

Some Critical Remarks on the “Aruz Rhythmical Poems” in Turkish Minstrel Poetry

Metin Özarslan*

Abstract: This study focuses on examples of minstrel poetry employing “aruz” rhythmical patterns, which are primarily associated with Divan poetry. The study analyzes such poems known as “Aruz Rhythmical Poems” (named as “dîvân”, “selîs”, “semâî”, “kalenderî”, “satranç”, “vezn-i âher”) with a view to resolving problems found in theoretical books concerning the form, genre, and rhythm of these poems. In specifying “aruz” rhythmical poems, theoretical books often leave issues of form, genre, and rhythm open-ended. In addition to addressing this problem, the study also counters the commonly adopted argument that these poems were first written in syllabic meter and then adapted to “aruz” meter. For this purpose, the article looks into poems by a variety of minstrel poets, focusing primarily on the work of Âşık Ömer and Gevherî. This analysis reveals that almost none of the poems analyzed exhibit “aruz” flaws especially in the first line, couplet or quatrain. This makes it possible to argue that in these poems the “aruz” meter has been employed intentionally. Additionally, the study argues that “aruz” flaws do not diminish the artistic value of a poet since they have their source primarily in features peculiar to Turkish phonetics. The article also suggests that using a certain meter is a matter of free choice for the poet and that Divan and minstrel poetry have been composed upon the same linguistic and cultural basis although each has followed its own tradition. The study emphasizes that these two traditions have had significant interactions with each other, and one manifestation of this is works commonly known as “Aruz Rhythmical Poems”.

Key Words: Minstrel poetry, divan poetry, aruz dîvân, selîs, semâî, kalenderî, satranç, vezn-i âher, Âşık Ömer, Gevherî, genre, form, rhythm.

Introduction

It is known that the members (representatives) of the Turkish Minstrel Poetry and the Turkish Dîvân Poetry started to form art pieces which were different from their original styles (jargons) as they had an interaction due to the ap-

* Hacettepe University Department of Turkish Folklore / ANKARA
metino@hacettepe.edu.tr

proximation between them in the 17th century. Particularly, the Turkish minstrels tried to prove that they were not inferior to the Dîvân poets and conducted some literary activities (tried to write poems) by using the writing styles and some stereotyped statements or phrases which were peculiar to the Turkish Dîvân poetry, to this end. There is a considerable amount of the above mentioned type of poems which are referred as the “aruz rhythmical poems” [a type of poem which is written with the prosodic meters, *aruz*] in the Turkish Minstrel Poetry (Dizdaroğlu 1969). However, when compared to the already existing syllabic poems, one should acknowledge that syllabic poems are higher in number. The leading aruz rhythmical style of poems in the Turkish Minstrel Poetry are “Dîvân”, “Selîs”, “Semâî”, “Kalenderî”, “Şatrañç” (Şatrañç), and “Vezn-i âher”. Although some other poems were formed by the aruz rhythm in the Turkish Minstrel Poetry tradition, they are not as common as the above mentioned types.

The aruz rhythmical poems within the framework of the Turkish Minstrel Poetry have been defined and classified in terms of species and forms in some analytic studies (Onay 1928, 1933, Dizdaroğlu 1969, İlaydın 1963, Dilçin 1983). These definitions and classifications put an emphasis on the fact that the aruz rhythmical poems are accompanied by “a special melody”. However, this emphasis has, unfortunately, not clarified the following question: What is meant by the expression “a special melody”? In other words, it has never been clarified whether this “special melody” refers to “makam” [the musical scale] or “ayak” [the rhyme]. However, some have alleged that this “special melody” is “makam” so far (Dizdaroğlu 1976: 235). On the other hand, there are strong beliefs that these aruz rhythmical poems had not been originally written by the aruz rhythm at the beginning (as stated in the definitions of the literary types) but they had been written with the syllabic [hece] rhythm at first, and then they might have been changed to the aruz rhythm from the syllabic rhythm by using the literary means such as “imâle” [lengthening], “zihaf” [shortening], and “ulama” [feeding] (Onay 1928, Dizdaroğlu 1969, Kaygılı 1937).

