sixtieth birthday* (Harvard: Harvard Ukrainian Research Institute, 1979-1980), II: 797-807.

Maria E. Subtelny, *Timurids in Transition. Turko-Persian Politics and Acculturation in Medieval Iran* (Leiden/Boston: Brill, 2007).

Marc Toutant, *Un empire de mots. Pouvoir, culture et soufisme à l’époque des derniers Timourides au miroir de la Khamsa de Mīr ‘Alī Shīr Nawā’ī* (Leuven: Peeters, 2016).

Nicholas Walmsley, “The Yasaviyya in the *Nasā’im al-maḥabba* of ‘Alī Shīr Navā’ī: A Case Study in Central Asian Hagiography”, *Journal of Sufi Studies* 3 (2014): 38-66.

## **Keywords:**

Central Asia – fifteenth century – meter – prosody – traditional song forms





The seven prosodic circles of Nevā'i (BnF Ms. Suppl. Turc 317, f. 272r)

## Translation:

### (1. PRAISE OF GOD)<sup>(p. 11)</sup>

Perfect praise and abundant thank to the Creator, who has aligned [*tüz-*] the house of man's creation, (that is, man's body,) with the four fundamental elements, and who has brought into harmony [*manzūm körgüz-*] the pillars of this house with the two hemistiches of the people of poetry, (that is, their) sound disposition and their straight mind. Furthermore praise and close thanksgiving to the Arranger, who, for the arrangement of the people of the earth, has aligned the balance of the Islamic law with the meters of justice, so that the weight of justice has come to the aid of the balance of the Resurrection.<sup>9</sup>

### (2. OBJECTIVE, BACKGROUND AND PATRON)

Presented [*ma'rūz*] here to the people of versification [*nazm*] of sound and measured disposition and to the people of poetry [*ši'r*] of natural [*matbū*] and agreeable intellect is what this slave has written down in the Turkic tongue and what he has put down in the Chaghatay language. (What I have written down in the Turkic tongue is a survey of) every style in which the poets of Persia [*'Acem*] and the Persian [*Fürs*] eloquent ones have adorned and displayed the bride of speech, as a way to teach and train in each kind of versification, and to explain and to reinforce in the style of every kind of poetry His Excellency, the sultan of sultans, who exalts the dominion of the world and the religion, Ebū'l-Ġāzī Sulṭān Hüseyin Bahādır Ḥān<sup>10</sup>, may God make his rule eternal and may his life and power last. What I have put down in Chaghatay is a manual of) whatever rule, according to which they have adorned and embellished the virgins of meaning. The construction of language (that I have displayed therein) is one that until now neither a versifier has attained nor a composer has prepared.

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<sup>9</sup> Pre-modern Islamic works conventionally open with a *ḥamdala* section, in which God is praised (cfr. the phrase *al-ḥamdu li llāh*, "Praise be to God!"). This section is often adapted to the subject of the book, and both the *ḥamdala* of Fuḏūlī's Turkic divan and the present *ḥamdala* are prime example thereof. At least he following words of the *ḥamdala* have been chosen to fit the subject of the book, as these are also prosodic technical terms: *kāmil*, *vāfir*, *beyt*, *nazm*, *rūkn*, *erkān*, *sālim*, *muṣrā'*, *manzūm*, *cedīd*, and *karīb*. Apart from that, the *ḥamdala* also plays with the first word of the work's title: *mizān*, translated here as "balance", and as "meter" in the title.

<sup>10</sup> Husayn Bayqara, the great-great-grandson of Tamerlane and cousin of the Mughal founding father, Babur, was the Timurid ruler of Herat (r. 1469-1506) at the time of the so-called second Timurid Renaissance, exemplified first and foremost by Nevā'ī in the field of Turkic literature and Jāmī in the field of Persian literature.

Since the noble gatherings of His Excellency are a mine of gems of meaning and since his delicate disposition is a meter of the principles of versification [*naẓm*], and as the poets of his age are servants of (his) high court and as the rhetoricians [*buleğā*] and witty ones [*zūrefā*] of his epoch frequent his chamber, (there,) words of poetry [*naẓm*] and prose [*nesr*] are continually being uttered and genius results [*tibā' netāyici*] of poetry [*ṣi'r*] and riddles [*mu'ammā*] are continuously being written. (Furthermore,) His Excellency's disposition, marked by subtleties, is in search of the ways of poetry and its dissemination, and His intellect, impressed with truths, is eager to compose poetry and to gain fame (in it), to such an extent that, exerting himself as much as he could, he had the ghazals assembled of that sugar-scattering poet, the kindler of fire of the people of passion and love, and the beautiful-faced one on the path of pain and yearning, that is, Emīr Ḥusrev-i Dihlevī<sup>11</sup>, may God revive his soul. (The latter's) ghazals are known to (amount) to four divans, and the number of his verses has reached 18,000. (The sultan) had these (ghazals) copied by the calligraphers of his era, with utmost ornament, elegance and beauty, and with extreme attention, lining and gilding, and he saw to it that their fluency [*revāc*] and brightness surpass (those of) the firmament, by applying his view, which is as world-adorning as the sun [*kuyaş dik rāy-i 'ālem-ārāy meşğüllüğü bile*].

Through his mastery and perfection, and through his profound disposition and his subtle imagination, that ruler of the word [*melikū'l-keḷām*], (that is, poet Ḥusrev-i Dihlevī,) has composed poetry in most meters, <sup>(p. 12)</sup> (including) many verses in unnatural meter [*nā-maṭbū' veznde*]. Since the sound disposition of some of the witty ones of his era fell short of finding this agreeable [*mülāyemet*], were at a loss in understanding it, and indeed, even loathed it, a strange creation and a wonderful endeavor (presented itself) to His Excellency's imperial mind, (an idea) which never before had come to the mind of any other ruler, and not even (to that of) any poet [*ṣu'arā-i naẓm-āyīn*]. (This idea,) which has never occurred to them, (was) to write down and to register above each ghazal of the divan (of Emīr Ḥusrev-i Dihlevī) its meter and its measure, the deviations that these meters have undergone, and the changes that have taken place, in order for everybody to know the conditions [*aḥvāl*] of those meters [*bahr*] and the forms [*eşkāl*] of those measures [*vezn*]. Truly, this was a most peculiar and rare idea, and one that is certainly beneficial

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<sup>11</sup> Nicknamed the “Father of Urdu literature” and the “Parrot of India”, Amir Khusraw was the towering poet of late 13th-early 14th Muslim Indian literature. He composed both in Persian and in Hindustani, and is attributed with the invention of the sitar and the *qawwali* devotional song.

for all poets who have assembled a divan. Also the four divans<sup>12</sup> of this slave, composed in the Turkic tongue, and numbering approximately 25,000 verses, and embroidered [*raḳam tapıp*] and decorated with His Excellency's imperial titles, have been organized in the aforesaid manner.

As His Excellency's blessed mind inclines so (strongly) to the meters and measures of poetry [*ṣi'r*] and to the rules and balance [*mīzān*] of versification [*naẓm*], I have put down this summary in the art of prosody, and I have called it the *Meter of Meters* [*Mīzānu'l-Evzān*]. Whatever rule, prosodic circle and meter that was not included in the (earlier works on) prosody [*'arūẓ*] — as, for example, those of the founder of this art, Khalīl bin Aḥmad<sup>13</sup>; those of the master of this science, Shams-i Qays<sup>14</sup>, or the *Poems' Yardstick* [*Mi'yāru'l-Ash'ār*] of Khwāja Naṣīr-i Tūsī<sup>15</sup>, or even the prosody of His Excellency Makhdūmī<sup>16</sup>, may God enlighten his grave — this poor one has extracted from the fundamentals of this art and has added to this book. Asking God for divine guidance and the soul of the noble ones for help, let me now commence (this book).

### (3. IN DEFENSE OF POETRY)

Know that the art of prosody, which is the meter of the meters of poetry [*naẓm evzānınıñ mīzānu*], is a noble art, for the science of poetry [*naẓm*] is of extremely high rank. (Evidence thereof is plenty. First,) there is the fact that in many places in the Noble Word of God, glory to Him and exalted is He above all, (one finds) poetry, (that is, discourse that) confirms to the rules of prosody. Of the whole (of examples, consider) the following verse: “By no means shall ye attain righteousness unless ye give (freely)” [*Lan tanālū l-birra ḥattā tunfiqū*]<sup>17</sup>, the meter of which is *fā'ilātū fā'ilātūn fā'ilūn*, (making it) a 6-foot *remel-i maḥzūf*. Furthermore, (consider the following verse,) “By the (Winds) sent forth one after another (to man's profit); And the winds that blow violently” [*Wa l-mursalāti 'urfan fa l-'āṣifāti 'iṣfan*]<sup>18</sup>, the meter of which is *mef'ūlū fā'ilātūn mef'ūlū fā'ilātūn*, (making it) an 8-foot *muzāri'-i aḥreb*. Furthermore, (consider the

<sup>12</sup> Nevā'ī authored five divans in total, 4 of which in Chaghatay and one in Persian.

<sup>13</sup> Khalīl ibn Aḥmad al-Farāhīdī (718-786) is the founding father of Arabic lexicography, with important contributions also in the field of Arabic prosody and the development of Arabic script.

<sup>14</sup> An early 13th-century Persian scholar of literature, who authored a famous compendium on Persian prosody.

<sup>15</sup> The 13th-century Persian polymath, famous for his contributions in mathematics and astronomy first and foremost.

<sup>16</sup> That is, Jāmī (1414-1492), the foremost Persian poet at the court of Ḥusayn Bayqara.

<sup>17</sup> Q 3: 92. Yusuf Ali.

<sup>18</sup> Q 77:1-2. Yusuf Ali.

following parts of two verses) “Gardens of perpetual residence”, “Enter ye there, to dwell therein” [*Jannātu ‘Adnin*], “*Fa adkhuluhā khalidīn*”<sup>19</sup>, (p.13) the meter of which is *müstef‘ilün müstef‘ilün müstef‘ilān*, (making it) a 6-foot *recez-i müzāl*. Such (poetry) is found in many places in God’s Word.

