KARAMANLIDIKA LEGACIES

KARAMANLIDIKA LEGACIES

Edited by

Evangelia Balta

Table of Contents

The Karamanli *Divan* by the *'Aşık* Talib and Ottoman Lyric Poetry: a Preliminary Approach

Matthias Kappler

Folk poetry vs. divan poetry

Being an original composition, the *Διβάνη Ταλίπ* (*Divan-ı Talib*), printed in 1883 by Evangelinos Misailidis in Istanbul (Talib 1883), occupies a special place in Karamanlidika literary production which is known to be mainly a translation/adaptation literature[1]. The book was presented for the first time to the scientific community by M. Sabri Koz (2014), who considers the poet Talib –a pen name (*mahlas*) for Simeonakis Değirmencoğlu from Denei– as a poet of the *'aşık* folk tradition of Turkish poetry (Koz 2014: 121). The title *Divan* ('collection of poems'), the alphabetic order of the poems according to the classical scheme of *redif* ('postrhyme, end-rhyme'), the fact that the work is not a product of oral literature, as well as the themes and forms of many texts of the book, first of all of the *gazel*s, raise the question of the relation of this *Divan* with classical Ottoman lyric poetry. This has obviously to be seen in the framework of the general scholarly discussion, whether Turkish folk poetry and the classical Ottoman (Persian) tradition have anything in common or not. In folklore studies, distinctions are made between various groups of *'aşık*, one of them being the so-called *kalem şairleri* ('pen poets') who are said to be particularly influenced by classical Ottoman lyrics (Düzgün 2007: 255). In the nineteenth century, urban *'aşık* production was getting closer to high style poetry (ibidem: 244). This is also the period when *'aşık* poets began to arrange their compositions in collections (*divan*s; ibidem: 273). One of the pioneers of Turkish folklore studies, Pertev Naili Boratav (1907-1998), had an ambivalent approach to the problem: on the one hand, he separated the oral *'aşık* folk tradition from the mystical poetry of the *tekke* and the classical tradition (Boratav 1969: 23), on the other hand he strove for a common literary history (ibidem: 24-25; see also below). However, this has not prevented the development –and eventually dominion, also in the public opinion of non-experts– of a dogma, especially in the ideological frame of Turkish nationa-

---

[1] This is, though, not the first Karamanli book containing original poetry in classical Ottoman forms: the *Χαζινέϊ αράϊ μουστακημέϊ Μεσιχιέ* (*Hazine-yi ara-yi mustakıme-yi Mesihiye* / 'Treasury of Christian Orthodoxy'), actually a translation work realised in 1860/61 by Misailidis, contains a *gazel* in praise of the translator written by a poet named Oikonomidis Vasil Efendi, with the pen name Rindi (Eckmann 1964: 829, Salaville & Dalleggio 1966, nr. 134).

lism, which draws a sharp line of division between classical Ottoman poetry and Turkish folk poetry, the latter being considered as the only "real" expression, in terms of language and themes, of the Turkish national soul. On the side of the Ottomanists, Walter G. Andrews, in his masterly book about the *gazel* production in Ottoman lyric poetry *Poetry's Voice, Society's Song* (Andrews 1985), underlined the emotional power and societal relevance of *gazel* poetry, and questioned the widely spread prejudice of classical Ottoman poetry as an exclusive property of the upper class and its being limited in audience, and as a purely symbolic literature far from reality and erotic emotionality. Together with Mehmet Kalpaklı he went even one step further and demonstrated that Ottoman poetry is not only narrowly linked to the reality of Ottoman and Islamic society in its broadest sense, but also has much in common with contemporary western European literatures and cultures (Andrews & Kalpaklı 2005). This was a kind of "revolution" against the tradition of academic approach to Ottoman poetry, both in Europe (beginning with E.J.W. Gibb's famous *History of Ottoman Poetry*, 1900-1907) and in republican Turkey, who had seen the Ottoman poetical production exclusively as an "Oriental" stereotyped and emotionless narrative where love relations were, at the most, considered hieratical symbols for religious and mystical love. The questioning of this approach leads Andrews to a hypothesis, which is highly interesting for us:

"If the gazel were at some level a part of the experience of the broader Turkish culture, then there is reason to doubt the assumption that it is separated by an unbridgeable and unbridged gulf from the folk poetry" (Andrews 1985: 179).

Andrews was not the first one to question the rigid division of folk and *divan* (as it is usually called in Turkish) poetry, since already the aforementioned Pertev Naili Boratav had argued for a unified approach to both traditions (ibidem: 183). In fact, folklorists like Boratav, as we have mentioned above, do see a relationship between folk and *divan* poetry[2], but in the circle of Turkish Ottomanists and experts of Ottoman poetry until the last quarter of the twentieth century a link between folk and *divan* poetry had been largely denied, or at least concealed. When Andrews broke with this taboo, a new perspective opened to the research of both the classical lyric tradition and folk poetry. In fact, Andrews (1985: 181-182) proposed some "critical perspectives", as he himself called them. In three steps, he doubts the assumptions of a) a radically different vocabulary (common for folk poetry, uncommon for *divan* poetry), of b) the abstraction of *gazel* poetry vs. "concrete" folk poetry, yet mantaining the contrast between rural (folk) and urban (*divan*) settings, and c) he stresses the similar role of the poet in both traditions as the *'aşık*, the

---

[2]   Not always, as we can see in the example of Erman Artun (1948-2016), an expert on folk poetry in the Adana area, who stresses the differences "in language and style" between *'aşık* and *divan* poetry arguing, like most of the Turkish scholars of his generation (and still today), that the high culture of *divan* poetry was inaccessible to the "people" (Artun 2008: 89).

lover (dervish/lover in *gazel* poetry). Another evident link should be added here: both poetry traditions, folk and *divan*, are closely related to music, a topic that cannot be dealt with in depth in the present contribution. One of Andrew's conclusions may serve as the starting point for our argumentation:

"*[D]ivan* poetry and folk poetry are seen as complementary parts of a literary/cultural whole within which each is a valuable resource for interpreting the other" (Andrews 1985: 182).

The present contribution is thus not intended as a description of the Karamanli *Divan-ı Talib*, nor to shed light on the author and his entourage (for these very interesting topics the reader may refer to Koz 2014; specifically about biographical data see p. 125-126), but it rather aims at addressing the question of the interrelation between classical Ottoman poetry and Turkish folk poetry by taking as an example this *Divan*, part of which will be analysed from the Ottomanist point of view (I am by no means an expert on folklore).

The Karamanli **Divan-ı Talib (DT)**

The *Divan-ı Talib* (henceforward DT[3]) is formally a product of folk poetry. It contains 153 poems in different poetical genres (for a detailed description see Koz 2014: 123), all of them typical of the *'aşık* (or *kalem şairi*) tradition, and addresses different themes, such as didactic poems, religious texts, or love poems. After a closer look, most of the poems (127 out of 153) are written in the classical quantitative *'aruz* metre (used also by *'aşık* poets), and the "most frequently used genre in Turkish folk poetry" (Düzgün 2007: 205), the *koşma*, is present only 9 times. Although only 10 poems actually bear the title "gazel", around 70 further poems, called *divan* or *kalender*, are in *gazel* form, i.e. distichs with the rhyme form aa/ba/ca/... (though there are also some "gazel" poems in stanza form). Like the poetry collections of the *divan* tradition, the poems are in alphabetical order, here obviously based on the Greek alphabet, according to the last letter of the *redif*, the end-rhyme (or of the rhyme / *kafiye*, if the *redif* is lacking). Talib follows the classical rule that there should be at least one poem for every letter, adding even the digraph ΔZ for the Turkish phoneme /c/, resulting in the following distribution (the numeral after each letter indicates the number of poems):