The issue of “special music”, which should be taken into consideration as defining aruz poems, will be the subject of another study. The question whether the aruz rhythmical poems were originally written with aruz will be handled as the main problem in this study. I will try to find an answer to this question by analyzing aruz rhythmical poems¹ of Âşık Ömer and Gevherî who are the minstrels of the 17th century. This study has been intended as an essay, thus I will evaluate the conformity between these definitions and poems.

Just before the beginning, I should better take a glance at the definitions of the aruz rhythmical poems within the framework of the above mentioned analytical studies.

1. *Dîvân*: The "gazel" (ode) type of poems which were formed in conformity with the "*fâ'ilâtün fâ'ilâtün fâ'ilâtün fâ'ilün*" pattern in the aruz rhythm are called "dîvân" by the folk poets [âşik] (Onay 1928: 79). Such types of poems are called "dîvân" not only because of their patterns but also of their music (Dizdaroğlu 1969: 123). The Dîvâns are accompanied by some "special melody" while they are recited (Onay 1928: 79, Dizdaroğlu 1969: 123, Dilçin 1983: 354). The Dîvâns are defined as the poems which were written by the 15-syllable rhythmic pattern and which could also be harmonized with the aruz by the help of the "imale"s and "zihaf"s (Onay 1928: 79). However, some others claim and accept the thesis that the Dîvân poem is written in an 11-syllable rhythmic pattern constituted as 6+5 (Kaygılı 1937: 10).

The Dîvân poems were written in the types of "gazel" [ode], "murabba", "muhammes", "müseddes". Besides, some of the dîvâns were written in the form of "musammat". They are also called "vezni âher" (Onay 1928: 80). The Dîvâns are also called "dîvânî" by some of the folk poets, [âşik] (Boratav 1946: 4, Dizdaroğlu 1969: 125). Apart from the above-mentioned types, some lines of the "*fâ'ilâtün fâ'ilâtün*" pattern are added to the end of the main lines of a dîvân. This different and ultimately new type is called "yedekli dîvân" [the affixed dîvân] (Onay 1928: 220-221, Dizdaroğlu 1969: 125).

The rhyme schemas of the Dîvâns might be different. For instance, it is "aa xa xa xa" form in the "gazel"s [ode]; "aaba ccca ddda" in the quadrant-form dîvâns. In conformity with the first quadrant, it is "aaaa bbba ccca", "abab cccb dddb" or "aaab cccb dddb". In dîvâns which were written in the form of "muhammes" and "müseddes", the last lines are rhymed with either the repeating stanzas or the other stanzas. Accordingly, the rhyme schema appears as "aaa aa bbb aa ccc aa" or "aaaa aa bbbb aa cccc aa" or "aaa AA bbb AA ccc AA" or "aaaa AA bbbb AA cccc AA". Thus, the rhyme schema of "yedekli dîvân [the affixed dîvân]" is formed as "aa aa xa xa xa xa xa xa".

2. *Semâî*: "Semâî" is a gazel [ode] type poem (Onay 1928: 81) and it is written according to "*mefâ'ilün mefâ'ilün mefâ'ilün mefâ'ilün*" pattern of aruz. The semâîs are recited with some "special melody" (Dizdaroğlu 1969: 127). The semâîs written in the gazel type of [ode], "muhammes" and/or "müseddes", comply with the 16-syllable rhythmic pattern constituted as 8+8, as well (Onay 1928: 81). The rhyme schema is the same as that of dîvân. The semâî, which could be turned into a "musammat" by the internal rhymes as explained above, has also a different variation, which is called the "yedekli semâî" [the affixed semâî]. The poems of this

type are the same as the “müstezat-ı sudasiye” in Dîvân poetry (Dilçin 1983: 357). The pattern of “*mefâ’ilün mefâ’ilün*” (Dizdaroğlu 1969: 129, Dilçin 1983: 357) or “*mefâ’ilün fe’ülün*” (Dizdaroğlu 1969: 129) is attached to the end of the lines in the affixed semâis [yedekli semâi]. Its rhyme schema is the same as that of the affixed dîvân’s.