And the Envoy, Glad bless Him and grant Him salvation, has taken this same course in his hadiths. Of the whole (of examples, consider) this one: “Whosoever honors a wise man honors me” [*Man akrama ‘āliman faqad akramanī*], the meter of which is *mef‘ülü mefā‘ilün mefā‘ilü fe‘al*, (making it) a *hezec-i ahreb-i maḳbūz-i meḳfūf-i mecbūb*, which is one of the quatrain meters.

The poems of the Commander of the Faithful, ‘Alī, may God honor Him, are numerous; indeed, He (even) has a divan. Furthermore, the most esteemed of sheikhs, imams and friends of God [*evliyā‘u ‘llāh*] have (composed) poetry, even divans and books in mathnawi form. There is no need to give evidence [*istiḫād*] of this, as this is known to the people and as this (would only lead) to prolixity. The foundation [*aşl*] and the rules of these versifications [*nazm*] are subject to the meters and measures [*buhūr u evzān*] of prosody.

#### (4. ON THE ETYMOLOGY OF THE TERMS FOR “PROSODY” AND “VERSE”, ‘ARŪZ AND BEYT)

Now that it has been established that the art of prosody is a noble art, (let us deal with its terminology). On the reason why the science (of prosody) was called ‘*arūz*, opinions differ, but only of these (opinions) must do. The one who has coined [*vāzī*] this word (‘*arūz*) is Khalīl ibn Aḥmad<sup>20</sup>, God’s mercy be upon him. (The reason he did so is the following). He was an Arab, and close to him there was a valley called ‘Arūd. The Arabs who had pitched their tents in that valley (used to) adorn their dwellings and increase their value [*cilve birip bahāğa kivürürler*]. (Inter alia,) the Arabic word for “tent” is *beyt*. Thus taking care of their tents [*beytlerni bu fen bile mizān kılıp*], they separated (the tents) that were well looked after [*mevzūn*] from those (tents that were) not well looked after [*nā-mevzūn*], for their value and worth to be known. Correspondingly, they called (this appraisal of tents) ‘*arūz*. As for the fact that they have called a verse a “tent” [*beyt*], they have said the following: just as a tent is founded on four pillars, a verse is also founded on four pillars; (and just as) a tent is made up of many parts, a verse is also made

<sup>19</sup> Quran, 38: 50; 39: 73. Yusuf Ali.

<sup>20</sup> A famous eight-century Arabic philologist and linguist.

up of many things in terms of meaning [*ma'nī cihetidin*]. (The correspondence between a verse and a tent) goes even further: just like as there are things stored inside a tent and things that are hidden inside it, also inside a verse one can find hidden and concealed images [*hayālāt*] and meanings. It is because of these correspondences that they have called a verse a “*beyt*”.

(5. FROM LETTER [*HARF*] TO PILLAR [*RÜKN*])<sup>(p. 13)</sup>

Let it be known that in the art of prosody, they have constructed the feet [*uṣūl*] of the meters of poetry [*naẓm evzānı*] on three (types of) pillar [*erkān*], which are called (1) cord [*sebeb*], (2) peg [*veted*] and (3) separator [*fāşıla*]:

(1) The cord is of two kinds:

(1a) the light cord [*sebeb-i hafif*], which is a word [*lafz*] that consists of one movent letter [*müteharrık*] and one quiescent letter [*sākin*], such as *me-y*, *ne-y* and *gü-l*;

(1b) the heavy cord [*sebeb-i sakıl*],<sup>(p. 14)</sup> which is a word that consists of two movent letters, such as *yü-zi*, *kö-zi*, *ha-tı* and *ka-di*.

(2) The peg [*veted*] is also of two kinds:

(2a) the joined peg [*veted-i mecmū*], which is a word of which the first two letters are movent and the last letter is quiescent, such as *şe-ce-r*, *se-şe-r*, *se-me-r*, *Ho-te-n* and *'A-de-n*;

(2b) the separated peg [*veted-i mefrūk*], which is a word of which the first and the last letter are movent and the intermediate letter is quiescent, such as *hāme*, *nāme*, *nāke* and *fāke*.<sup>21</sup>

(3) The separator [*fāşıla*] is also of two kinds:

(3a) the lesser separator [*fāşıla-i şuğrā*], which is a word of which the first three letters are movent and the fourth letter is quiescent, such as *mī-re-ki-m* and *yü-re-ki-m*;

(3b) the greater separator [*fāşıla-i kübrā*], which is a word of which the first four letters are movent and the fifth letter is quiescent, such as *ya-sa-ma-ğ-a-n* and *ki-seme-ğ-a-n*.

The composition of prosodic speech [*mevzūn kelām*] is not considered beautiful [*müstahsen*], (if it is) not composed with any of these pillars, be it (only with) cords, such as (verse):

O moon(-faced beauty), come, for I am your lover,  
I am the one over whom you weep bitterly on the evening of separation!

<sup>21</sup> These must be scanned as *ha-'-me*, *na-'-me*, *na-'ke*, and *fa-'k-e*.

[*Ay ay, kil kim yārıñdur min*  
*Furkat şāmı zārıñdur min*]

Or (only with) pegs, such as (verse):

Sometimes, I look at a tree, longing for her stature,  
Sometimes, I walk by a meadow, imagining her face.  
[*Kadı hevāsıdın gehī şecer sarı nażar kılay*  
*Yüzi hayālıdın gehī çemen sarı güzer kılay*]

Or (only with) separators, such as (verse): (p. 15)

It is you who command me, you whom I want, you who suffice me,  
Why should I long to see others still?  
[*Mīrekim, tilekim, çü sin olduñ u bes*  
*Ni kılay yanalar körenini heves*]

(6. FROM PILLAR [RÜKN] TO BASIC FOOT [AŞL])

When composing measured [*mevzün*] speech, one must combine [*terkīb*] these pillars. (Indeed,) all poems of the poets of the Arabs and the Persians are compounds (that result) from joining these. The prosodists call these pillar combinations the “*efā’ıl ü tefā’ıl*”. These are restricted to eight basic feet [*aşl*]:

- (1) *Fe’ülün*: a joined peg, followed by a light cord (fe-’u-w/lü-n);
- (2) *Fā’ilün*: a light cord, followed by a joined peg (fa-’/’i-lü-n);
- (3) *Mefā’ilün*: a joined peg, followed by two light cords (me-fa-’/’i-y/lü-n);
- (4) *Müstef’ilün*: two light cords, followed by a joined peg (müs/tef/’i-lü-n);
- (5) *Fā’ilātün*: two light cords, with a joined peg inserted in between (fa-’/’i-la-’/tü-n);
- (6) *Müfā’aletün*: a joined peg, followed by a lesser separator (mü-fa-’/’a-le-tü-n);
- (7) *Mütefā’ilün*: a lesser separator, followed by a joined peg (mü-te-fa-’/’i-lü-n);
- (8) *Mef’ülātü*: two light cords, followed by a separated peg (me-f/’u-w/la-’-tü).

In Persian poetry, of these eight basic feet the following five are frequent: *mefā’ilün*, *fā’ilātün*, *müstef’ilün*, *mef’ülātü*, and *fe’ülün*. In Turkic poetry, the same are considered (appropriate), and none of the other pillars (*sic*) occur. These 5 basic feet have resulted in a number of derivative feet [*fer*’], as the result of changes, which the prosodists have called

deviations [*ziḥāf*]. In light of this, a section has been written on the deviations and the derivative feet [*furū*’).

## 7. SECTION (FROM BASIC FOOT [*AṢL*] TO DERIVATIVE FEET [*FAR*’])

### *MEFĀ’İLÜN*:

(This basic foot’s) deviations are eleven, as are its derivative feet. As for its deviations, these are:

- (1) *kaḅz*: the (i-lengthening) y of *mefā’İLÜN* is dropped, so that *mefā’İLÜN* remains;
- (2) *keff*: the n of *mefā’İLÜN* is dropped, so that *mefā’İLÜ* remains;
- (3) *ḥarm*: the m (and the subsequent vowel) of *mefā’İLÜN* is dropped, so that *fā’İLÜN* remains, which is replaced by *mef’İLÜN*<sup>22</sup>;
- (4) *ḥarb*: the m (and the subsequent vowel) and the n of *mefā’İLÜN* are dropped, so that *fā’İLÜ* remains, instead of which they write *mef’İLÜ*; (p. 16)
- (5) *ṣeter*: the m (and the subsequent vowel) and the (i-lengthening) y of *mefā’İLÜN* are dropped, so that *fā’İLÜN* remains;
- (6) *ḥazf*: the second light cord of *mefā’İLÜN* is dropped, so that *mefā’İL* remains, in place of which they put *fe’İLÜN*;
- (7) *kaṣr*: the quiescent letter of the last cord is dropped (that is, the n) and the letter in between (that is, the l of the last cord) is made quiescent, so that *mefā’İLÜN* becomes *mefā’İL*;
- (8) *hetm*: through a combination of *ḥazf* and *kaṭ*’, *mefā’İLÜN* becomes *mefā’İL*, which is replaced by *fe’İL*;
- (9) *cebb*: the two light cords are dropped of *mefā’İLÜN*, so that *mefā* remains, which is replaced by *fe’al*;
- (10) *zelel*: through a combination of *hetm* and *ḥarm*, *mefā’İLÜN* becomes *fā*’;
- (11) *beter*: through a combination of *cebb* and *ḥarm*, *mefā’İLÜN* becomes *fā*, which is replaced by *fā*’.

As for its derivative feet, these are:

- (1) *maḵbūz*: *mefā’İLÜN*;

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<sup>22</sup> If a deviation results in a form that is unfamiliar in Arabic, this can be replaced by another form that is more familiar and that is scanned identically.



- (2) *mekfūf*: *mefā`ilū*;
- (3) *aḥrem*: *mefūlūn*;
- (4) *aḥreb*: *mef`ulū*;
- (5) *eṣter*: *fā`ilūn*;
- (6) *maḥzūf*: *fe`ulūn*;
- (7) *maḥsūr*: *mefā`il*;
- (8) *eḥtem*: *fe`ul*;
- (9) *ecebb*: *fe`al*;
- (10) *ezell*: *fā`*;
- (11) *ebter*: *fā`*.