---

[3] The first edition of DT, which is the source of the present contribution, was printed in 1883 in Istanbul, and is described in the third volume of the *Karamanlidika* bibliography by Salaville & Dalleggio (1974, nr. 215). Another (second or third, see below) edition printed in 1911 has been communicated by Evangelia Balta in her volume of Karamanlidika prints from the 20th century (Balta 1987, nr. 64). It is uncertain whether another, i.e. second, edition between 1883 and 1911 existed, cfr. for this discussion Koz 2014: 122.
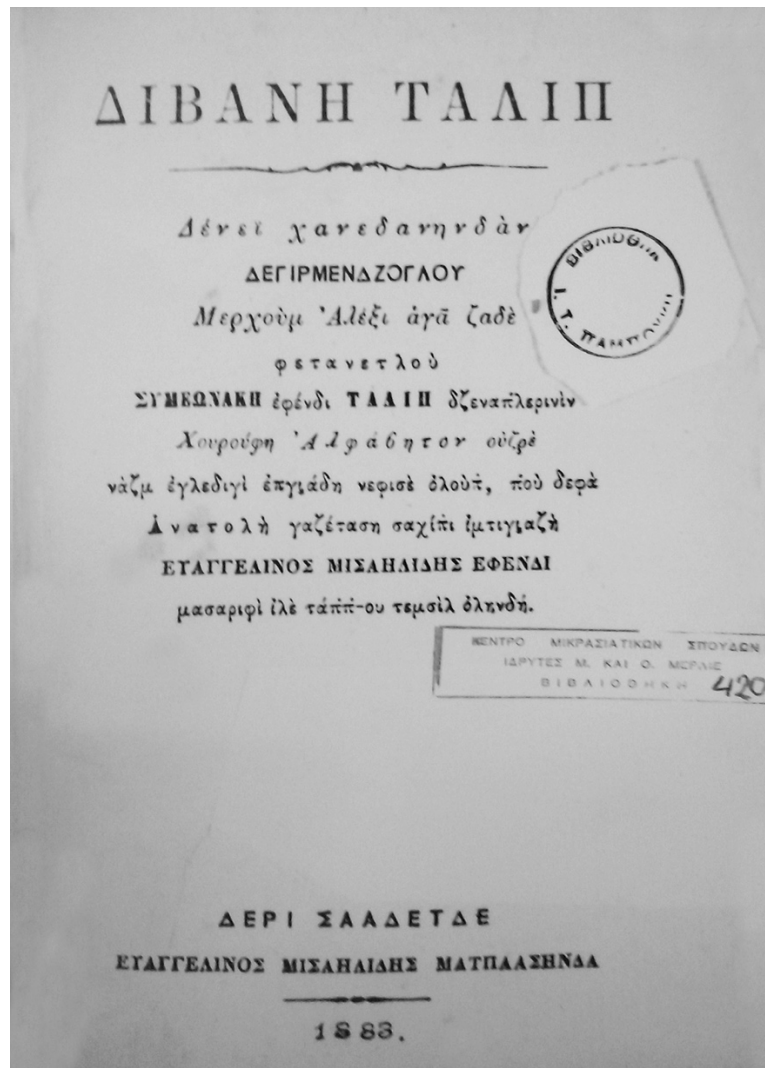
The Karamanlı edition of *Divan-i Talip* (1883)

A	14	p. 12-24	N	14	p. 104-116
B	2	p. 25-26	Ξ	1	p. 117
Γ	6	p. 27-31	O	2	p. 118-120
Δ	2	p. 32-33	Π	3	p. 121-123
E	7	p. 35-40	P	20	p. 124-145
Z	3	p. 41-43	Σ[4]	8	p. 146-152
ΔZ	2	p. 44-46	T	6	p. 153-158
H	14	p. 47-64	Y	4	p. 159-161
Θ	1	p. 65	Φ	1	p. 162
I	8	p. 66-74	X	3	p. 163-164
K	7	p. 75-81	Ψ	1	p. 165
Λ	7	p. 82-88	Ω	1	p. 166
M	15	p. 89-103			

TOTAL (plus the *mukaddime* ('prologue'), in –a, but outside the A letter chapter; p. 11-12): 153

The difference between classical *divan*s and the DT is that Talib puts the whole of his poems irrespective of their genre into the requested alphabetical order, while for classical poetry the order is organised within the different genres: at first the *kaside*s from elif to ye (i.e. the first and the last letters of the Arabic alphabet), than the *gazel*s etc. Interestingly enough, the 1911 edition of the DT shows up the classical alphabetical order separated by genres[5].

For the present preliminary contribution, I will analyse twelve poems from the first letter section (*harf-i A*, DT, p. 12-21), where the poet united all the relevant genres present in the whole *Divan* (except *destan*, and the short forms *dübeyt* and *müfret*): *divan*, *gazel*, *semai*, *kalender*, and *koşma*. These twelve poems, with our numbering from I to XII, can be found in Latin transcription in the Appendix below. The thirteenth and fourteenth poem of the A-section are religious poems, *kaside*s in *gazel* form, namely one *divan-ı kaside*, narrating the birth of John the Baptist, in 13 distichs (*beyt*; p. 21-22), and one *gazel-i kaside*, with the subtitle Πιστεύω εἰς ἔναν Θεόν, i.e. about the Christian confession of faith, in 12 *beyt*s (p. 22-24), and can thus be excluded from our analysis which focuses on the relation between folk and classical poetry. It should be stressed that, however, such "Christian poems in Islamic disguise" are extremely interesting for a socioreligious analysis to be undertaken in future.

---

4   Together with σὺ (/ş/).

5   According to Koz 2014: 124 (I did not have the chance to see the 1911 edition).

Forms and prosody

As previously mentioned, the *gazel* (in the broadest sense) is the most fre-
quently used form in DT. Most of the poems in this distich form[6], however,
bear the name *divan*, which is typical for *'aşık* poetry[7], and symptomatical for
its interrelation with Ottoman lyric poetry, since this term denoting distich
poems in *'aruz* metre clearly reveals the link to the classical Persian-Ottoman
divan tradition[8]. It is further symptomatical for the ideology of nationalist
scholarship that some researchers in the past[9] reinterpreted the *'aruz* metre of
the (folk) *divan* poems as a kind of syllabic metre, – due to *imale* and *zihaf*
(metrical transgressions we will talk about below) –, probably in order to dis-
sociate, somewhat forcedly, *'aşık* / folk poetry from classical lyrical poetry
through the assumption that folk poetry uses the "popular" syllabic metres
(*hece*), while classical poetry uses the "artificial" *'aruz*. Even in recent publi-
cations, the syllabic metre is claimed to be the only "adequate" prosodical
form for the Turkish language, also in the context of *'aşık* poetry (cf. for ex-
ample Artun 2008: 11); however many *'aşık* texts prove the defectiveness of
this kind of statements.

Eleven of the twelve poems in the first section of DT are written in the
classical *'aruz* metre, namely in three different patterns[10]:

1. *remel*: -u--/-u--/-u--/-u- (fâ'ilâtün fâ'ilâtün fâ'ilâtün fâ'ilün), traditio-
    nally reserved in *'aşık* poetry for the poems named *divan* (Aça 2007:
    215): nr. I, II, V, VI, VIII, XI, XII.
2. *hezeç I*[11]: u---/u---/u---/u--(-) (mefâ'îlün mefâ'îlün mefâ'îlün
    mefâ'îlün), for the only poem in this section with the title "gazel"
    (nr. III, with the abbreviated fourth metrical foot), as well as for the
    semai (nr. IV, with the complete fourth metrical foot), where this
    metre seems to be the common one (Aça 2007: 216).

---

6   The rhyme scheme of this form (aa/ba/ca/...) is determined by the proper rhyme (*kafiye*) and
    the postrhyme (*redif*) the latter can be omitted by the poet. *Kafiye* and *redif* are indicated for
    every poem in the Appendix.
7   However, *divan* (also called *divani* or *divanı*) poems in the Turkic *aşuğ* tradition are not
    always so strictly close to the *gazel* as in our case. For a comparison see the Turkic *divanı*
    poems of the famous Caucasian trilingual *Aşuğ* Sajat-Nova: though having at their base the
    gazel pattern, they do present more free forms (eg. stanzas), and modified rhyme structures
    (Sajat Nova 1963: 63-65). I owe this observation to my friend and colleague Giampiero
    Bellingeri / Venice.
8   The term could also have origin in the fact that the poems were recited at gatherings (*meclis*;
    pers. *dîwân* 'royal court, council of state, public sitting').
9   See Aça 2007: 215, who mentions Ahmet Talât Onay (1885-1956) holding this view. The
    same has been argued for the *semai* genre (ibidem: 216).
10 According to the scholars of folk poetry, each of the three metres are typical in the *'aşık*
    tradition for a specific genre of the aforementioned textual genres, i.e. *remel* for *divan*, *hezeç
    I* for *semai*, and *hezeç II* for *kalender* (Boratav 1969: 27; Aça 2007: 215-216).
11 The numbering I and II (in pattern 3) follows Andrews denomination (cf. Andrews 1976:
    29).