3. *Selîs*: The poems (Onay 1928: 78, Dizdaroğlu 1969: 126) and gazels (Dilçin 1983: 360), which are formed in conformity with the *fe’ilâtün (fâ’ilâtün) fe’ilâtün fe’ilâtün fe’ilün* those patterns of the aruz rhythm are called “selîs”. Some people have the opinion that *selîs* is written according to the 15 syllable/rhythmic pattern as well (Onay 1933: 220-221). The other opinion on this issue is that this type of poem is called “selîs” just because of its rhythm and its fluency (Onay 1928: 78). *Selîs* also includes the forms of “gazel”, “murabba”, “muhammes” and “müseddes” as in “dîvân” and “semâi”. The most common form is gazel, however (Dizdaroğlu 1969: 127). Its rhyme schema is the same as that of dîvân’s and that of semâi’s. According to a different point of view, “selîs” did not exist in the art pieces of the folk poets [minstrels] who had lived in the period before the 19th century (Dizdaroğlu 1969).
4. *Kalenderî*: The poems, which are written according to the *mef’ülü mefâ’ilü mefâ’ilü fe’ülün* pattern of aruz, are called “kalenderî”. They are recited with some “special melody” (Onay 1928: 83, Dizdaroğlu 1969: 131). The folk poets [âşik] also named it as “kalendârî”. The naming of “kalenderî” originates from the music and rhythm. Its name is related to music and rhythm (Onay 1928: 83). *Kalenderîs*, which are given name according to the type and tone of the melody, have some different genres such as “düz kalenderî” [modest kalenderî], “Acem kalenderîsi” [Persian kalenderî], and “Emrah kalenderîsi” etc. (Onay 1928: 83, Salcı 1940: 106, Dizdaroğlu 1969: 131). *Kalenderîs*, like dîvân, semâi, and selîs, could be originated in the forms of gazel, murabba, muhammes, and müseddes. The *mef’ülü fe’ülün* or *mef’ülü mefâ’il* pattern is attached to the end of the lines in *kalenderîs* and so they are called *yedekli* [affixed] or *ayaklı kalenderî* [kalenderî with legs] (Onay 1928: 87). On the other hand, it is widely believed that *kalenderî* is written according to the 14 syllable rhythmic pattern constituted as 7+7 (Onay 1933: 202, Kaygılı 1937: 19, Salcı 1940: 106).
5. *Satranç*: *Satranç* is one of the poetic forms written by aruz, by the folk poets, minstrels. They are written in the *müfte’ilün müfte’ilün müfte’ilün müfte’ilün* pattern of the aruz (Onay 1928: 68, Dizdaroğlu 1969: 137) or they are in the forms of *musammat gazel* (Dilçin 1983: 362). The “*Satranç*”s, recited with some “specific melody”, is written in the type of ode [gazel]. The type of “*satranç*” did not exist before the 19th century (Onay

1928: 68, Dizdaroğlu 1969: 137). Satranç is usually a type, which is formed by the 16 syllable musammat couplets. Each couplet makes a stanza. Each musammat couplet consists of 8 syllables (Onay 1928: 68). The rhyme schema of "satranç" is *xa xa xa xa*. When the lines of a musammat are written one under the other, they form a stanza and the rhyme schema becomes *abab cccb dddb*. Some others call "Satranç" "Şatranç", too. Ahmet Talat Onay (1928: 68) puts forward the opinion that "satranç" was written in syllabic rhythm and he also claims that there are few examples of "satranç".