*FĀ`ILĀTŪN*:

(This basic foot's) deviations are ten, and its derivative feet are fifteen. As for its deviations:

- (1) *ḥabn*: the movent letter of the light cord is dropped, so that *fā`ilātūn* becomes *fe`ilātūn*;
- (2) *keff* hemming: the last letter is dropped, so that *fā`ilātūn* becomes *fā`ilātū*;
- (3) *ṣekl*: through a combination of *ḥabn* and *kef*, *fe`ilātū* remains;
- (4) *ḥazf*: *fā`ilātūn* becomes *fā`ilā*, which is replaced by *fā`ilūn*;
- (5) *kaṣr*: of *fā`ilātūn* *fā`ilāt* remains, which is replaced by *fā`ilān*. Some use it without changing the t, and some call (this deviation) *terfīl*;
- (6) *kaṭ`*: the last cord of *fā`ilātūn* is dropped, as well as the quiescent (letter) of the peg, and the letter in between, (that is, the l of the peg,) is made quiescent, so that *fā`il* remains, which is replaced by *fa`lūn*. This (deviation) is also called *ṣalm*;
- (7) *teṣ`īs*: the first of the two movent letters of the peg is dropped, so that *fā`ātūn* remains, or *fālātūn*, which are both replaced by *mef`ulūn*;
- (8) *caḥf*: through *ḥabn* and the dropping of the separator, *ten* remains, which is replaced by *fa`*;
- (9) *tesbīḡ*: the light cord is augmented with a letter, so that *fā`ilātūn* becomes *fā`ilātān*, which is replaced by *fā`iliyyān*;
- (10) *reb`*: through a combination of *ḥabn* and *kaṭ`*, *fā`ilātūn* becomes *fe`al*.

As for its derivative feet, (derived from these deviations and from combinations thereof), these are:

- (1) *maḥbūn*: *fe`ilātūn*;
- (2) *mekfūf*: *fā`ilātū*;
- (3) *meşkūl*: *fe`ilātū*;
- (4) *maḥzūf*: *fā`ilūn*; <sup>(p. 17)</sup>
- (5) *maḥbūn-i maḥşūr*: *fe`ilān*;
- (6) *maḥşūr*: *fā`ilān*;
- (7) *maḥbūn-i maḥzūf*: *fe`ilūn*;
- (8) *maḥtū`*: *fa`lūn*;
- (9) *mūşa`as*: *mef`ūlūn*;
- (10) *maḥtū`-i musabbağ*: *fa`lān*;
- (11) *merbū`*: *fe`al*;
- (12) *musabbağ*: *fā`iliyyān*;
- (13) *maḥbūn-i musabbağ*: *fe`iliyyān*;
- (14) *maḥūf-i musabbağ*: *fā`*;
- (15) *maḥūf*: *fa`*.

#### MÜSTEF`ILÜN:

(This basic foot's) deviations are nine, and its derivative feet are fourteen. As for its deviations:

- (1) *ḥabn*: *müstef`ilūn* becomes *mütef`ilūn*, which is replaced by *mefā`ilūn*;
- (2) *ṭayy*: the f of *müstef`ilūn* drops, so that *müste`ilūn* remains, which is replaced by *müfte`ilūn*; <sup>(p. 18)</sup>
- (3) *kaṭ`*: the n of *müstef`ilūn* is dropped and the l is quiescent, so that *müstef`il* remains, which is replaced by *mef`ūlūn*;
- (4) *taḥlī`*: through a combination of *ḥabn* and *kaṭ`*, *müstef`ilūn* becomes *mütef`il*, which is replaced by *fe`ūlūn*;
- (5) *ḥazz*: the peg of *müstef`ilūn* is dropped, so that *müstef* remains, which is replaced by *fa`lūn*;

(6) *ref*<sup>ˆ</sup>: by dropping (the first) light cord of this foot, which begins with two light cords, *tef*<sup>ˆ</sup>*ilün* remains, which is replaced by *fā*<sup>ˆ</sup>*ilün*;

(7) *ḥabl*: the s and the f of *müstef*<sup>ˆ</sup>*ilün* are dropped through a combination of *ḥabn* and *ṭayy*, so that *müte*<sup>ˆ</sup>*ilün* remains, which is replaced by *fe*<sup>ˆ</sup>*iletün*;

(8) *izāle*: the joined peg of *müstef*<sup>ˆ</sup>*ilün* is augmented with a quiescent (alif, resulting in a long ā), so that it becomes *müstef*<sup>ˆ</sup>*ilān*;

(9) *terfīl*: to the joined peg of *müstef*<sup>ˆ</sup>*ilün* a light cord is added, so that it becomes *müstef*<sup>ˆ</sup>*ilüntün*, which is replaced by *müstef*<sup>ˆ</sup>*ilātün*.

As for its derivative feet, these are:

(1) *maḥbūn*: *mefā*<sup>ˆ</sup>*ilün*;

(2) *maṭvī*<sup>ˆ</sup>: *müfte*<sup>ˆ</sup>*ilün*;

(3) *maḳṭū*<sup>ˆ</sup>: *mef*<sup>ˆ</sup>*ülün*;

(4) *muḥalla*<sup>ˆ</sup>: *fe*<sup>ˆ</sup>*ülün*;

(5) *eḥazz*: *fa*<sup>ˆ</sup>*lün*;

(6) *merfū*<sup>ˆ</sup>: *fā*<sup>ˆ</sup>*ilün*;

(7) *maḥbūl*: *fe*<sup>ˆ</sup>*iletün*;

(8) *maḥbūn-i müzāl*: *mefā*<sup>ˆ</sup>*ilān*;

(9) *maṭvī-i müzāl*: *müfte*<sup>ˆ</sup>*ilān*;

(10) *müzāl*: *müstef*<sup>ˆ</sup>*ilān*;

(11) *maḥbūl-i müzāl*: *fe*<sup>ˆ</sup>*iletān*;

(12) *maḥbūn-i müreffel*: *mefā*<sup>ˆ</sup>*ilātün*;

(13) *maṭvī-i müreffel*: *müfte*<sup>ˆ</sup>*ilātün*;

(14) *müreffel*: *müstef*<sup>ˆ</sup>*ilātün*.

*MEF*<sup>ˆ</sup>*ÜLÄTÜ*:

Its deviations are nine, and its derivative feet are fourteen. As for its deviations:

(1) *ḥabn*: *mef*<sup>ˆ</sup>*ülātü* becomes *me*<sup>ˆ</sup>*ülātü*, which is replaced by *mefā*<sup>ˆ</sup>*ilü*;

(2) *ṭayy*: *mef*<sup>ˆ</sup>*ülātü* becomes *mef*<sup>ˆ</sup>*ilātü*, which is replaced by *fā*<sup>ˆ</sup>*ilātü*;

(3) *ḥabl*: through a combination of *ḥabn* and *ṭayy*, *mef*<sup>ˆ</sup>*ülātü* becomes *me*<sup>ˆ</sup>*ilātü*, which is replaced by *fe*<sup>ˆ</sup>*ilātü*;

- (4) *vakf*: the t of *mef'ulātū* is dropped (*sic*), (so that *mef'ulāt* remains,) which is replaced by *mef'ulān*;
- (5) *keşf*: the t (and the subsequent vowel) of *mef'ulātū* is dropped, so that *mef'ulā* remains, which is replaced by *mef'ulün*;
- (6) *şalm*: the peg of *mef'ulātū* is dropped, so that *mef'ū* remains, which is replaced by *fa'lün*;
- (7) *ced'*: the two cords of *mef'ulātū* are dropped, as well as the t, so that *lāt* remains, which is replaced by *fā'*;
- (8) *naħr*: the two cords of *mef'ulātū* are dropped, as well as the t, so that *lā* remains, which is replaced by *fā'*;
- (9) *ref'*: the first peg of the *mef'ulātū* is dropped, so that *'ulātū* remains, which is replaced by *mef'ülü*.

As for its derivative, these are:

- (1) *maħbūn*: *mefā'ilü*;
- (2) *maṭvī*: *fā'ilātü*;
- (3) *maħbūl*: *fe'ilātü*;
- (4) *mevkūf*: *mef'ulān*;
- (5) *mekşūf*: *mef'ulün*;
- (6) *maħbūn-i mekşūf*: *fe'ulün*;
- (7) *maħbūn-i mevkūf*: *fe'ulān*;
- (8) *aşlem*: *fa'lün*;
- (9) *maṭvī-i mevkūf*: *fā'ilān*;
- (10) *maṭvī-i mekşūf*: *fā'ilün*;
- (11) *maħbūn-i maṭvī-i mekşūf*: *fe'ilün*;
- (12) *merfū'*: *mef'ülü*;
- (13) *mecdū'*: *fā'*;
- (14) *menħūr*: *fa'*.

*FE'ULÜN*:

Its deviations are six, and its derivative feet are also six. As for its deviations:

- (1) *kaḅz*: *fe'ulün* becomes *fe'ülü*, with l followed by the vowel ü;

- (2) *kaşr*: *fe 'ülün* becomes *fe 'ül*, and the l is quiescent;
- (3) *hazf*: *fe 'ülun* becomes *fe 'ü*, which is replaced by *fe 'al*; <sup>(p. 20)</sup>
- (4) *selm*: the f (and the subsequent vowel) of *fe 'ülün* is dropped, so that *'ülün* remains, which is replaced by *fa 'lün*;
- (5) *serm*: the f (and its subsequent vowel) and the n of *fe 'ülün* are dropped, so that *'ülü* remains, which is replaced by *fa 'lü*;
- (6) *beter*: the joined peg of *fe 'ülün* is dropped, so that *lün* remains, which is replaced by *fa '.*

As for its branches, these are:

- (1) *maḵbūz*: *fe 'ülü*;
- (2) *maḵşūr*: *fe 'ül*;
- (3) *maḵzūf*: *fe 'al*;
- (4) *eşlem*: *fa 'lün*;
- (5) *eşrem*: *fa 'lü*.
- (6) *ebter*: *fa '.*

## 8. SECTION (FROM FOOT [AŞL/FAR ' ] TO METER [BAHR])

Now that the necessary deviations of the meters (*sic*) and their (respective) derivative feet have been dealt with, (we can move over) the meters. The meters number nine, and some of these consist of the repetition of a foot, while others consist of the combination of different feet. Some of these are particular to the Arabs or to the Persians, while others are shared. Until now, no (meter) has become particular to the Turkic poets, being (used a lot by them) yet little (by the others).