3. *hezeç II*: --u/u--u/u--u/u—(mefʿûlü mefâʿîlü mefâʿîlü faʿûlün), for the two *kalender* poems (nr. VII and X).

The only *koşma* of the section (nr. IX) is written in the syllabic metre 6+5.

The question is here: to what extent does the poet master the classical *ʿaruz*? Quite frequently, *ʿaşık*s, and folk poets in general, make extensive use of a technical trick to avoid the strict regime of the complex *ʿaruz* prosody (which can be consulted in Andrews 1976: 14-45), a trick, however, classical poets of the Ottoman tradition frown upon. There are two kinds of such a transgression: *imale* and *zihaf*. The former consists of considering an open (in Arabo-Persian words also short) syllable long, the latter is its exact opposite. *İmale* – as far as Turkish syllables are concerned – is institutionalised in Ottoman prosody, because otherwise the Arabic *ʿaruz* rules could not be applied to Turkish, where open syllables are extremely frequent. It is though still considered a violation as far as Arabic and Persian open syllables with short vowels are concerned, which should not be lengthened. On the other hand, *zihaf*, i.e. the shortening of open syllables with a long vowel is considered a sign of artistic weakness. Regarding our sample from DT, I have counted only 28 instances of *zihaf* of this kind, out of a text of 953 words (not syllables). This is a tolerably small amount, considering that there is the chance to commit *zihaf* practically in every Arabo-Persian word, and sometimes more than once (as we will see below, Talib's lexicon is as full of Arabic and Persian words as a classical *divan* text). On the other hand, *zihaf* is also the term for another widespread violation which Talib regularly adopts, i.e. the non-use of over-long syllables (-u) for closed syllables with long vowels (such as *pâk*) or two final consonants (e.g. *derd*), which are, for Talib, just long (-). In addition our poet violates 12 times the rule that closed syllables have to be counted as long. Summing up, although Talib regularly adopts the second kind of *zihaf*, he is not systematic in the first one, and he never commits *imale* in Arabo-Persian words, which means that he has pretty well learnt his prosody lessons (and, we might add, the rhyme lessons, since he makes not even one mistake in rhyming). The interesting thing is that the metrical errors are more frequent in poems that can be considered rather "popular" in form and/or topic: nr. II, a stanza form with didactic content (11 transgressions); nr. IV, a *semai* in stanzas containing practical advises (6 transgressions); nr. VII and X, in *kalender* form, genre typical of folk poetry (8 and 4 transgressions). On the other hand, the *divan* and *gazel* poems with their classical love themes present relatively few errors (I: 2 errors, III: 2 errors, V: 1 error, VI: 0 error, VIII: 3 errors, XI: 3 errors, XII: 1 error). This means that Talib was probably aware of the difference of genre and style, and, while feeling more freedom composing in the "folk" genres, made efforts to avoid prosodical violation in *divan* forms.

Language and writing

We have seen at the beginning of this contribution how Andrews (1985) uses the lexical argument in his "critical perspectives", questioning the assumption of a radically different vocabulary in folk and *divan* poetry. Actually, the argument that classical Ottoman poetry uses almost exclusively Persian and Arabic words, many of them being quite rarely or never used in oral speech and limiting drastically the audience, is not only widespread but also true, at least for some periods, and especially for the nineteenth century we are talking about (see Lewis 2005: 297). On the other hand, it is often argued that folk poetry adopts the common vocabulary of the "people", and is therefore understood by its users. Andrews, on the other hand, proves in his book that "[...] both [i.e. folk and *divan* poetry] share the characteristic of being syntactically in harmony with the rhythms and patterns of ordinary speech." (Andrews 1985: 180). What can we say about our *Divan* in this context? Do we have different lexical repertoires, according to the poetical genre, as in the case of prosody? Or do we have a more unified vocabulary?

The mere fact of using Persian and Arabic lexemes is, as Andrews has proved, not per se a criterion of élite poetry. Actually, the so-called *Türki-yi basit* ('plain Turkish') movement in the sixteenth century was not successful and had no followers in later centuries (Andrews 1985: 57). This might be a sign that Ottoman poets deliberately choose a certain lexical repertoire in order to be understandable, not the contrary. Usually, in Ottoman *gazel*s, only verbs (most of them composed of an Arabic noun and the Turkish verbs *et-*, *eyle-*, or *kıl-*, all of them signifying 'to do'), postpositions, pronouns, and very few other categories (such as some adverbs) are Turkish, while most of the nouns are not. How about DT? In our small selection of twelve poems I counted only 29 different Turkish nouns (plus four repetitions), all the remaining words in that category are of Persian or Arabic origin. Here is the distribution of the Turkish nouns among the poems:

I (*divan*) 0

II (*divan-i murebbi*)
1a   korku 'fear'
1b   ana 'mother'
2a   gün 'day'

III (*gazel*)
5a   güzel 'beautiful'
7a   göz 'eye'

IV (*semai muhammes*)
1c   gün 'day', iş 'matter'
refrain el 'stranger, other'

2b   başka 'other'
3b   el 'hand'
4c   diz 'knee'

V (*divan*) 0

VI (*divan*)
2a   kan 'blood'

VII (*kalender*)
2b   bal 'honey', kaymak 'cream'
3b   yanak 'cheek'
4a   söz 'word', dönek 'untrustworthy'
4b   söz 'word', durak 'firm'

VIII (*divan*)
3a   baş 'head'
3b   salkım 'bunch', saçak 'eave'
4b   halk 'people'

IX (*koşma*)
1b   su 'water'
1d   gönül 'heart'
2a   bilek 'wrist'
2c   dilek 'wish'
2d   yol 'way'
3d   taş 'stone'

X (*kalender*)
1a   gönül 'heart'

XI (*divan*)
4b   doγru 'right'

XII (*divan*)
1a   halk 'people'
3b   ahşam 'evening'

Regarding frequency we see that the words *gün, söz, halk, gönül* occur twice
each; all the other words occur once only. It is evident that the words cover
either very basic semantic fields, such as body parts, nature or time, or very
specific concepts without other lexical choice (such as '[a special kind of]
cream', 'eave [of a house]').

Beyond the (formalistic) issue of Turkish words and coming back to
lexicon in general, I recall Andrew's observation about poetic vocabulary in

gazel poetry which is characterised by a high percentage of repetition (And-rews counted the words occurring in 170 poems from the sixteenth century stating that "5 percent of the vocabulary accounts for nearly one-third of all the occurences of words in the sample"; 1985: 38). He concludes that the limi-ted vocabulary reflects the limited themes and contexts of *gazel* poetry, but also that this is a *choice* in order to structure the text and to be understood. Apart from the most prevalently repeated words (see the list in Andrews 1985: 40), such as *can* 'soul, life', *şah* 'ruler', *dil* 'heart', *'aşk* 'love', frequently used in DT too, we find a significant number of quite rare words in our *Divan*. Talib is, again, conscious about the risk that his readers would not understand these words, and does therefore something we usually do not have in classical *divan*s: he (or rather his younger brother Arslan Leonidis Efendi, since Talib, who died in 1883, did not see the printing of his own book[12]) adds a glossary of Arabic and Persian words at the end of the book (p. 167-189), "with expla-nation in Turkish", as the accompanying text says ("İşbu kitabda mevcud bu-lınan arebi ve farisi logatların Türkceye şerhi olub [...]"). "Turkish" means here, of course, common speech, since many of the "explanations" are still Arabic or Persian words, but pertaining to the daily lexicon (e.g. *müstedam = daima bakı olan*, p. 178). The mere fact that a glossary exists is interesting, since thus we can reenact Talib's or his brother's rationality as regards which words were considered to be difficult to understand and therefore worthy of being incorporated into the list. For this sake, the text in our Appendix inclu-des footnotes to those words which the compiler of the glossary meant to "ex-plain". In fact, it is interesting to see that the poet and his assistants also felt the need to explain, aside from the undoubtedly rare ones, words we would not suspect to be an obstacle to comprehension, for example the word *merha-ba*, explained in the glossary (p. 177) as "hoş geldiŋiz, buyurıŋız demek". However, the presence of the glossary shows also that Talib, or his editors, were aware of the fact that the audience might not be the same as the one of classical Ottoman poetry, and thus the addition of a glossary makes the book, from this point of view, a real *Volksbuch*.