6. *Vezn-i aher*: The poems, which are written according to the *müstef'ilâtün müstef'ilâtün müstef'ilâtün* pattern of aruz rhythm, are called *vezn-i aher* (Onay 1928: 70, Dizdaroğlu 1969: 140). *Vezn-i aher* is written in the form of murabba (Dilçin 1983: 362). Its rhyme is constituted in conformity with murabba: For example, "*aaab (aaaa abab aaba) cccb dddb*"... etc. Each line in *vezn-i aher* is divided into four equal parts the first three of which are rhymed with each other. Every part is repeated at the beginning of the subsequent lines and the other parts come after one another, in the very same way (Dizdaroğlu 1969: 140). If we mark every part of the lines in a stanza with a different letter, then the repetitions could be shown as follows:

a-b-c-d
b-c-d-e
c-d-e-f
d-e-f-g

Although there are some examples of *vezn-i aher* the couplets of which consist of three lines, that type is not very common (Dizdaroğlu 1969: 141). Their rhyme schema is "*aab ccb ddb*". "*Vezn-i aher*" is written by four *müstef'ilâtün* patterns of the aruz rhythm. Besides, some musammat *divâns*, which are written in *fâ'ilâtün fâ'ilâtün fâ'ilâtün fâ'ilün* pattern of aruz rhythm, are also regarded as "*vezn-i aher*" with respect to the style in which it is written (Onay 1928: 80, Dizdaroğlu 1943, 1969: 143). *Vezn-i aher* has also a different type, which is called "zincirleme" (a chain, successive type). The lines in the successive *vezn-i aher* consist of two or four *müstef'ilâtün* patterns (Dizdaroğlu 1969: 143, Dilçin 1983: 364).

A total of 595 poems by Âşık Ömer and Gevherî, who lived in the 17th century, have been analyzed in order to find an answer to the above-mentioned problems in the studies defining the types of aruz.

Âşık Ömer wrote 484 poems and 384 of these poems are in the aruz rhythm. Of these 384 poems, 12 are in the form of gazel, 340 are in the form of mu-

rabba, 21 in the form of muhammes, and 11 are in the form of müseddes; however, none of these are in the form of the “affixed dîvâns”. Of 59 poems written in the form of semâî, 51 poems are “gazel”, 5 are “murabba”, 1 is “muhammes”, and 2 are “müseddes”, but none of these are in the form of the “affixed semâî”. By the way, various methods have been used in the theoretical books to define and classify the poems by Âşık Ömer – and also the other products (poems) of the Turkish minstrel poetry. To give an example, some researchers had tried to define and classify three poems by Âşık Ömer. According to them, one of these poems was a dîvân in the form of a murabba (Ergun 1958: 259). One of their two poems was a muhammes (Elçin 1987a: 61) and the other one was a gazel (Elçin 1987a: 93). However, as a result of the following researches, it was recognized that the poems in question were in fact *selis*.

Of 36 poems in the form of *kalenderî*, 31 are *gazels*, 1 is a *murabba*, and 2 are the “affixed *kalenderî*”s. None of these are in the form of “müseddes”. Âşık Ömer found an example of the “*satraç*” type which was claimed not to have existed before the 19th century by some of the researchers, in the poems. Although there is only one example of the “*satraç*” type, such an example is the clear evidence of the existence of this type in the 17th, on the contrary to the widespread belief. Similarly, one of Âşık Ömer’s poems was written in the form of *divan*; however, this poem could also be classified as a “*vezn-i aher*” if the way it was written is taken into consideration (Ergun 1958: 254-255). The above-mentioned poem in the form of “*murabba*”, actually, is a “*vezn-i aher*” rather than a “*dîvân*”.

Gevherî’s 111 poems have been analyzed so far and 85 of these are in the form of “*murabba*” and only 5 of them are in the form of “*gazel*”. This means that 90 of 111 poems written by Gevherî are *dîvâns*. There are not any “*muhammes*”, “*müseddes*”, or “*affixed dîvân*” types among Gevherî’s poems. 7 of 10 “*semâî*”s by Gevherî, are in the form of “*gazel*” and 3 of them are in the form of “*murabba*”. 2 of 11 “*kalenderî*”s written by Gevherî, are in the form of “*gazel*” and 7 of them are in the form of “*affixed kalenderî*”. Despite the diversity of his poems no examples of “*selis*”, “*satraç*” and “*vezn-i aher*” have been seen among Gevherî’s poems so far.