(Until now, in the Turkic-speaking world), suitable nature [*mülāyim ṭab ' ] have been composing poetry [nazm] in every meter [baḥr] and measure [vezn], in whatever way that suited them [keyfe müttefaḵ], ignorant of the rule [kā 'ide] and order [zābıta] of prosody. Now, (however,) by God's favour, poetry in Turkic has come to share the meters and measures that are particular to the Persian poets, and has also taken the road of versification in meters and measures that are particular to the Arab poets.*

As for the names of the meters, these are: (1) *ṭavīl*, (2) *medīd*, (3) *basīt*, (4) *vāfir*, (5) *kāmil*, (6) *hezec*, (7) *recez*, (8) *remel*, (9) *münserih*, (10) *muzāri*‘, (11) *muḳteḍab*, (12) *müctess*, (13) *seri*‘, (14) *cedīd*, (15) *ḳarīb*, (16) *ḥafīf*, (17) *müṣākil*, (18) *müteḳārib*, and (19) *mütedārik*.

(9. FROM METER [BAḤR] TO PROSODIC CIRCLE [DĀ’IRE])

As for the *ṭavīl*, the *medīd* and the *basīt*, these are constructed with two feet that are different (in terms of number of letters), one a 5-letter foot [*ḥumāsī*], one a 7-letter foot [*subā’ī*].<sup>23</sup>

(9.1) The feet of the *ṭavīl* are two times *fe’ülün mefā’ilün* (*fe’ülün mefā’ilün*, such as (verse:)

If I say, “Your cheek is like fire, your hair like smoke,”  
She says, “Then the one will burn you, and the other (will give you) dark grief!”  
[*Disem ‘ārız u zülfün ol otdur, tütündür bu*  
*Dir andın saña köymek, bu birdür ḳara ḳayḡu*] (p. 21)

(9.2) The feet of the *medīd* are two times *fā’ilātün fā’ilün fā’ilātün fā’ilün*, such as (verse:)

Unveiling (your) face, you have set me ablaze,  
My face turning to ashes, you have scattered me across the sky.<sup>24</sup>  
[*Çihredin burḳa’ açıp otḳa köydürdüñ mini*  
*Çün kül oldı peykerim kökke savurduñ mini*]

(9.3) The feet of the *basīt* are two times *müstef’ilün fā’ilün müstef’ilün fā’ilün*, such as (verse):

(My) love for you makes me mad and miserable, day and night,  
It has made my heart grieved and sad, my body weak.  
[*’Işḳıñ mini tün ü kün mecnūn u zār eylemiş*  
*Köñlümni zār u ḥazīn cismim nizār eylemiş*]

The *vāfir* and the *kāmil* are constructed with 7-letter feet, five letters of which are movent and two quiescent.

(9.4) In the 6-foot verse [*müseddes*], the feet of the *vāfir* are six times *müfā’aletün*, such as (verse:)

<sup>23</sup> “Letters”, it will be recalled, are counted differently in Arabic script. Counted as letters are consonants and long vowels, while short vowels only count as a letter if these are initial position. The five letters of *fe’ülün*, e.g., are: f, ‘, v (“hidden” in the long u), l, and n.

<sup>24</sup> Cfr. the expression *külünü savur-*, litt. “to scatter someone’s ashes” > “to ruin someone”.

What (else) is separation (but) my heart that burns in your absence?  
You who command me, if you were to pass by me, what would happen?

[*Ni furqat irür ki sinsizin örtenür yürekim*  
*Ni bolğay eger maña güzer eyleseñ mīrekim*]

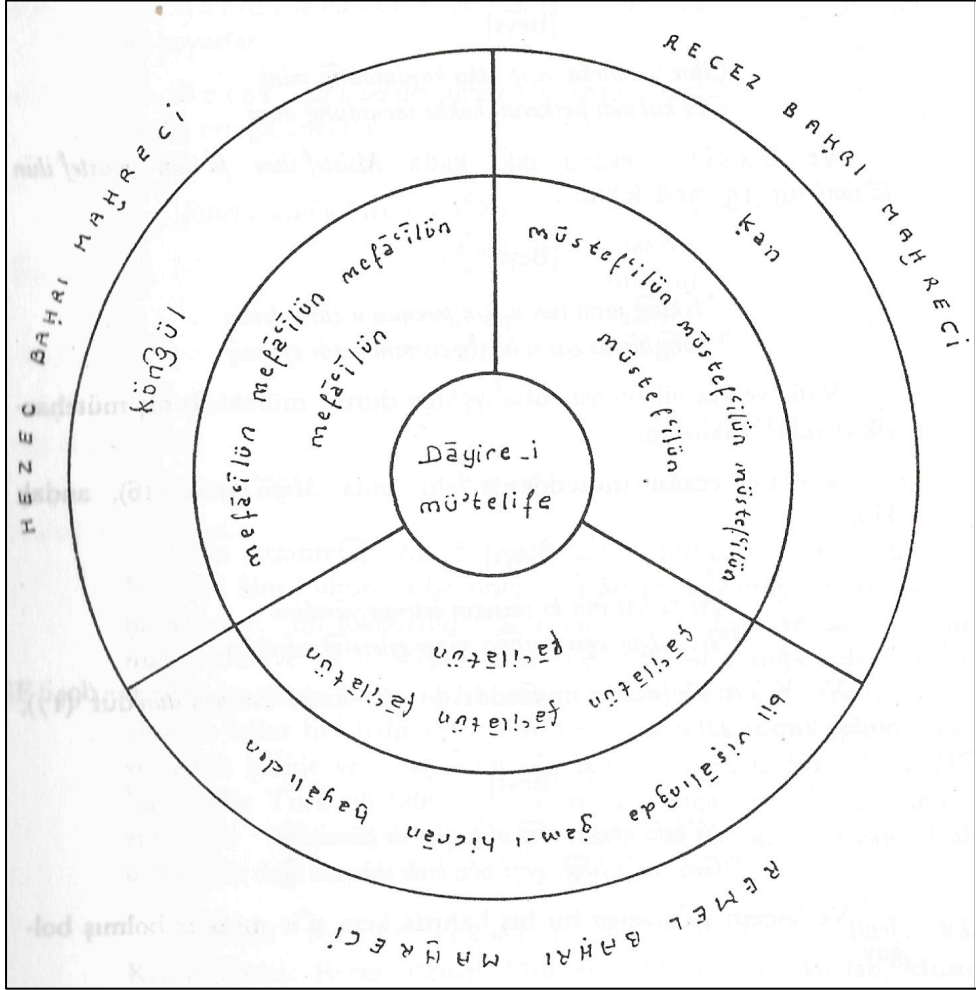
(9.5) In the 6-foot verse, the feet of the *kāmil* are six times *mütefā 'ilün*, such as (verse):

What torture is your stature, with (all) its elegance!  
Then (walking by,) swiftly, then just standing, coquettishly!

[*Ni belā imiş siniñ ol hıram ile kāmetiñ*  
*Gehī sur 'atıñ, gehī nāz birle iḳāmetiñ*]

Persian poets have produced but little poetry in these five (aforesaid) meters.

(9.6-9.8) As for the *hezec*, the *recez*, and the *remel*, these are constructed with the 7-letter foot of the *ṭavīl*, the *medīd* and the *basīṭ*. The feet of the *hezec* is eight times *mefā'īlūn*, of the *recez* eight times *müstef'ilūn*, and of the *remel* eight times *fā'ilātūn*.<sup>(p. 22)</sup> They have put these three meters into a prosodic circle, which they have called the *mu'talifa* (*mü'telife*). Its shape<sup>25</sup> is:

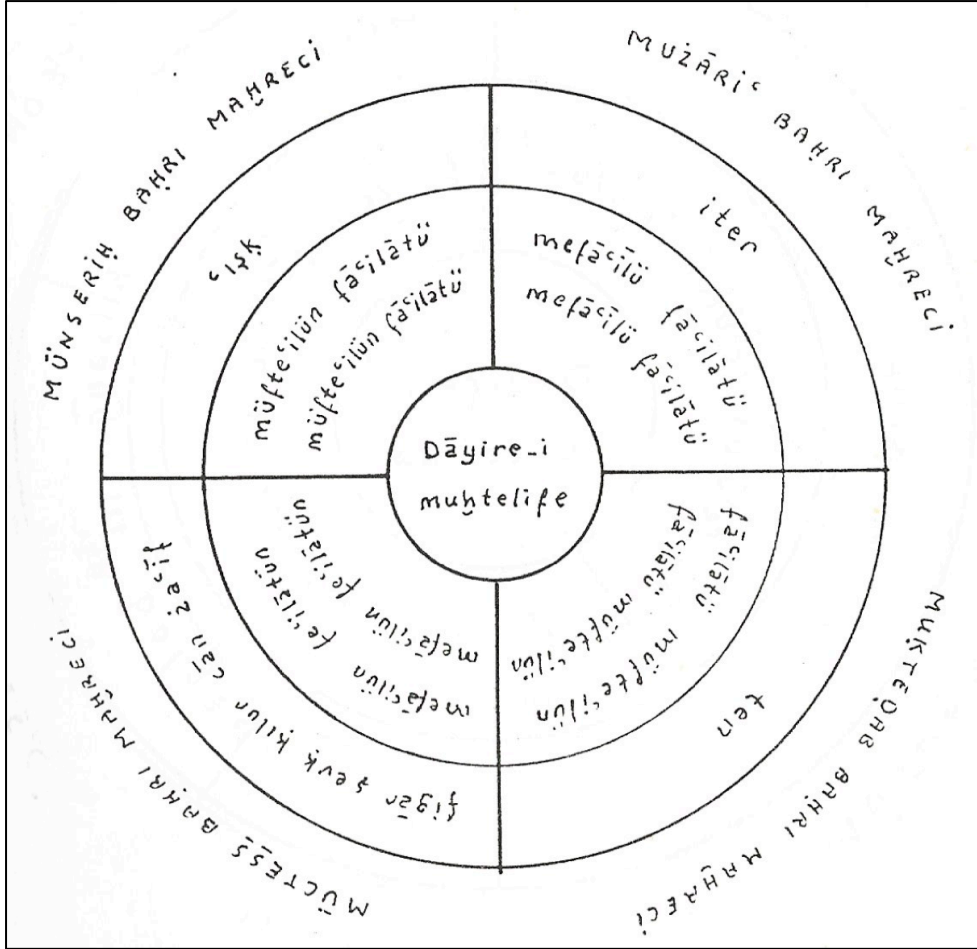


Even when united with you, (my) heart is (filled with) blood, just thinking of the grief of (future) separation  
 [Köñül kan bil vişālınğda ğam-i hicrān hayālūdın]<sup>(p. 23)</sup>

<sup>25</sup> The seven circles are taken from Nevāyî, *Mizānu'l-Evzān*, ed. Eraslan, pp. 22-29.