To sum up: Talib's poetic lexicon is as elaborated as that of any other (pro-vincial) Ottoman poet of the classical tradition, but the author (or his entoura-ge) wants to educate and, above all, wants to be "popular" in the sense of sha-ring a common language with his readers. The next question, concerning lan-guage, is: how deep was Talib's knowledge of the elaborated speech of Otto-man *gazel* literature in written form?

Talib's Greek transcription of Ottoman Turkish does not give a speci-fic hint to his competence of the Arabic alphabet: the writing system conforms to the usage in the late nineteenth century, distinguishing most of the phono-logical oppositions, such as /i/ : /ı/ through <ι> respectively <η>, and /t/: /d/ through <τ> respectively <δ>, or /ç/ : /c/ through <τζ> respectively <δζ>. The

---

12 See DT p. 191, where a notice communicates his death at 28 years of age; see for the prob-lematic question of his year of birth (1855 or 1857) Koz 2014: 125.

application of a dot over some graphemes, such as <πὺ> (for /b/), <οὺ> (/ö/), <οὺυ> (/ü/) <σὺ> (/ş/) and, sometimes, <κὺ> (/g/), is fully in accordance with the system adopted in Misailidis' printing-house "Anatoli" in those years, which is a slightly modified version of the so-called Athenian system (cf. Kappler 2003: 321). Historicising orthographical usages which could allow an inference to the poet's knowledge of the Arabic script, such as the rendering of the closed é, in the Arabic script with *plene* notation of the letter *ye*, as <ι> (e.g. ιτμέκ *itmek/étmek*, βιρμέκ *virmek/vérmek*), or the writing of voiced consonants in suffixes after voiceless stems, such as ιτδίμ, σὺερπὺετδε, ατεσὺδεν for *étdim*, *şerbetde*, *ateşden* (thus written in Arabic script, although in the nineteenth century these words were already pronounced with assimilated consonants, i.e. *ettim*, *şerbette*, *ateşten*[13]), are quite conventional in Karamanlidika books, and, what is more, in DT we have many instances with the <ε>-notation as well (ετμέκ, βερμέκ).

We can, therefore, say that Talib had doubtlessly a very good knowledge of the language of *divan* poetry, but there is no proof that he could also *read* it. However, we have one piece of evidence which is very interesting and raises further questions: in the first three lines of the fourth stanza of the *semai muhammes* (nr. IV, see Appendix) we find the rhyming words *dostu / postu / üstü*, where the last one, at first blush, seems uncommon, or even mistaken in terms of rhyming. In fact, the rhyming of /üstü/ on the preceding /ostu/ can be explained only through the Arabic alphabet, where the writing is exactly the same (<wsty>, or <wstw>). This leads to two possible conclusions: either Talib had in mind the Arabic script when he composed these verses, or the poem is not his own and he copied it from a text in the Arabic alphabet[14]. Concerning the latter case further research is also needed in order to check, generally speaking, if our poet really was the author of all the texts in his *Divan*.

Rhetoric and narratives of love

One of the most significant criteria for traditional literary criticism is the art of rhetoric, first of all if the poet uses the right expression in terms of metaphors, similes, analogies and metonomies, and secondly, if the poet creates his own and original (always according to the rules, of course) artistic language. The former is traditionally called "the science of expression" (*'ilm al-beyan*), the latter "the science of adornment" (*'ilm al-bedi'*; see Andrews 1976: 72-94), although I would prefer to translate *'ilm* here as 'art', calquing on the Greek

---

[13] Cf. Kappler 2003: 331-332, and Irakleous 2013: 83-88. The term of historicising orthography ("historisierende Orthographie") has been used already by Anhegger (1991: 5).

[14] A third hypothesis is that, in Turkish folk poetry, such rhymes can possibly occur because of the specific vowel assimiliation in the Turkish language, but these cases are usually limited to words of Turkish etymology, while here we have two non-Turkish words involved. A similar case can be seen in nr. XI, line 4, where *doγruyu* (written in Arabic characters as *doγruγi*) applies to the *kafiye* -uyi.

technê. A poet was considered praiseworthy if he or she mastered both the right expressions and the beautiful decoration of language. Folk poets, on the contrary, used to adopt more simple and less adorned strategies, though still applying the art of expression with tropes and metaphors. One of the main differences might be the setting, urban (garden, first of all) in the case of classical poetry, and rural (wild nature, mountains) in the case of folk poetry. However, *'aşık* poets of the nineteenth century often settled down in Istanbul and other cities, and a part of folk poetry, namely *'aşık* poetry, was falling, in an urbanized version, more and more under the influence of classical literature (Düzgün 2007: 244-245). Following up Andrew's conclusion mentioned in the introduction of this contribution, the question is to what extent the *Divan-ı Talib* is an example of how folk and *divan* strategies are intertwined and complete each other. In the field of rhetoric, this can be seen through all the "gazel forms" in the broadest sense, i.e. not only in the poems which bear the title *gazel*, but also in the other genres with the distich *gazel* form (aa/ba/ca/...), namely *divan* and *kalender*.

Let's proceed in the order of the single poems, so that we can get a glimpse of the contents of our small sample (i.e. the first twelve poems of the A-section, selecting here only the distich forms):

The first *divan* (nr. I) is, as the usual practice in poem collections, a composition in praise of God, and has therefore the end-rhyme *ya Rabbena* ('our Lord!').

The next distich form is nr. III, and bears the title *gazel*. This is a typical composition in the style of *divan* poetry, and will be analysed more in detail below.

Nr. V, VI, VIII and XII (*divan*) are classical poems about the cruelty of love, the infidelity of the beloved, about the incomprehension / incompatibility between lover and beloved, and about the cruel Fate.

Nr. VII and X are *kalender* poems, i.e. a genre more typical of the folk tradition. However, if there were no title, the poems could easily pass as a *gazel*, too, presenting the motives and images of classical poetry, such as the cup-bearer who serves the wine, the faithless beloved, the white neck of the beloved, the separation, and so on. Here we have shortly to dwell on the third *beyt* of nr. VII, where the classical motif of the moth and the candle is applied. The verse says:

> "Dil pervane veş ruine yanar da döner de / Çun şems-i cemal nur gibi parlak da yaŋakda"
> ('Like the moth, the heart burns circulating around your face, / as the sun of beauty shines like light in [the form of] the cheek')

While the second half-line contains a classical simile (*teşbih*) between the sun (compared to love, through the (here lacking) Persian word *mihr* which means both 'sun' and 'love') and the cheek, the first half-line uses a very vivid and conventional image: the lover is compared to the moth who

flies around the candle (the beloved) being attracted by its light (by his/her beauty), and eventually burns (as the lover suffers when approaching the beloved). It is worth mentioning that Talib (or his brother) feels the need to explain the image, translating *pervane* in the glossary not just as 'moth', but explaining it as "fanos etrafında dönen böcek" ('a bug circulating around a lamp'; p. 182). An interesting point is also the mention of the Sufi in the second *beyt* of nr. VII, a clear reference to the Islamic tradition of the Ottoman canon, in spite of the fact that we are dealing with a "Christian" *Divan*; however this fact can be attributed to the *kalender* form which traditionally is considered as a sufi genre.