As a result of the analytic studies which I have carried out on Âşık Ömer’s and Gevherî’s poems written by the *aruz* rhythm, I have come to the following conclusions:

1. As stated above, a widespread opinion was voiced during the studies which aimed to define and classify the *aruz* rhythmical poems. This opinion questioned if the analyzed poems might have been written by the syllabic rhythm. However, at the end of the recent analyses, some evidences which are strong enough to eliminate this opinion have been found:

- a. The aruz rhythm was successfully used in these poems and the rate of success is no lower than that of the *dîvân* poems. Although there are few examples of the misuse of aruz in these poems, they are not more than the mistakes encountered in the *dîvân* poems. The aruz meter is not too difficult for the minstrels to use.
 - b. These poems were written in different patterns in accordance with their types. Thus the allegations which put forward the idea that all of these poems were converted to the different aruz types by some reductions such as "imâle", "zihaf" and "ulama" [feeding/attachment] have turned out to be baseless and invalid.
 - c. Nearly no misattribution of aruz exists in the first stanzas of these poems. The only logical and scientific explanation of this fact is that these poems were written by the aruz rhythm on purpose. If this were not the case, then there would be some homogeneous misuses of aruz in the stanzas. Any of the above mentioned reasons is a sufficient evidence that these poems were originally written by the aruz rhythm on purpose. Besides, these reasons are strong enough to reject the allegations that they had been originally written by the syllabic rhythm and then they were converted to the aruz.
 - d. Moreover, the aruz was used with the same rate of success in all of these poems. It could be seen that these poets were as successful as the average *Dîvân* poets on condition that they are not compared with Fuzulî, Bakî, Nefî, Nedîm and Şeyh Gâlib who were the greatest *Dîvân* poets of their ages. Besides, the achievements of Âşık Ömer and Gevherî concerning the proper use of the aruz could be better seen only when their poems are compared with the poems by Kadî Burhaneddin (Ergin 1980), who was a well-known *Dîvân* poet and who did not hesitate to use "imale"s and "zihaf"s freely in order to harmonize the affluent Turkish of his age with the patterns of the aruz.
 - e. If one considers the fact that the misuse or mistakes of the aruz did originate from the structure of Turkish, then he will recognize that the use of aruz was fairly successful.
2. If the analyzed poems are handled in terms of their genres, species, and numbers; it is seen that 80 % of them are in the form of *dîvân*. The type of "murabba" used among these genres is 90 %. The types of "semâî" and "kalenderî" are less in number when compared with the *dîvân*. On the other hand, there are almost no examples of "Satranç", "selîs" and "vezn-i aher". As we see, some types are more common than the others and probably this is because they could be written in an easier way and

could be more commonly recited during the minstrels' "fasil"s². It is a well-known fact that "dîvân", "semâî" and "kalenderî" types used to be recited more than the types of "selîs", "satrañç" and "vezn-i aher" during the "fasil"s in the past centuries³.