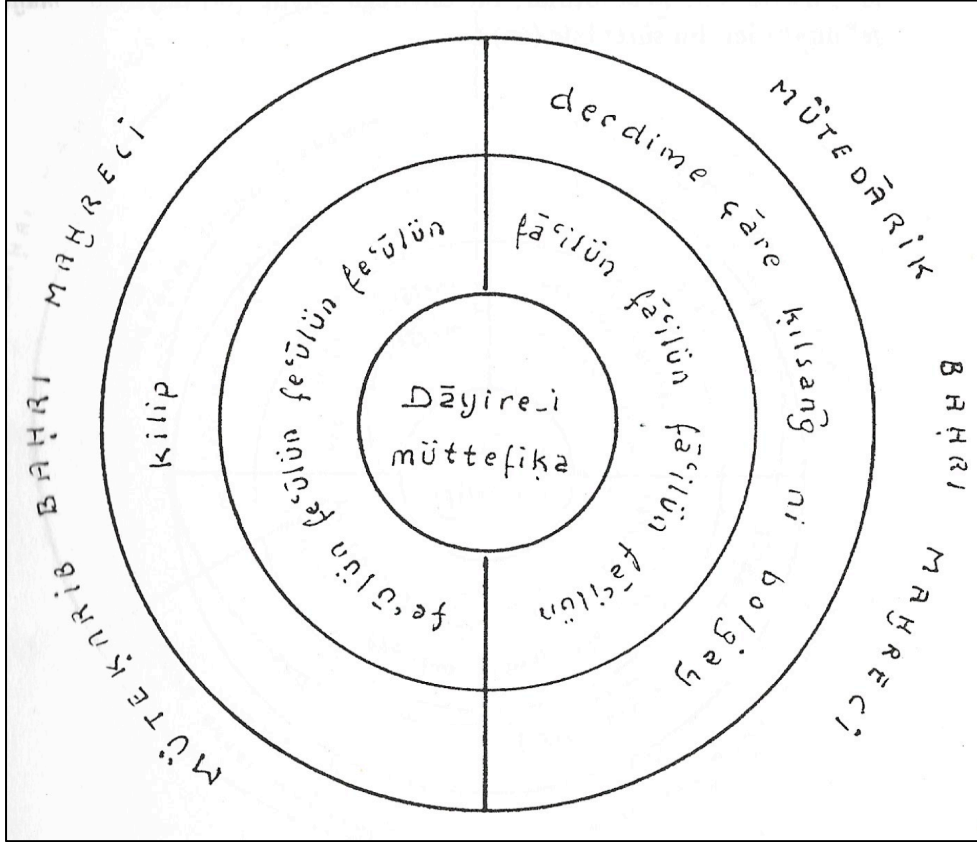


(9.9-9.17) As for the *münserih*, the *mużāri*<sup>‘</sup>, the *muḳteḍab*, the *müctess*, the *seri*<sup>‘</sup>, the *cedīd*, the *ḳarīb*, the *ḥafīf*, and the *müṣākil*, these are constructed with 7-letter feet. As these are (found to be) conflicting [*iḥtilāf*], they have not put their sound forms [*sālim*], (that is, their forms that only use the basic feet) into a prosodic circle. The *münserih-i maṭvī*, the *mużāri*<sup>‘</sup>-*i meḳfūf*, the *muḳteḍab-i maṭvī* and the *müctess-i maḥbūn*, which have 8-foot verses, (on the other hand), they have put into a prosodic circle, which they have called the *mukhtalifa* (*muḥtelife*). Its shape is:



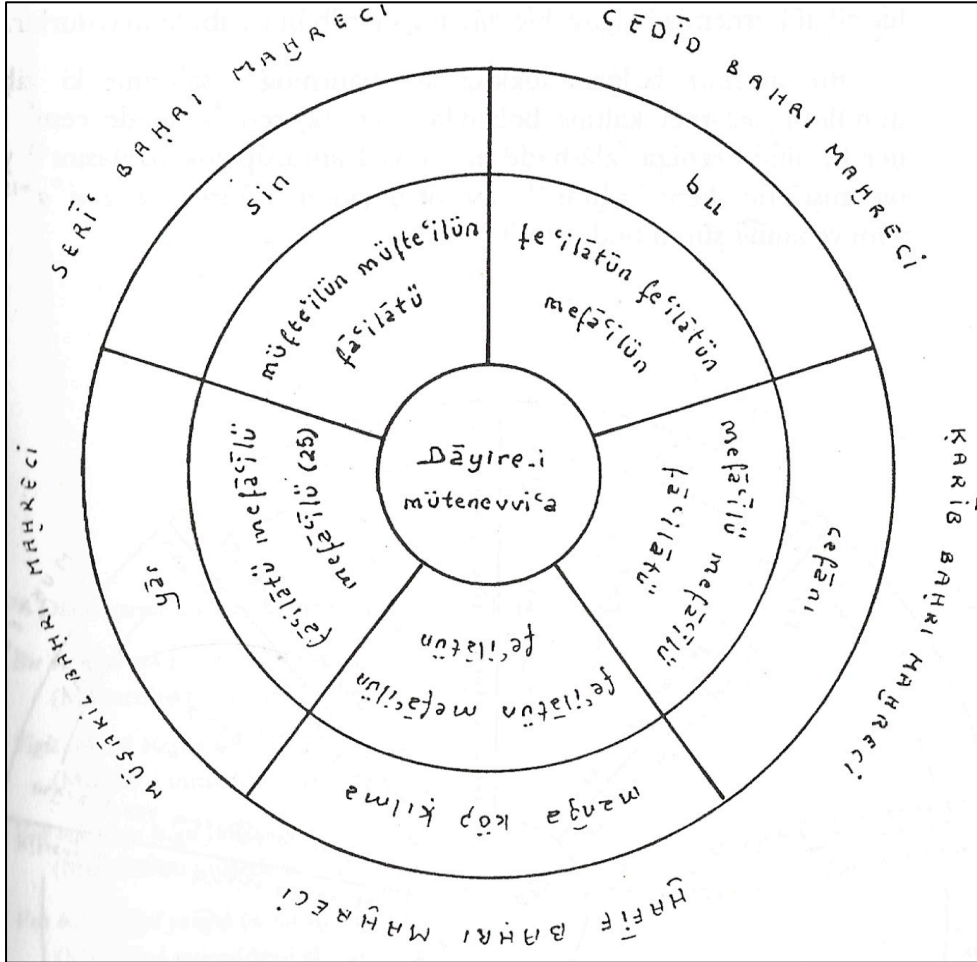
Love wounds the body, desire weakens the soul.  
 [ *İşğ iter ten figār şevḳ ḳılır cān za'if* ]

(9.18-9.19) The feet of the *mütekārib* and *mütedārik* are 5-letter (feet), three of which are movent and two of which are quiescent. <sup>(p. 24)</sup> The feet of the *mütekārib* are eight times *fe'ülün*, and the feet of the *mütedārik* are eight times *fā'ilün*. They have put these two meters into a circle, which they have called the *muttafiqa* (*müttefiqa*). Its shape is:



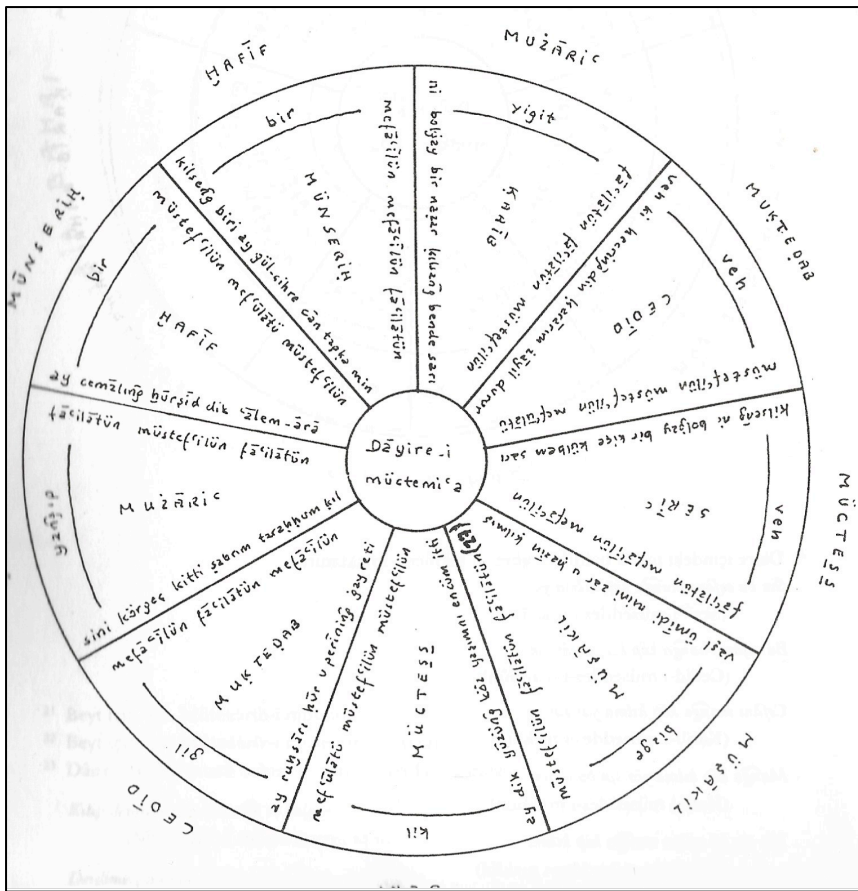
If you'd come and remedy my pain, what would happen?  
 [Kilip derdime çäre kılsañ ni bolğay] <sup>(p. 25)</sup>

(9.13-9.17) (Returning to meters 13-17 once more,) the *serī-i maṭvī*, the *cedīd-i maḥbūn*, the *karīb-i mekfūf*, the *ḥafīf-i maḥbūn* and the *müşākil-i mekfūf*, which have 6-foot verses, are also put into a circle, which they have called the *mutanavvi'a* (*mütenevvi'a*). Its shape is:



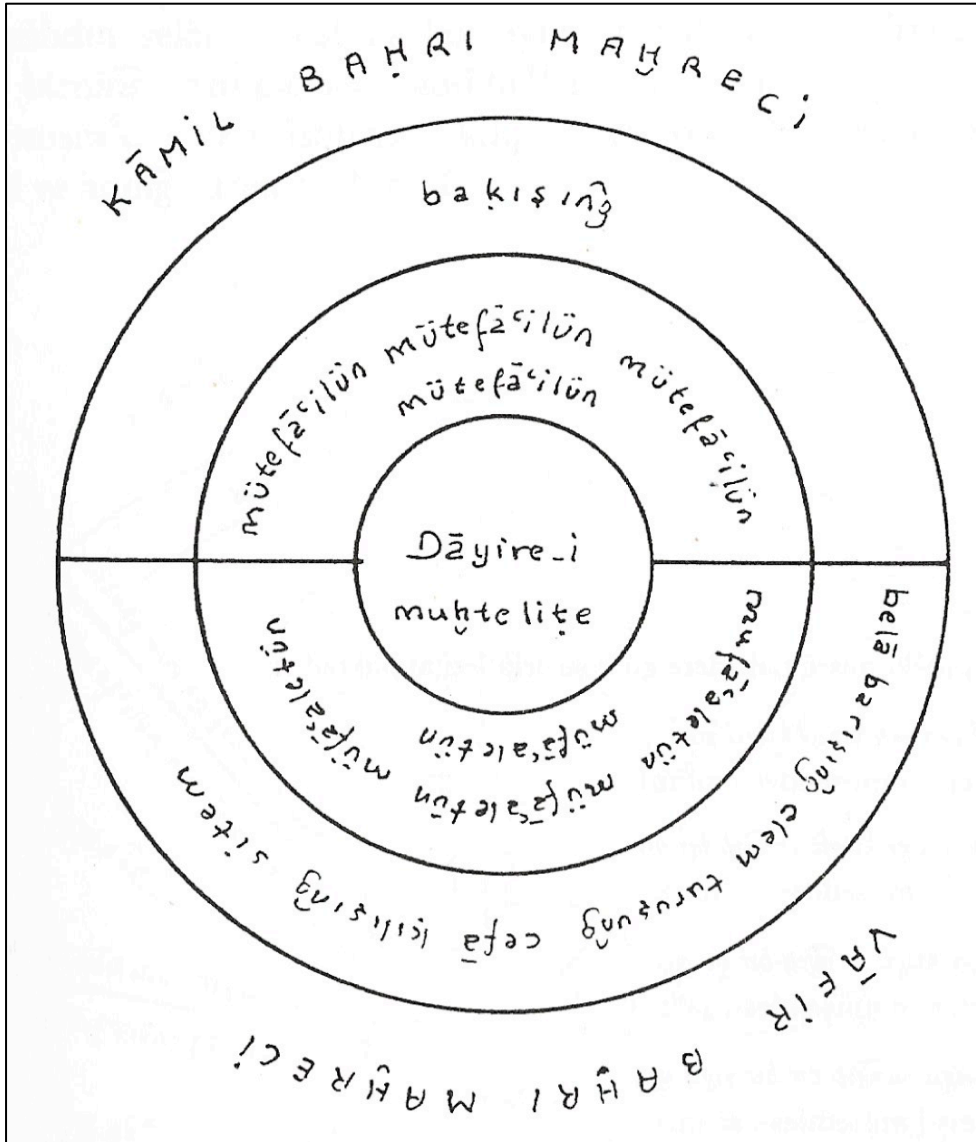
You, (my) love, do not make this torment worse for me!  
 [Sin bu cefānī maṅḡa köp kıma yār] (p. 26)

(9.9-9.17) If one allows for deviations into the (feet that make up) the meter of the *münserih*, the *müzāri‘*, the *muḳteḍab* and the *müctess*, (thus) making them into 8-foot verses, one (can) put them into a prosodic circle, (more precisely, into the 2<sup>nd</sup> circle, given above); and when one brings deviations into the (feet that make up the) meter of the *seri‘*, the *cedīd*, the *ḳarīb*, the *ḥafīf*, or the *müşākil*, one (can) put them into another prosodic circle, (more precisely, into the 4<sup>th</sup> circle, given above). (As said before, as for) their sound form, (that is, when made up of feet) in which no deviation has entered, one has not been able to put these into a prosodic circle. (Here, however, for the first time), the sound (forms of) these 9 meters, (that is, those that are made up of feet) that have remained safe from deviations, are assembled into a great prosodic circle. On the outside (of the circle, a hemistich) is given that illustrates each of the 9 meters; (so) all 9 (meters) can be extracted [*istiḥrāc*] from a hemistich. This (circle) called the *mujtami‘a* [*dā‘ire-i müctemi‘a*]. Some of the delicate ones of the time had thought of the name of this prosodic circle, but (it is I, this) poor one (who has) organized these (meters into this 5<sup>th</sup> circle). (p. 27) Its shape is:



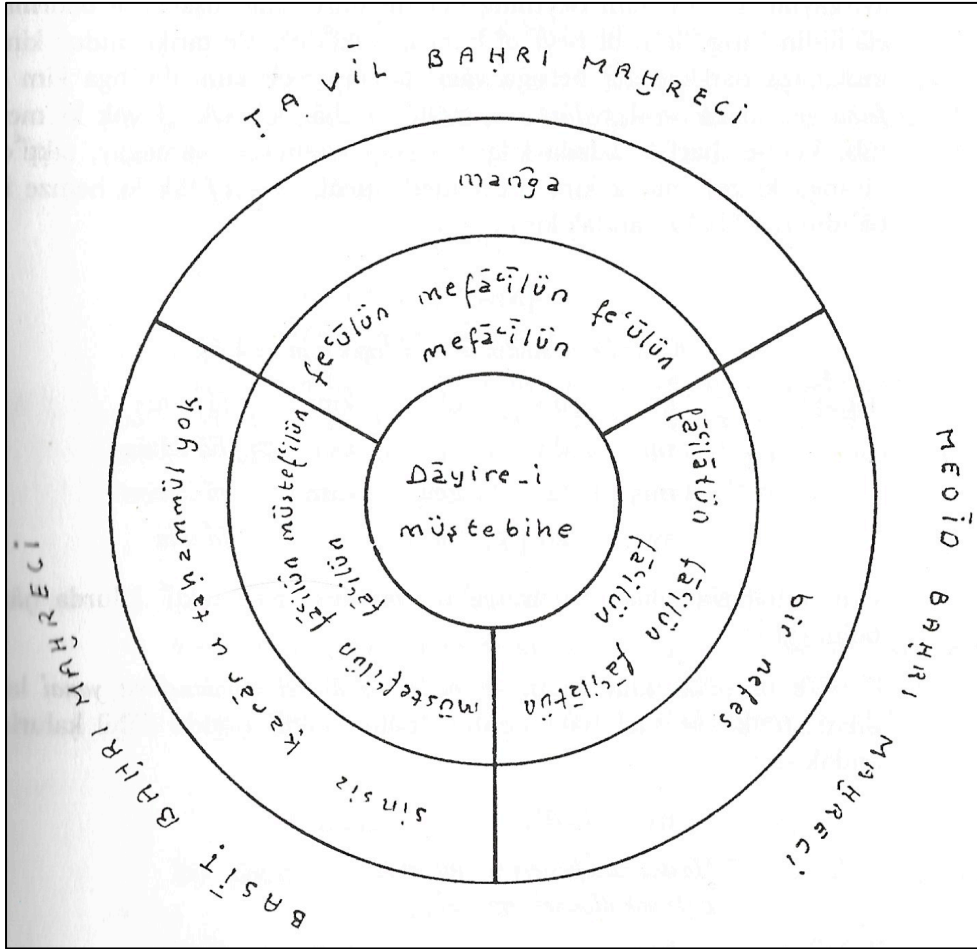
Alas, youth, burn and come to us one by one!  
 [Bir bir yigit veh veh bizge kilgil yanıp] (p. 28)

(9.4-9.5) (Let us now consider the prosodic circle of the 4<sup>th</sup> and 5<sup>th</sup> meter). Even though the *kāmil* and the *vāfir* are sound and natural [*maṭbū*] meters, only little poetry [*naẓm*] has been composed in them. (As such,) their circle has been little dealt with. For these two meters, the following prosodic has been laid (out), called the *mukhtaliṭa* prosodic circle (*dā'ire-i muḥteliṭe*). Its shape is:



Face misfortune, suffer, be oppressed, reproach one another  
 [*Ba kışınğ belā barışınğ elem turuşunğ cefā kılışınğ sitem*] (p. 29)

(9.1-9.3) (Let us conclude this section by considering the prosodic circle of the first three meters). As the meters of the *ṭavīl*, the *medīd* and the *basīṭ* are particular to the Arab poets, (it are) these (who) have put them into a circle in their (works on prosody), not the Persians. Lest (this summary) would be incomplete, (I have) put these (meters) into a prosodic circle and I have included it here. They have called it the *mushtabiha* rosodic circle (*dā'ire-i müştebihe*), and its shape is:



Without you, I can neither stand firm nor can I endure, not (even) the duration of a single breath!

[Maṅḡa bīr nefes sīnsiz ḡarār u taḡammūl yok] (p. 30)

## 10. SECTION (HOW TO SCAN [TAKTİ] POETRY)

The scansion [takṭī] of poetry consists of the following, that the words [elfāz] of the verse are split up in such a way that each of its parts [mikdār] equals one of the feet that are part of that verse's meter. The way to proceed is to consider the vowelizing itself - and not (the vowels') actual realization as a, u or i - and to interpret what is pronounced [melfūz] – not what is written [mekṭūb]. Every letter of the word, even those not represented in script counts [hisābğa kirgey] in scansion, such as the doubled letters [müşedded ḥurūf] and the elif that results from the lengthening of the hemze [elif dik ki hemze işbā 'idin ḥāşıl bolur], such as (hemistich)<sup>26</sup>:

O heart! (Now that my love) has gone, I ask for your patience!  
[Kittī ol kim sindin ārām istegey min ay köñül]

Its scansion:

<i>kit</i>	<i>ti</i>	<i>ol</i>	<i>kim</i>	<i>fā 'ilātün</i>
<i>sin</i>	<i>din</i>	<i>ā</i>	<i>rā</i>	<i>fā 'ilātün</i>
<i>mis</i>	<i>te</i>	<i>gey</i>	<i>min</i>	<i>fā 'ilātün</i>
<i>ay</i>	<i>kö</i>	<i>ñül</i>		<i>fā 'ilün</i>

If one studies this closely, when scanning, fourteen letters of this hemistich are left out of the scansion.<sup>27</sup>

As for the y that makes nouns indefinite or adjectives [tenkīr ve şıfat], as in the words *ḥastaī*, *besteī*, *āvāreī*, *dāneī* and *yanaī*, this is retained while scanning, such as (verse):

A sick person, who is chained by (her) hairlock,  
No (other) man, whether sane or insane, is like that.  
[Ḥastaī kim beste-i ol zūlf irür  
Eyle yok dīvāneī ferzāneī]

Its scansion:

<sup>26</sup> In the following illustrative verses, the specific issues under discussion are underscored.