A similar point can be observed in the *divan* poem nr. XI, where in the fourth *beyt* Isa / Jesus is mentioned. In Ottoman *gazel* poetry, the "other", i.e. the beloved, is often compared to a non-Muslim or described by Christian religious symbols (cf. Kappler 2006: 42-43) in order to underline the incompatibility of a love relationship, or to characterise the beloved in terms of his/her typical features, such as indifference, cruelty etc. Hence, speaking in terms of stereotypology, in classical poetry the "we" is the "true faith", i.e. Islam, while the "other" is (apparently, symbolically) Christian, or non-Muslim. Being the "we", in the case of Talib, Christianity, the lover's confession into the "true faith" (in the second *mısra* of the fourth *beyt*) logically would revert the classical reference of the Christian from beloved to lover, whereas the rhetorical use of "Jesus" for the beloved is still maintained, so that the conflictuality of interfaith love remains substantially the same. We have here a very interesting situation, where, in the first *mısra*, the sentence "I worship Jesus" can be interpreted both as an epithet of the beloved in the classical sense (= I worship the beloved), and as a Christian statement of the poet/lover himself:

> "Gam deyil gam çekdiyim oldum ibad İsaya ben / Bin şükürler din babinde doγruyu bulduγuma"
> ('The grief I go through is no grief, I worship Jesus, / A thousand thanks that I have found the right [way] in religion')

The contents and strategy of all these poems are thus strongly committed to the classical (Islamic) *divan* poetry. In order to address furthermore the rhetoric used by Talib, I will focus now on the *gazel* nr. III providing shortly its content:

In *beyt* 1 the suffering lover deplores his state in the setting of a garden; *beyt* 2 is the verse of the great Persian heroes, King Behram and Rüstem (the latter translated in the glossary with "Heracles"!) who, in spite of being universally known to be strong men, are weak in front of the lover's situation; *beyt* 3 is the verse of the mythical doctors and philosophers (Hippocrates, Lokman, Plato) who are unable to find the medicine for the lover; *beyt* 4 is the verse of the greatest Kings (Solomon, Alexander) whose thrones, in spite of their power, are not eternal; *beyt* 5 contains the description of the beautiful

beloved (here a woman) compared to Zeliha, Potiphar's beautiful wife who seduced Joseph, a widely spread trope for the beautiful (boy) as the inaccessible beloved (for the use of this image in DT see below); *beyt* 6 speaks about the inevitable death of the lover; and the seventh line, the so-called *beyt-i maqta'* ('the cutting verse'), or *beyt-i mahlas* (the verse which contains the name of the poet) tells us that Talib is unable to reveal his love.

The first *beyt* with the analogy of the opening rose which is destinated to fade, like the face of the world, introduces us to the deceitful world ("Zarimiz var açar gül veş solar ruhsar-ı dünya"), where laughing and crying exist together and make the mysteries of the world ("Gⁱahi giryan gⁱahi hendan, budur esrar-ı dünya"). The historic and mythological figures who characterise the whole *gazel* (Rüstem, Hippocrates, Solomon, Alexander etc) are altogether part of the Islamic imaginary world. The use of the pen name Talib (which sometimes occurs also as Talibi) as an equivoque (*iham*) in the last *beyt* is also typical of classical poetry: "Talib" assumes here its original meaning of 'pupil', but also of 'desirous, wishful', apart from the usage as a pen name, and this is, interestingly enough, commented on in the glossary (p. 187: "TALIB = talib ve arzu ve istek idici ve ilim tahsilinde şakird olan adem"). The story of Potiphar's wife Zeliha and Joseph in the fourth *beyt* is here, as mentioned before, reverted: in Ottoman poetry Joseph, who was famous for his legendary beauty, is usually compared to the beloved, especially through the image of the torn shirt (the story goes that Zeliha seduces him, but Joseph is reluctant, and when he wants to escape she tears the back of his shirt, which is the proof for Potiphar (and the Pharaoh) that Joseph is innocent), but in our case no mention is made of Joseph, and the beloved, who evidently is a woman here, is compared to the beauty of Zeliha.

This leads us to the issue of gender, a complex topic in classical Ottoman poetry. As has been stated by many scholars[15], Ottoman poetry using Turkish, a language without grammatical gender (the same as Persian, by the way, but *not* Arabic), operates with a beloved who is *conventionally* male, but seldom *explicitly* male or female, adopting a rather ambiguous description of the beloved, at least in *gazel* poetry (there are other genres where the gender is overtly revealed; cf. Kuru 2007). This has led in the past to the assertion that Ottoman poetry either was "perverted"[16], or only interpretable in mystical terms, i.e. the beloved being God. Since the bulk of Ottoman *gazel* texts do not overtly reveal the gender of the beloved, this ambiguity has become part of the rhetoric devices throughout the history of Ottoman poetry. What we see in Talib's *Divan* is that he systematically breaks this rule talking either about a female beloved in the poems themselves, or explaining in the glossary

---

[15] See, first of all, the illuminating chapters 2 and 3 in Andrews & Kalpaklı 2005; concerning the poet Nedim see chapter 5 in Silay 1994; for a general introduction and the problem of gender and translation see Andrews, Black & Kalpaklı 1997: 14-17.

[16] Cf. for example Eyuboğlu 1991, the translation of the title of his book being 'Perverted Love in Divan Poetry'.

(compiled, as we said, by his brother) the gender-neutral words as explicitly female. Let us look at some examples:

a) The *kalender* poem (nr. VII) talks, in the first *beyt*, about a cup-bearer who pours wine for the lovers of a *bezm*, a wine and love party. This is a very common image in the Ottoman tradition, which is usually connected to the mystical union of dervishes. The cup-bearer, called *saki*, is always a beautiful boy who serves the lovers/dervishes, while, on the level of religious interpretation, the figure is associated, through the erotic strategy typical of the *gazel*, to a mystical divine love. In our example the *saki* became a *sakiye*, through the Arabic female ending, so that the beloved is undoubtedly a girl in order to exclude both the homoerotic and the mystical/Islamic context.

b) In the glossary, we can find three Persian gender-neutral expressions being traditional epithets for the beloved: *dildar*, *canan* and *dilara*, which are explained either using the Arabic feminine *mahbube* 'female beloved' (*dildar* = "gönülü almış olan mahbube" [p. 170], *canan* = "güzel mahbube" [p. 172]), or with the word *hatun* 'woman' (*dilara* = "gönüle zeynet viren hatun" [p. 170]). Also the term *vüslet* (usually *vuslat*) 'union with the beloved', is explained as a union of the lover with a woman (*maşuka* being an Arabic feminine form): "aşık maşukayla kavuşmak" (p. 168). There is an apparent exception which, however, only proves the rule: in the first *beyt* of the *kalender* poem nr. X, the poet describes, in very classical terms, the presence of a beautiful beloved at a meeting of lovers:

> "Düşürdü gönül bezmime geldikce dilara / Mestane bakış didesi geysuler ne ziba"
> ('The heart has fallen [in love] when the beloved came to the banquet / the gaze of her/his eyes is drunken, how beautiful are the locks!')

While the glossary explains to the reader the epithet *dilara*, as we have seen above, with 'a woman who gives grace to the heart', the word *ziba* 'beautiful' is explained as "yakışıklu" (p. 172), which in modern usage means 'handsome'. I cannot state with certainty that in Talib's time the word was applied to women, too (the Redhouse dictionary, which appeared in 1890, gives the meaning 'comely, handsome'), so the *beyt* as a whole provides again the image of a female beloved.

Summing up, Talib rejects the gender-neutral nature of Ottoman poetry and assigns an overt (usually female) gender to his beloveds. This is not something specific for our poet, since, as Kuru 2011 has shown, it is rather typical for the nineteenth century, when homoerotic themes begin to be banned from the literary discourse.

Talib is, thus, following the trend of his time, but his choice to "genderise" the beloved must be seen also in the context of his Christian faith and the religious character of his *Divan*, where the suspicion of homosexuality had to

be prevented at any cost. Also, avoiding the genderwise ambiguous description of the beloved, he practically excludes the mystical interpretation in Islamic terms. We have seen furthermore that in DT the classical forms and genres of Ottoman Turkish poetry are adopted, both from *divan* and folk poetry. In his rhetoric he is strongly committed to the classical figures and tropes of the *gazel* literature. The extreme interest of this book lies in the way classical images of the Persian-Ottoman tradition are embedded into the context of Christianity, using and elaborating the original (Islamic) topics and strategies, not only in terms of strictly formal patterns, but also in expression and characterisation. In this sense, there are two conclusions: with respect to Ottoman and Turkish literary studies, the *Divan-ı Talib*, (apparently) being a product of *'aşık* (or, more precisely, *kalem şairi*) poetry, is an excellent example for how much folk and *divan* poetry can be melded and complete each other as an expression of one shared culture, while, in the framework of Karamanlidika studies, this book is one of those cases which show that the texts have to be studied in connection with the surrounding Ottoman culture.