3. There are very few numbers of "satrañç", "selîs" and "vezn-i aher" examples and that is why these genres were not usually preferred since they had so many difficulties for the poets. The examples presented in the didactic books about the genres and styles are the same as the above-mentioned explanations and support them as well. It seems that the researchers did not give up looking for such genres among these poems and analyzing them but unfortunately they have not been able to find sufficient examples.
4. Among a great deal of common features of these poems they have one more feature in common, which is, they are all recited by some "special melody". Although this expression is included in the definitions made so far, the matter of "special melody" has not been underlined and it has been regarded as just an expression. For this reason, the mode and measures of this "special melody" which accompanied the recitals of the aruz rhythmical poems are still unknown and deserve to be explained. It is no doubt that the matter of "special melody" requires some detailed knowledge of music. The researchers, who conducted studies on this issue, probably did not have the knowledge of music. That is why they avoided dealing with the musical aspect of the issue and thus, there are still some questions waiting for an answer. The issue of "special melody", however, deserves further research and a scientific explanation.
5. In this studying, in which I have determined that aruz rhythmical poems have got the exact accordance with their defining, there is another matter that ignoring of definition of aruz rhythmical poems and these definitions nearly locking up to the books. As it has been given some poems of any minstrel in the studying and researching books, the researcher has classified these poems according to their own initiative. With general approaching poems have been classified as aruz and syllabic in this type of studies, but it has never been noticed that what differences are between them. Accordingly it is becoming approximately impossible to separate from each other a "musammât koşma" and a "tecnîs" or a "kalenderî" and a "satrañç" (Dizdaroğlu 1980: 14).

Most of researches and scholars in social scenes just have studied individually any subject by their point of view, and that's way it has been occurred more than one defining in a subject. The different points of views have occurred as approaching without common direction of the matter, ignoring

complement regarding to piece, and not to have a clear conception (Günay 1987: 23). This circumstance can be seen easily in Turkish minstrel poetry as well. It has been seen arbitrary classifications rather than properly classifications in some publications about biographic studies and edition critique on Turkish minstrel poetry. In these classifications it has been stacked out forms rather than species. Thus it is possible to say that somewhat the species has been inert in this situation.

To make position for more clear and definite of arüz rhythmical poems of Turkish minstrel poetry is possible by the determining in this article and solving the musical matter. It has been asked for the answer to the questions about defining and classifications, but not entered to the matter of special melody in this study. It is expected that this study, which is thought an essay, will enrich the other studies to be made in the musical framing. So, the current obscure points would become apparent with stronger observations in more extensive fan.

For these reasons stated above, it has occurred an opinion that these poems must be considered to take place between Dîvân literature and minstrel literature, in other words to be in the point of connection of these two literatures. Thus arüz rhythmical poems have to be recognized as works, formed in the point of connection of these two literatures having different characteristic in some ways because it can be said the accumulation of Dîvân literature is also the one of the minstrel literature's resources (Kurnaz 1987). Dîvân literature and minstrel literature have never been apart from each other like as the researchers have often mentioned It must be taken into consideration not there are not only domestic, local, and national materials in the cultural backgrounds of Dîvân poets but also the materials of written literature in the cultural backgrounds of most of minstrels. Because there is not any social class in the Turkish community, their cultural background can not be separated by exact lines.

Rhythm is an individual choice for any minstrel. It might be possible to pose a question if there is a connection between rhythm and theme. That the prejudice about minstrels is "ignorant" usually causes researchers to make a mistake. It never should have been determining the different type of education as ignorance. Some works in Turkey, made in the last years, have displayed that Turkish minstrel literature, we have as the products of medieval Turkish history, has been nourished from written sources. There isn't any art without cultural background. It has been analyzing and evaluating syllabic rhythmical poems of the minstrels, but it has been ignoring their arüz rhythmical poems. Unless all the arüz rhythmical and syllabic rhythmical poems of any minstrel have been evaluated entirely, it can't be possible to get any determining or decision truly (Günay 1992). It can be mentioned a similarity and some close-

ness between Divân poetry and Turkish minstrel poetry, particularly after 17th century. Because of the most of minstrels had an education of medrese they can use aruz naturally as well. So it can be thought that aruz is a collective point of the members of two literatures. This same point is the aruz itself.

Notes

1. For the poems analyzed, see (Ergun 1958, Elçin 1984, 1987a, 1987b).
2. "Fasil" is the name of one of the minstrels' poetic and social activities. At any times, the minstrels used to come together and recite their poems accompanied by some music. These recitals were followed by dinner, conversations on various subjects from art to social matters and entertainment.
3. For further information, see (Günay 1986: 44).