<sup>27</sup> Indeed, the total number of actual "letters" in the hemistich is 37, while the letters of the four feet that are scanned in prosody number 23.

<i>ḥas</i>	<i>ta</i>	<i>ī</i>	<i>kim</i>	<i>fā 'ilātūn</i>
<i>bes</i>	<i>te</i>	<i>i</i>	<i>ol</i>	<i>fā 'ilātūn</i>
<i>zūlf</i>	<i>i</i>	<i>rūr</i>		<i>fā 'ilūn</i>
<i>ey</i>	<i>le</i>	<i>yok</i>	<i>dī</i>	<i>fā 'ilātūn</i>
<i>vā</i>	<i>ne</i>	<i>ī</i>	<i>fer</i>	<i>fā 'ilātūn</i>
<i>zā</i>	<i>ne</i>	<i>ī</i>		<i>fā 'ilūn</i> <sup>(p. 31)</sup>

As for the many (letters) that are represented in the script (yet) no (part of) the word, such as the v of conjunction – for example, (in) *cān u cihān* (“soul and world”) - or the v that stands for the vowel u – for example, (in) *bu* and *tu* (“this” and “you”) — and the v that gives the preceding consonant a slight u sound<sup>28</sup> – for example, (in) *ḥ<sup>v</sup>āb u ḥūrd* (“he slept and he ate”) — like the following example, which comprises all three (types enumerated) (hemistich):

This school has taken my food and sleep.  
 [*Hūrd u ḥ<sup>v</sup>ābım bu debistān almıŝ*]

Scanning according to the aforesaid rule, regarding the letter h that is not pronounced, as (in) the words *vech*, *ḥāre* and *pāre*<sup>29</sup> (“face”, “a hard stone” and “piece”) the following: if it is found in the middle of the verse, it is dropped from scansion; and if it falls on the end of the verse, it is scanned as a quiescent letter, such as (verse):

As that rose-face(d beauty) is tender,  
 She has no need for rouge.  
 [*Çünki ol yüz güli irür tāze*  
*Tāze gülge ni ḥācet ğāze*]

Furthermore, there is the letter n. As for every n that is found following a v, an elif or a y that are part of the preceding vowel (that is, every n that is preceded by a long u, a or i): if (this n) is found in the middle of the verse and is itself not followed by a vowel [*aḥa ḥareket 'ārıza bolmasa*], then it is dropped from the scansion; and if is found at the end of the verse, it is counted as a quiescent (letter), such as (hemistich):

The lover, secretly, bears a grudge against me, grieved one.  
 [*Cānān min-i maḥzūnğa kıılır kīn nihān*]

<sup>28</sup> *İsmām* is a linguistic term that means “giving to a quiescent consonant a slight sound (or scent) of u or i, but not as to lengthen the syllable or make any syllable more”.

<sup>29</sup> Both last words are written with an Auslaut-h in Arabic script.



Furthermore, there is the letter t. As for every t that is preceded by a quiescent letter, such as (in) *mest* (“drunk”) and *elest* (“(the phrase) ‘Am I not (Your Lord)?’”): if it is found in the middle of the verse, it is considered a movent letter, and if it is found at the end of the verse, it is considered quiescent, such as (hemistich):

Because of the wine of your lips, (my) heart is drunk with “Am I not (Your Lord)?”  
[*La ‘luḡ meyidin irür köḡül mest-i elest*]

A quiescent letter, if it follows a quiescent letter, is (dropped from scansion), as in (hemistich):

Anew, (my) lover has done cruelty!  
[*Yana yār eyledi bī-dād būnyād*]

As for a t that is preceded by two quiescent (*sic*) letters: when found in the middle of the verse and being pronounced, then each is considered a movent letter, as too (the letter) that precedes it, such as (hemistich): (p. 32)

As it is burdened with grief, there is a wound in the heart.  
[*Ĝam yükidin köḡülde girift̄ durur*]

And if it is found at the end of the verse, it is in all circumstances dropped in the scansion, as in the meters of prosody; three quiescent letters can by no means be combined, such as (hemistich):

If she is not a friend, then let the world not be a friend!  
[*Cihān bolmasun dōst ger bolsa dōst*]

The same holds for the letter b, in *Guṣtāsb* and *Lehrāsb*.

Furthermore, there is the letter elif. For every movent elif, if one transfers its vowel to the preceding (letter), its is dropped in the scansion, (thus no longer scanned as a letter), such as (hemistich):

If I am not separated from (my) beloved one, no wonder.  
[*Min eger yārdın ayrılmasam irmesdür taη*]

Furthermore, there is the letter y. If the y is followed by a movent elif, it is not pronounced and it is dropped in the scansion, such as (hemistich):

(As soon as) that pleasing one came, I became idle.  
[*Bardı ol şūh u kitti iş mindin*]

As for the letters that are either pronounced but not written or that are written but not pronounced, one should not think that these are limited to the letters mentioned before.

Furthermore, (as for) Turkic words that are written with elif, v and y instead of the vowel signs for e, u and i. As these letters (i.e., elif, v and y) simply stand for a vowel, these are not scanned, except if they fall at the end of a verse, where these are made into the rhyme, out of necessity, where they are made to rhyme [*meger ba'zı yirde kim beytniη āhırıda tüşkey ve anı zarūretdin kāfiye kılmuş bolğaylar*], such as (verse):

I describe the image of your waist and your hair locks, hair by hair,  
As long as I have moist in my body, (I will) thirst for your ruby (lips).  
[*Biliη ü zülfüη hayāln şerh iter min mū-be-mū*  
*Teşnedür min la'lıηa tā bar durur cānımda sū*]

(In Chaghatay, the sound η is rendered in script by the combination of n and k). Most of the letters n, which are written in the word (part) *-niη* in the pronouns [*zamāyir*] for linking words (in a possessive relationship) [*söz irtibātı üçün*], such as *anıη*, *miniη* and *siniη*, (are dropped from scansion), such as (verse):

O heart, know that this soul is neither yours nor mine,  
Bur rather his/hers, and if you ask, “Whose?”, I say, “The lover’s!”  
[*Ay köηül bilgil ki bu cān ni siniηdür ni miniη*  
*Belki anıηdur diseη kimniη diyin kim yārniη*]

The letter k of the word (parts just) quoted, (even though) written as k, is not pronounced k. Together with the n, the k that occurs in (words) such as *anıñ*, *miniñ*, *tañ*, *oñ*, *soñ*, *yıñ* and *tiñ* is dropped in the scansion.

(11. THE PARTS OF A POEM) <sup>(p. 33)</sup>

Now that these preliminaries have been dealt with, know that the masters of this art call the first foot of the first hemistich the *şadr* (litt., “breast”) and its last foot the *‘arūz* (litt., “main tent pole”), and the first foot of the second hemistich the *ibtidā* (litt., “beginning”) and its last foot the *ḍarb* (litt., “beating”). As for (the feet) that lie between the *şadr* and the *‘arūz*, and between the *ibtidā* and the *ḍarb*, these are called are the *haşv* (litt., “stuffing”).

Every verse the scansion of which is free of deviation is called sound [*sālim*].

(12. A DISCUSSION OF ALL METERS, BOTH SOUND AND UNSOUND)

(pp. 33-57 not translated here)

(13. POETIC FORMS BEYOND PROSODY) <sup>(p. 58)</sup>

Now that all meters of the prosodic circles have been dealt with, there are some more meters, some of which have been made by the moderns [*müte`eḥḥirleri*] of the Persian poets, and some of which are (still) in use today. While none of these have meters have been included in (works of) prosody, a reference to these is not inappropriate, as, in fact, these fall within the meters of prosody.

(13.1 THE *DEPUR BAHA*:)

One of those is the *remel-i maḥbūn*, each hemistich of which counts 8 feet, so that one verse counts 16 feet. This is called *depur baha* by Ḥvāce ‘İsmet-i Buḥārī<sup>30</sup>. It is written in the following way:

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<sup>30</sup> This is a fourteenth-century Timurid poet, who was born in Bukhara.

O cruel coquettish one, your stature, your hair lock, your eye, your eyebrow, your cheek, your facial characteristics, your mole and your lip!  
(In comparison), cypress, hyacinth, and narcissus, the new moon, the sun and the verdure of paradise, the furnace of musk perfume and the sugar scattered on rose petals amount to nothing!

[*Kāmet ü zülf ü köz ü kaş u 'izār u haç u hāl u lebiñdür ki alarça imes, ay şūh-i stem-ger*  
*Serv ile sünbül ü nergis yañı ay u kuyaş u sebze-i cennet küre-i nāfe vü gül-berg ara şekker]*  
*Fe' ilātün (fā' ilātün) fe' ilātün fe' ilātün fe' ilātün fe' ilātün fe' ilātün fe' ilātün fe' ilātün*

### (13.2 THE *TUYUĞ*;) )

Furthermore, there are meters that are common among the Turkic people [*Türk ulusu*], in particular among the Chaghatay people [*Çağatay halkı*], which are used in songs [*sürūd*] that are performed on gatherings [*mecālis*]. One of these is the *tuyuğ*, which consists of two verses, and in which one tries his hand at paranomasia [*tecñis*]. Its meter is a 6-foot *remel-i maqşūr*, such as the following:

O Lord! Is that honey and sugar, or a lip?  
Or perhaps (a lip) that has licked honey and sugar?  
In order to shoot arrows at my soul always,  
Grief has set arrow's eyebrow (that is, his bow,) ablaze.