References

Aça Mehmet (2007). "Halk şiirinde tür ve şekil", in: Oğuz, Ö. (ed.) *Türk Halk Edebiyatı El Kitabı*. Ankara: Grafiker. 185-234.

Andrews, Walter G. (1976). *An Introduction to Ottoman Poetry*. Minneapolis: Bibliotheca Islamica.

Andrews, Walter G. (1985). *Poetry's Voice, Society's Song. Ottoman Lyric Poetry*. Seattle/London: University of Washington Press.

Andrews, Walter G. & Kalpaklı, Mehmet (2005). *The age of beloveds: love and the beloved in early-modern Ottoman and European culture and society*. Durham/London: Duke University Press.

Andrews, Walter G. & Black, Najaat & Kalpaklı, Mehmet (1997). *Ottoman Lyric Poetry. An Anthology*. Austin: University of Texas Press.

Anhegger, Robert (1991). "Das Temaşa-i Dünya des Evangelinos Misailidis (1871/72) als Quelle zur karamanischen Sprach- und Kulturgeschichte", in: Baldauf, I. & Kreiser, K. & Tezcan, S. (eds.) *Türkische Sprachen und Literaturen. Materialien der ersten deutschen Turkologen-Konferenz, Bamberg, 3.–6. Juli 1987*. Wiesbaden: Harrassowitz. 1–38.

Artun, Erman 2008. *Âşık Edebiyatı Araştırmaları*. İstanbul: Kitabevi.

Balta, Evangelia 1987. *Karamanlidika – XXe siècle. Bibliographie analytique*. Athènes: Centre d'Études d'Asie Mineure.

Boratav, Pertev Naili 1969. *100 soruda Türk halk edebiyatı*. İstanbul: Gerçek.

Düzgün, Dilaver (2007). "Âşık edebiyatı", in: Oğuz, Ö. (ed.) *Türk Halk Edebiyatı El Kitabı*. Ankara: Grafiker. 235-278.

Eckmann, János (1964). "Die karamanische Literatur", in: Bazin, L. et al. (eds.) *Philologiae Turcicae Fundamenta*, vol. II. Wiesbaden: Franz Steiner. 819–835.

Eyuboğlu, İsmet Zeki (²1991). *Divan Şiirinde Sapık Sevgi*. İstanbul: Broy Yayınları.

Irakleous, Stelios (2013). "On the Development of Karamanlidika Writing Systems Based on Sources of the Period 1764-1895", *Mediterranean Language Review* 20: 57-95.

Kappler, Matthias (2003). "A proposito di 'ortografia caramanlidica'",. Marazzi, U. (ed.), *Turcica et Islamica - Studi in memoria di Aldo Gallotta*. Napoli: Dipartimento di Studi Asiatici dell'Istituto Universitario Orientale. 309-339.

Kappler, Matthias (2006). "The beloved and his otherness: reflections on "ethnic" and religious stereotypes in Ottoman love poetry", in: Kappler, M. (ed.) *Intercultural aspects in and around Turkic literatures. Proceedings of the International Conference held on October 11th-12th, 2003 in Nicosia*. Wiesbaden: Harrassowitz. 37-48.

Koz, M. Sabri (2014). "Bir Âşık: Tâlib – Bir Karamanlıca Dîvân: *Dîvân-ı Tâlib*", in: Balta, E. (ed.) *Cultural encounters in the Turkish-speaking communities of the late Ottoman Empire*. İstanbul: The Isis Press. 119-135.

Kuru, Selim S. (2007). "Sex in the Text: Deli Birader's Dâfi'ü 'l-gumûm ve Râfi'ü 'l-humûm and the Ottoman Literary Canon", *Middle Eastern Literatures* 10/2: 157-174.

Kuru, Selim S. (2011). "Yaşanan, Söylenen ve Yazılan: Erkekler Arasında Tutkusal İlişkiler", *Cogito* 65-66: 263-277.

Lewis, Geoffrey (2005). "The strange case of Ottoman", in: Csató, É. Á & Isaksson, B. & Jahani, C. (eds.) *Linguistic Convergence and Areal Diffusion – Case Studies from Iranian, Semitic and Turkic*. London/New York: Routledge. 295-304.

Sajat Nova 1963. *Caɟam Hoɞa* (edited by Hamid Arasly). Baky: Azärbajcan Dövlät Näşrijaty.

Salaville, Sévérien & Dalleggio, Eugène 1966. *Karamanlidika. Bibliographie analytique d'ouvrages en langue turque imprimés en caractères grecs, vol. 2 (1851–1865)*. Athènes: Collection de l'Institut Français d'Athènes.

Salaville, Sévérien & Dalleggio, Eugène 1974. *Karamanlidika. Bibliographie analytique d'ouvrages en langue turque imprimés en caractères grecs, vol. 3 (1866–1900)*. Athènes: Φιλολογικός Σύλλογος "Παρνασσός".

Silay, Kemal 1994. *Nedim and the Poetics of the Ottoman Court. Medieval Inheritance and the Need for Change*. Bloomington: Indiana University Turkish Studies.

Talib 1883. *ΔΙΒΑΝΗ ΤΑΛΙΠ Δενέϊ χανεδανηνδὰν ΔΕΓΙΡΜΕΝΔΖΟΓΛΟΥ Μερχοὺμ Ἀλέξι ἀγᾶ ζαδὲ φετανετλοὺ ΣΥΜΕΩΝΑΚΗ ἐφένδι ΤΑΛΙΠ δζεναπλερινὶν Χορούφη Ἀλφάβητον οὐζρὲ νὰζμ ἐγλεδιγὶ νεφισὲ ὀλοὺπ, που δεφὰ Ἀνατολὴ γαζέταση σαχίπι ἱμτιγιαζῆ ΕΥΑΓΓΕΛΙΝΟΣ ΜΙΣΑΗΛΙΔΗΣ ΕΦΕΝΔΙ μασαριφὶ ἰλὲ τάππ-ου τεμσὶλ ὀληνδή. ΔΕΡΙ ΣΑΑΔΕΤΔΕ ΕΥΑΓΓΕΛΙΝΟΣ ΜΙΣΑΗΛΙΔΗΣ ΜΑΤΠΑΑΣΗΝΔΑ 1883.*

***

APPENDIX

The first twelve poems of the Chapter *Harf-i A*

Note to the transcription:
The following texts are transcribed into the Latin alphabet, maintaining <γ> where this grapheme indicates the voiced velar fricative in Ottoman Turkish. The original text is quite faithful to the phonological situation of nineteenth century Turkish; except the only randomly expressed oppositions /g/ : /k/, and, in a few cases, /d/ : /t/, where I had to interpret the transcription according to comparable available data. In most of the other cases the transcription follows the original script.

Note to the lexicon:
Those words which have been added to the Glossary (DT, p. 167-189) by Talib's brother Arslan Efendi, are indicated in a footnote, bearing the abbreviation Lex, together with the page number where the word is listed.

(I) Divan (p. 12)
- -u--/-u--/-u--/-u-
- *kafiye* -ar / *redif* ya Rabbena

(1)   Başlayıp divana kıldım ibtidar[17] ya Rabbena
        Kıl münevver[18] aklımı ver iktidar[19] ya Rabbena.

(2)   Ben alemde ihtiyar[20] etdim heman anka[21]-i aşk
        Aşkıŋa canda imanım üstüvar[22] ya Rabbena.

(3)   İctira[23] etdim nasılkim var iken bunca günah
        Bab-ı lutfıŋe kapandım sermisar[24] ya Rabbena.