References

- Boratav, Pertev Naili (1946). *Halk Hikâyeleri ve Halk Hikâyeciliği*. Ankara: MEB Yay.
- Dılçın, Cem (1983). *Örneklerle Türk Şiir Bilgisi*. Ankara: TDK Yay.
- Dızdaroğlu, Hikmet (1943). "Vezni-i Aher". *Doğru Söz Gazetesi* (8 Nisan): 613.
- _____ (1969). *Halk Şiirinde Türler*. Ankara: TDK Yay.
- _____ (1976). "Halk Şiirinde Tür ve Biçim Sorunları". *Uluslararası Folklor ve Halk Edebiyatı Semineri Bildirileri*. Ankara: Kb Yay. 229-235.
- _____ (1980). "Türk Saz Şiirinin Sorunları". *Köz* 1(3): 2-18.
- Elçin, Şükrü (1984). *Gevherî Divânı-İnceleme-Metin-Dizin-Bibliyografya*. Ankara: Kb Yay.
- _____ (1987a). *Âşık Ömer*. Ankara: KB Yay.
- _____ (1987b). *Gevherî*. Ankara: KB Yay.
- Ergin, Muharrem (1980). *Kadı Burhaneddin Divânı*. İstanbul: MEB Yay.
- Ergun, S. Nüzhet (1958). *Âşık Ömer Hayatı ve Şiirleri*. İstanbul: Samih Lütfi Kitabhanesi.
- Günay, Umay (1986). *Âşık Tarzı Şiir Geleneği ve Rüya Motifi*. Ankara: TDK Yay.
- _____ (1987). "Folklor Nedir?". *Türk Folkloru Araştırmaları*. Ankara: Kb Yay. 23-31.
- _____ (1992). "Türk Halk Şiirinin Meseleleri/The Problems Turkish Folk Poetry". The Lecture Notes Of Doctoral Dissertation Program in Hacettepe University. Institute of Social Sciences. Turkish Folklore Department [Notes taken by M. Özarslan].
- İlaydın, Hikmet (1963). *Türk Edebiyatında Nazım*. İstanbul: İnkılâp ve Aka Yay.
- Kaygılı, Osman Cemal (1937). *İstanbul'da Semâî Kahveleri ve Meydan Şâirleri*. İstanbul: Burhaneddin Basımevi.
- Kurnaz, Cemal (1987). *Halk Şiiri ve Divân Şiirinin Müsterekliliği Üzerine*. Ankara: Akçağ Yay.
- Onay, Ahmet Talât (1928). *Halk Şiirlerinin Şekil ve Nev'i*. İstanbul: Devlet Matbaası.
- _____ (1933). *Türk Şiirlerinin Vezni*. İstanbul: Devlet Matbaası.
- Salcı, Vahit Lütfi (1940). "Kızılbaş Şâirleri V". *Halk Bilgisi Haberleri* 9(106): 233-239.

Appendix: The Examples of Aruz Rhythmical Poems

1. Dîvân

fâ'ilâtün fâ'ilâtün fâ'ilâtün fâ'ilün

_ . _ _ / _ . _ _ / _ . _ _ / _ . _

Dilberâ gülşene doğru gel dedim gelmem dedi

Bezm-i âşikâne doğru gel dedim gelmem dedi

[I have asked my beautiful lady to come to the garden of roses to visit the council of lovers but she has said she can't]

Gel dedim gelmem dedi nedir mûradı dilberin

Yürü bizden yâne doğru gel dedim gelmem dedi

[I have asked her to come and she rejected me, so what's her desire? I have asked her to come closer to me and again she has said no]

Gel ciğer-pârem dedim durdu kadeh nûş etmeye

Sâki-i devrâne doğru gel dedim gelmem dedi

[I have told her "come to me, the apple of my eye" but she has started drinking, then I have told her to "come to the drink of time" but she has said she won't]