[*Yā rab, ol şehd ü şeker yā leb durur*  
*Yā meger şehd ü şeker yalap durur*  
*Cānıma peyveste nāvek atkalı*  
*Ğamze oqın kaşığa yalap durur]*  
*Fā' ilātün fā' ilātün fā' ilāt (fā' ilān)*

### (13.3 THE *KOŞUK*;) )

Furthermore, there is the *koşuk*, common among the rhythmic patters [*uşūl*] of the *urğuştek*<sup>31</sup>, and mentioned in some of the books on musical rules [*edvār*]. This song [*sürūd*] is in

<sup>31</sup> Apparently the first known term of Turkish musical metrics. See E. Neubauer, "Music and musicology, theatre and dance. Part Two: Music in the Islamic Environment", in *History of Islamic Civilizations of Central Asia. Volume IV: The Age of Achievement: A.D. 750 to the End of the Fifteenth Century. Part Two: The Achievements* (Paris: United Nations Educational, 2000), p. 602.

the 4-foot *remel-i maḥzūf* meter, (thus corresponding) with the meter of the Arabs' camel driving songs [‘*Arabnıñ tive sürer ħudā*’]. Its rhythmic pattern [*aşl*] is of the following kind (verse):

Oh! Yearning for that moon(-faced beauty has brought me nothing but) pain and scars of separation,

It is a fire (that burns) my soul, the calamity of my life.

[*Veh ki ol ay ħasreti derd ü dāğ-i furkatı*  
*Hem irür cānımğa ört hem ħayātım āfeti*  
*Fā ‘ilātün fā ‘ilün fā ‘ilātün fā ‘ilün* (p. 59)]

In this subtle time and noble era, they have fit this song into the meter of the 8-foot *remel-i maḥzūf*. Putting strange tunes and melodies to wonderful use [‘*acīb taşarruflar kılıp*’], the youths who are mild-tempered and incomparable in the science of music and musical rules have recited (songs) at the gathering of the sultan, the lord of the happy conjunction, the mildness and amiable character of which defies description, and the moving and captivating character of which does not fit any depiction, since these have been invented by His Excellency. (As such,) it is most appropriate to give some examples from the output [*netāyic*] of the breath of His Excellency, which is life-giving as the Messiah [*Mesīh-āsā enfāsi*], such as (verse):

The shadow that your youthful beard’s verdure (casts) onto (your) laughing ruby (lips),  
Is like the shadow that Hızır casts onto the water of life.

[*Sebze-i ħaṭṭıñ sevādı la ‘l-i ħandān üstine*  
*Ĥızır gūyā sāye salmış āb-i ħayvān üstine*  
*Fā ‘ilātün fā ‘ilātün fā ‘ilātün fā ‘ilün*]

(13.4 THE ÇENGE:)

Furthermore, there is the *çenge*, which the Turkic people [*Türk ulusı*] recite on marriage feasts and farewell parties, when girls are sent off for an arranged marriage [*köçürür*]. It is an very moving [*mü’essir*] song [*sürūd*], which comes in two types. The first one corresponds with none of the meters, while the other one (corresponds to) a verse in the meter of *münserih-i maṭvī-i mevķūf*. The word “lover” [*yār*] is used as its *redif*, like in (verse):

From which meadow did that morning wind blow, lover, lover?  
From its breath a fire fell onto my soul, lover, lover!

[*Ĥaysı çemendın isip kildi şabā, yār yār*]

*Kim demidin tüşti ot cānum ara, yār yār]*  
*Müfte ‘ilün fā ‘ilān müfte ‘ilün fā ‘ilān*

(13.5 THE MUḤABBET-NĀME:)

Furthermore, there is a song [*sürūd*] among the Turkic people, which is called a *muḥabbet-nāme* [litt. “love letter”]. This (song, in the meter of the) six-foot *hecez-i maḳşūr*, is now obsolete [*metrük*]. Of this meter is the following (verse):

Your lips are driving me insane,  
(Already now), your (future) absence causes me grief.  
[*Mini ağzıñ üçün şeydā kılıp sin*  
*Maña yok kayğunı peydā kılıp sin*]  
*Mefā ‘ilün mefā ‘ilün mefā ‘il*

(13.6 THE MÜSTEZĀD:)

Furthermore, there is another song [*sürūd*] among this people, which is an 8-foot (verse in the meter of) *hezec-i aḥreb-i maḥzūf*. After the first hemstich of the verse, they add two feet of that verse’s meter and align [*rāst kiltür-*] it with the song tunes [*nağamāt*]. This is called a *müstezād*, like in <sup>(p. 60)</sup> (*müstezād*):

Your beauty is manifested in (all) of the world’s particles,  
(All) things a manifestation of You.  
You are the universe’s kind lord,  
The world is Your slave.  
[*Ay ḥüsnüñe zerrāt-i cihān içre tecellī*  
*Mazharıña eşyā*  
*Sin luṭf bile kevn ü mekān ehliğa mevlī*  
*‘Ālem saña mevlā*]  
*Mef‘ülü mefā ‘ilü mefā ‘ilü fe ‘ülün*  
*Mef‘ülü fe ‘ülün*

(13.7 THE ‘ARAZ-VĀRĪ:)

Among the Turks of Irak [*Irāk Terākime'side*], there is another song, which the sheikhs call the *'arāz-vārī*, the verses of which mostly correspond to the 8-foot sould *hezec*, like in (verse):

The wine that “*Their Lord will give them*”<sup>32</sup> comes from the river of Paradise that is your lip,  
The sweets that accompany the drinking of this wine come from the sugar that is your speech.

[“*Sakayhum rabbuhum*” *hamrı dudağıñ kevserindindür*  
*Bu meyni içmenüñ nuklı hadīsıñ şekerindindür*  
*Mefā ‘ilün mefā ‘ilün mefā ‘ilün mefā ‘ilün*

This (type) also comes (in the form of) an 8-foot *remel(-i mahzūf)* (verse):

The request to (have) the good luck of union with you is not a story (that ends well) for me,  
Hence, I am content with giving my life, thinking of you.

[*Devlet-i vaşl iltimāsi ni hikāyetdür maña*  
*Bu ki yādıñ birle cān birsem kifāyetdür maña*  
*Fā ‘ilātün fā ‘ilātün fā ‘ilātün fā ‘ilün*

(13.8 THE *OZMAĞ* AND THE *BUDAY-BUDAY*.)

As the *ozmağ* of the *ozans*<sup>33</sup> and the *buday-buday* of the Uzbeks don't fit any meter, these are not presented (here). (As numerous as such) works may be, they do not fall within (the scope) of the science of prosody.

(13.9 THE *TÜRKİ*.)

Furthermore, there is a song that is called *türkī*, this term being the proper name [*'alem*] thereof. It is a song that is extremely pleasing [*dil-pesend*], cheering [*rūh-efzā*], and utmost exorbitant [*mütecāviz*], useful for the people of merry [*'ayş ehli*] and gracing any banquet [*meclis-ārā*], to such an extent that the rulers train [*terbiyet*] those who are good at it, known by

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<sup>32</sup> Q 76:21. Yusuf Ali

<sup>33</sup> The *ozan* is the Uzbek equivalent of the wandering minstrel.

their title *türkî-gūy* (litt. “*türkî* performer”). It is also in the meter of the 8-foot *remel-i maḥzūf*, such as (verse):

The cheek of your moon(-like face) is where (the star of) fortune rises,  
The dust of your court is the qibla where the people of vision turn to (for praying).  
[*Ay sa ‘ādet maṭla ‘i ol ‘ārız-i māḥıy siniḡ*  
*Ehl-i bīniş kıble-gāḥı ḡāk-i dergāḥıy siniḡ*  
*Fā ‘ilātün fā ‘ilātün fā ‘ilātün fā ‘ilün*

It is in this meter, from beginning to end, that His Excellency the Sultan, Lord of the Happy Conjunction, has written and arranged his own divans, which stand (out among) all divans like the soul stands (out) in the body and like the shining sun stands out amidst the stars, because of its fluency [*revānlıḡ*], its subtlety [*leṭāfet*], its mind-nourishing nature [*rūḡ-perverliḡi*], and its smoothness [*selāset*].

(14. EPILOGUE, ON THE INNOVATIVE NATURE OF THIS COMPOSITION, AND THE SULTAN’S ROLE THEREIN) (p. 61)

The goal of these words and the objective of this exposé is the following. Even though there is poetry in Turkic, (so far,) no rules and no laws (had been laid out) for it, and nobody has written a book or a treatise on the art of prosody (in this language), in order to promote [*revāc*] this art. (This is all the more remarkable, since,) in these fortunate times, the ruler of the age has produced divans and his blessed mind has occupied itself with the meters of poetry and the scansion of verses; since the share of Turkic poetry (in his overall poetic output) exceeds that of his Persian [*Pārsī*] poetry; and since the rank of (his) poetry has reached (that of) the Holy Mosque of Mecca. (Indeed,) mildly-natures noble ones and receptive and discerning princes have always occupied themselves with this noble art. (In spite of all this,) there is nothing available in this language in the field of meters and measures, of scansion, meter deviations and prosodic circles. (In stark contract with this stand) the Arabic eloquent ones [*fūṣaḡā*] and Persian rhetoricians [*buleḡā*] and poets, who have composed (numerous) books in this field, which are required for understanding and comprehending this art.

As was mentioned already in the preface to this book, the blessed mind of the sultan of sultans had taken notice of this (lacuna), and thus instigated this composition and caused its



writing. It is for this reason that (I) have taken up the pen (for putting down) the rules of this science.

If there would be a slip of the pen or a mistake (to be found in it), then I beg the connoisseurs of this art not to skip it in disapproval, but to correct it with the pen of betterment.

Quatrain [*rubā 'ī*]:

As long as days occur by the turning of the firmament,  
As long as there is no end to poetry and its imaginations,  
And as long as ambiguity arises from the verse structures,  
May the people of the world find order through your poetry!

[*Tā çerh devāyiridin olğay eyyām*  
*Tā şî 'ir ü hayālātığa yoğtur encām*  
*Tā beyt terākibide bolğay ihām*  
*Tapsun nazmıñ bile cihān ehli nizām*]

Amen, O Lord of the Universe!