(4)   Eyle ihsan, kıl inayet kalmayam asla naçar

---

[17] Lex 173: ibtidar = başlamak
[18] Lex 177: münevver = ziyalı parlak
[19] Lex 173: iktidar = kuvvet, kudret, takat
[20] Lex 173: ihtiyar itmek = kabul itmek, seçmek
[21] Lex 167: anka = ismi var kendüsi yok gayet böyük bir kuş
[22] Lex 181: üstüvar = saγlam, möhkem
[23] Lex 173: içtira = cesaret itmek
[24] Lex 185: sermisar = utanmak

Alemin rızgın viren perverdegⁱar[25] ya Rabbena.

(5)   Dünyada hiç bir amelim fahriet[26] virmez bana
       Talibi[27] lutf olduγumdır iftihar ya Rabbena.

(II) Divan-ı murebbi (p. 12-13; this is a didactic poem about science and
knowledge)
   * -u--/-u--/-u--/-u-
   * *kafiye* -a / *redif* –sı ibtida
(1)   İlmin Allah korkusudur hem binası ibtida
       Durma say[28] et caht-u gayretdir anası ibtida.
       Bakma kim rah[29] olduγın, bul menzil-i maksudde ram[30]
       Meyvesi asel[31] iken, semdir[32] gıdası[33] ibtida.
(2)   Günde dersin mubtelası refte refte[34] molladır
       Enhari[35] memlu[36] kılan çun kadre kadre[37] damladır
       Bilmeden hiç bilmesi geç der muallim evlⁱadır
       Bir iseŋde verziş[38] et sanma sezası ibtida.

(3)   Bunca aalimler kazandı şan-u şöhret ilmile
       Bir aasanlıkla[39] olur her bir maarifet ilmile
       Kⁱamiyab olmakda elbet dünya ahret ilmile
       Ah nasıl çekilmeyor cüzi cefası ibtida.

(4)   Sayet devletde böyle ilm-u mearif devrini
       Virmesun asla hebaye[40] itfal[41] ömrün dehrini

---

25 Lex 182: pervedegⁱar = alemi besleyici (Allah)
26 Lex 188: fahriyet = kibirlanmak, ferahlanmak
27 Lex 187: TALIB = talib ve arzu ve istek idici ve ilim tahsilinde şakird olan adem
28 Lex 184: say = gayret
29 Lex 184: rah = yol
30 Lex 183: ram = rahatlık
31 Lex 167: asel = bal
32 Lex 185: sem = zehir (aγı)
33 Lex 169: gıda = sabah taamı
34 Lex 184: refte refte = derece derece
35 Lex 170: enhar = irmaklar
36 Lex 177: memlu = dolu
37 Lex 175: kadre = damla
38 Lex 168: verziş = çalışıp çabalamak
39 Lex 167: aasan = kolay
40 Lex 189: heba = ince toz
41 Lex 178: itfal = çocuklar

Faide-i ilmi görüncü, ta nihayet kadrini
Anlar emma vah nidem olmaz rizası ibtida.

(5)   Hem vacıbdır ilmile her vaktı imrar[42] eylemek
Şayan-ı istihza[43] Talib, vasfa efk[i]ar eylemek
Aynı cehlen şemmaden[44] ol şemsi[45] izhar[46] eylemek
Çok sürüldi bunca aalimden daavası ibtida.

(III) Gazel (p. 13-14)
* u---/u---/u---/u—
* *kafiye* -ar / *redif* –ı dünya

(1)   Zarimiz[47] var açar gül veş[48] solar ruhsar[49]-ı dünya
G[i]ahi giryan[50] g[i]ahi hendan[51], budur esrar-ı dünya.

(2)   Dayanmaz kahraman behram, ne[52] de Rüstem[53]-i alim
Geçirdi çarh-ı çenberden, niçe cebbar[54]-ı dünya.

(3)   Çare-i merdini[55] buldı ne Eflatun[56] ne Bukrat[57]
Neyledi nişledi Lokman hazık[58] serdar-ı dünya.

(4)   Serir[59]-i Solomon bakı deyil, İskender-i aazim

Çekdi gerdan-i umuri hezar[60] hünk[i]ar-ı dünya.

(5)   İçirdi ecel şarabın demedi hasna güzel

---

42   Lex 173: imrar = geçürmek
43   Lex 174: istihza = zevklenmek
44   Lex 186: şemma = şamden (mum)
45   Lex 186: şems = güneş
46   Lex 173: izhar = aşik[i]are kılmak
47   Lex 171: zar = derd u keder itmek, aγlamak
48   Lex 168: veş = gibi
49 Lex 183: ruhsar = yanak, cehre, yüz
50   Lex 175: giryan = aγlemek
51   Lex 189: hendan = gülmek
52   Lex 180: ne = yok manasında
53   Lex 183: Rüstem = Ηρακλής
54   Lex 173: cebbar = zorbaz
55   Lex 179: merd = yiyid
56   Lex 170: Eflatun = Πλάτων
57   Lex 182: Bukrat = Ιπποκράτης
58   Lex 189: hazık = mahir ustad olan
59   Lex 185: serir = tahta
60   Lex 189: hezar = on kerre yüz yani bin

Geçirdi hüsnini Zelha[61] gibi dildar[62]-ı dünya.

(6)   Soyunub Hind-i libası, nasıl sardı kefene
        Türabdan türaba[63] sokdı niçe maldar-ı dünya.

(7)   Sana ben Talib olamam, gayr-i hevl[64] oldı gözüm
        Hasılı vermezem meyalıŋa ikrar-ı dünya.

(IV) Semai Muhammes (p. 14-15; practical advice for a peaceful life without sorrows)
- u---/u---/u---/u---
- *kafiye* -a / *redif* –ya oγratma

(1)   Evvelden kork keraibden[65] ahır pervaya oγratma
        Eliŋden gelmeyen feyli[66] düşüp hulyaya oγratma
        Gününde ibtidar eyle işin ferdaya[67] oγratma
        (Nakarat)
        Efendim el içun zinhar başıŋ gavgaya oγratma
        Kalursa kimde hak sulh ol varub şekvaya oγratma.

(2)   Edanetde[68] gözet nefsin sadakatle vefa[69] eyle
        Lameniŋden tutulma başkaca ferzan ifa[70] eyle
        Yetişir kendiŋe sen kendi derdiŋle cefa eyle.
        (Nakarat)

(3)   Vareste[71] olmak ister isen bu dünyada felaketden
        Girişme gel şahım el çek teahüdünden kefaletden
        Hezar canlar niçe zatlar yıkıldı bu inayetden.
        (Nakarat)

(4)   Terahum eylemez kimse düşenler zat ider dostu
        Gider hükmün tez atarlar nagihan[72] serdiyin postu

---

61 Lex 172: Zeliha = evailde dilber bir kız ismi
62 Lex 170: dildar = gönülü almış olan mahbube
63 Lex 187: türab = toprak
64 Lex 189: hevl = korkmak
65 Lex 177: keraib = afat, bela
66 Lex 189 feyl-i kabıh = fena amel; feyl-i şini = zina itmek
67 Lex 188: ferda = irtesi gün
68 Lex 171 edanet = virüb almak
69 Lex 169: vefa = sözünde durmak
70 Lex 174: ifa = eda itmek, vermek
71 Lex 169: vareste = helas bulmak, kurtulmak
72 Lex 180: nagihan = ansızın

Haliŋle hasbihal ol kisb-i kⁱariŋde dizin üstü.
(Nakarat)

(5) Bozulmaz takdirin emma, bulunma tedbire noksan
Talibi dost iken sonra olursun sahib-i düşman
Bu bendimi gⁱuş eyle gel gafil olma be hey insan.
(Nakarat)

(V) Divan (p. 15-16)
- -u--/-u--/-u--/-u-
- *kafiye* -a / *redif* benden sana senden bana

(1) Düşdü sevda ibtida benden sana senden bana
Anladın ya irtiha[73], benden sana, senden bana.

(2) Sıtkıle sev sevdiyim, kim olmasın ayyarimiz
Aşk u rana rehnuma[74], benden sana, senden bana.

(3) Her zeman ahd u vefa qılsak cananım[75] biz bize
Olmaz asla iştikⁱa[76], benden sana, senden bana.

(4) Beyn-i hümade tekellüf[77] sevdiyim baş üstüne
Olsun emma ey şeha[78], benden sana, senden bana.

(5) Der Talibi ta nihayet, vah bana düşdüm cüda[79]
Etsun seba merhaba[80], benden sana senden bana.

(VI) Divan (p. 16)
- -u--/-u--/-u--/-u-
- *kafiye* -ek / *redif* nitdim sana

(1) Ay efendim saydiŋe[81] çekdim emek, nitdim sana

Sen bana oldun bela, yakdın yürek nitdim sana.

(2) Kılmadın asla inayet, gözlerim qan eyledin

---

73 Lex 173: irtiha = katılup karışmak
74 Lex 183: rehnuma = yol gösderici, kulauz
75 Lex 172: canan = güzel mahbube
76 Lex 174: iştikⁱa = teşekki itmek
77 Lex 187: tekellüf = kendü üzerine zahmetli iş almak
78 Lex 186: şeha = ya padişah
79 Lex 172: cuda = ayrı düşmek
80 Lex 177: merhaba = hoş geldiŋiz buyurıŋız demek
81 Lex 185: sayd = avlamak

Dil ruba[82] bildim gerek bilmeyerek nitdim sana?

(3)   Gadrimi şimden geru bil bunca demhem demidik
        Ayrı düstün saymadın, nan[83] u nemek[84] nitdim sana.

(4)   Sevdiyim indiŋde cevre mustahak gördün beni
        Ruberu gel söyle ey hüsn-i melek nitdim sana.

(5)   Sen niçun Sultanıma dildarıma hasret koydun?
        Dildare Talib idim ya, a Felek nitdim sana?

(VII) Kalender (p. 17)
   • --u/u--u/u--u/u—
   • *kafiye* -ak / *redif* dA (with anticipating rhyme –akda)
(1)   Sunsun sakiye[85] badei barmakda tabakda
        İçmem yoksa, meyhanede bardakda batakda.

(2)   Yok Sofi gibi arzumuz şerbetde şekerde
        Gerdan-ı beyaz bal iken, kaymakda dudakda.

(3)   Dil pervane[86] veş ruine yanar da döner de
        Çun şems-i cemal nur gibi parlak da yaŋakda.

(4)   Her kim virse söz, vadine dönmek de dönekde
        Mahsusdur bana sözüme durmak de durakda.

(5)   Her Talib olan yarini ister de diler de
        Bir ben miyam her aşık bu ahl[i]akda merakda.

(VIII) Divan (p. 17-18)
   • -u--/-u--/-u--/-u-
   • *kafiye* -ak / *redif* verdin bana

(1)   Ey felek nitdim hezar derd u merak virdin bana
        İsk[i]atı yok bir tükenmez iştiyak[87] verdin bana.

---

82 Lex 170: dil ruba = gönül çekiçi
83 Lex 179: nan = ekmek
84 Lex 180: nemek = tuz
85 Lex 185: sakiye = bade taγıdan kız
86 Lex 182: pervane = fanos etrafında dönen böcek
87 Lex 174: iştiyak = gönülden arzu çekmek

(2)   Etmedin itfa[88] semender[89] veş nare[90] yakdın teni
        İhtinak[91] oldum ateşden, ihtirak[92] verdin bana.

(3)   Eyledin mürden[93] zaif bu cismimi başdan başa
        Kapladı gam mihneti salkım saçak verdin bana.

(4)   Olmadı hiç bir amelim, vah bana hayre dair
        Eyledin insan deyu halk, el ayak verdin bana.

(5)   Bu Talib senden şikayet itmeye ne hatti var?
        Her ne virdinse cihanda, mustahak verdin bana.

(IX) Koşma (p. 18-19; didactic poem advising intellect rather than strength)
- 6+5
- abab/cccb/dddb

(1)   Cahil olan bilmez asla dünyayi
        Akan sular gibi durulmayinca.
        Bin bendile kabul itmez imlayi
        Dil uslanıb gönül yorulmayinca.

(2)   Pazude[94] de kuvvet olsa bilekde
        Ne kadar caht etsen çarh-ı felekde
        Zor döner umduγun her bir dilekde
        K^{i}ar uγruna bir yol kurulmayinca.

(3)   Maγlublere gör ki, cümlesi galib,
        Aman gafil olma dünya acaib.
        Kıymetin bilmior ibtida Talib
        Mehenk taşına baş ufulmayinca.

(X) Kalender (p. 19)
- --u/u--u/u--u/u—
- *kafiye* –(b)a / without *redif*

(1)   Düşürdü gönül bezmime[95] geldikce dilara[96],

---

[88] Lex 174: itfa = ateş ve alev söyündürmek
[89] Lex 185: semender = ateşde gezen böcek
[90] Lex 180: nar = ateş
[91] Lex 174: ihtinak = soluk alamamakle boγulmak
[92] Lex 174: ihtirak = yanmak
[93] Lex 177: mür = karınca
[94] Lex 182: pazu = bilek

Mestane[97] bakış didesi geysuler[98] ne ziba[99].

(2)   Açdım yare ben vüsleti[100] etdikce latife
      Nazlanma meram yar bana güldükce galiba.

(3)   Etdi cana bir busei gülteriden ikrar
      Cayar mı ahır vadini verdikce aceba.

(4)   Pek yakdı gam-i hicrile hasret de bulunmak
      Bildim vay ne güc ateşe yandıkca seraba.

(5)   Bu hane-i dil derd ile ihrak[101] olacakdır
      Ol cananı aγyar ile gördükce Taliba.

(XI) Divan (p. 19-20)
  • -u--/-u--/-u--/-u-
  • *kafiye* –uyi / *redif* bulduγuma
(1)   Reng-i sefitden[102] olub esmer ruyi buldúγuma
      Bir nişandır kara bahta hem cuyi[103] bulduγuma.

(2)   Derdde bir refik deyu bana Eyup eyler pesend[104]
      Bu benim bezm-i sefada kayguyi bulduγuma.

(3)   İhtiyar-i derd ideli bende var sabra karar
      Aferin sabır derdinde bu huyi bulduγuma.

(4)   Gam deyil gam çekdiyim oldum ibad İsaya ben
      Bin şükürler din babinde doγruγu[105] bulduγuma.

(5)   Talib-i ehbab olub seçer idim düşmani ben
      Neylesun çaht dost bazarda aduyi[106] bulduγuma.

---

95 Lex 182: bezm = bir sufrada beraber yeyüb içmek
96 Lex 170: dilara = gönüle zeynet viren hatun
97 Lex 178: mestane = sarhoşluk
98 Lex 175: geysu = saç telleri
99 Lex 172: ziba = yakışıklu
100 Lex 168: vüslet = aşık maşukayla kavuşmak
101 Lex 174: ihrak = yakmak
102 Lex 185: sefit = beyaz
103 Lex 172: cuy = ırmak
104 Lex 182: pesend = beyenmek
105 sic (τογρουγοὺ), recte τογρουγιοὺ / doγruyu
106 Lex 167: adu = düşmen

(XII) Divan (p. 20-21)

- -u--/-u--/-u--/-u-
- *kafiye* –am / *redif* olmasa

(1)   Yok olur halk avn[107]-i Mevla maksud-i k[i]am[108] olmasa
         Varlıyın bilmezdi insan, kalbe ilham olmasa.

(2)   Durma gel çek cevr u mihnet ta nihayet ram içun
         Kimse perhiz-i kebir[109] itmezdi, bayram olmasa.

(3)   Ben de dünya zevkine muştak[110] olurdum şübhesiz
         Nur geçub zill u hayal veş ömrüm ahşam olmasa.

(4)   Rutva-i alem dinilmez sıtkıla aşk ehline
         Silk[111]-i aşka dahl olur cümlesi ehram[112] olmasa.

(5)   Hazret-i Talib denirdi ismine olunca mert
         İlm-i şiri kimya emma, aşkıla nam olmasa.

---

[107] Lex 167: avn = yardım

[108] Lex 175: k[i]am = meram

[109] Lex 176: kebir = böyük

[110] Lex 178: muştak = gönül meyl etmek

[111] Lex 185: silk = yol, tarik

[112] Lex 170: ehram = haremler (girmesi şuna buna yasaγ olan)