Hâtırı uşşâkı gözle şâhım ihmâl eyleme

Ol ulu meydâne doğru gel dedim gelmem dedi

[I have begged my lady to respect her lovers and take care of them/us, I have asked her to visit that holy place and again she has said no]

Dertli can kurbânın olsun bir kadem bas yânına

Nâbedid evvâne doğru gel dedim gelmem dedi (Dizdaroğlu 1969: 125)

"May Dertli die for you if only you came to him" I have begged, and I have told again "come to the invisible garden" and again she has said no

2. Selâs

fe'ilâtün fe'ilâtün fe'ilâtün fe'ilün

. . _ _ / . . _ _ / . . _ _ / . . _

Gide mi haşre kadar hüzn ile firkat acabâ

Yoksa hâsıl ola mı yâr ile vuslat acabâ

[Will this murk and sadness go on till doomsday, or is it possible to reunite with the beloved again?]

O mürüvetsiz o zâlim o sitemkârenin âh

Ere mi dâmenine dest-i meserret acabâ

[Is it possible for the hand of happiness to grasp, the skirts of the beloved who's inhumane and wild?]

Baksa bir kerre benim hâl-i diğēr-gûnuma ol

Çeşm-i insâf ile etmez mi mürüvvet acabâ

[Will that darling recognize my wretchedness just once, and make me happy with a compassionate glance at my eyes?]

Beni gördükte yüzün döndürür ol âfet-i cân
Ne içindir bana bu rütbe eziyyet acabâ
(When that beautiful beloved sees me she is estranged to turn away from me, and why is the rank of torment for me?)

Kime şekvâ edeyim kimlere feryâd edeyim
Uzanırsa nideyim leyle-i hasret acabâ
[I should complain and cry for whom, and if the night of yearning lengthens, what should I do?]

Mürg-ı dil-dâr-ı heves bir gün olup meyl ede mi
Kona mı Nûri kulun başına devlet acabâ (Dilçin 1992: 361)
[Will the bird of desire of beloved be fond of me, and the unexpected good luck alight onto the head of Nuri?]

3. a. Semâî

mefâ'ilün mefâ'ilün mefâ'ilün mefâ'ilün
. _ _ _ / . _ _ _ / . _ _ _ / . _ _ _ / . _ _ _

Vefâsın görmedim ol şûha meftûn olduğum kaldı
Düşüp sevdâsına âlemde mahzûn olduğum kaldı
[I was fond of that beloved but I never saw her loyalty, and having been in love of her I was sad in the world]

Görüp göz yaşıma rahm etmedi devletlü sultânım
Döküp âb-ı sirişki dîde pür-hûn olduğum kaldı
[Having seen my tears, the most excellent of state of my heart never has been merciful, and I have cried with bloody tears, and drops of blood have fallen down of my eyes]

Cefâ vü cevrine râzî olurum ben o dil-dârın
Âna va'd ettiğim cân işte medyûn olduğum kaldı
[I have taken up that beloved's cross and torture, and died for her but I still stand indebted yet]

Ümîdim Dertli'ye dermân edersin der idim hâlâ
Senin derdinle şâhım derdi efzûn olduğum kaldı (Dilçin 1992: 356)
[I have had an expectation that you would solve Dertli's problem, but having been full of your trouble I stayed with sadness]

3. b. Semâî (Musammat)

fe'ilâtün (fâ'ilâtün) fe'ilâtün fe'ilâtün fe'ilün
.. _ _ / (. _ _) / .. _ _ / .. _ _ / .. _ _

Efendim sevdiğim sizde / kadîmî bû mudur âdet
Cefa vü cevriniz bizde/ nedendir koymadı tâkat
[My dear, is the custom like this on your side, and why do we run out of your torture and unfairness?]

Ne mâdendir acep kânın/ ki tutmuş âlemi şânın
Perî-rûlarda akrânın/ bulunmaz ey sehî kamet
[What kind of mineral ore you are that is very famous in the world, even any of angel faces haven't got well-figured that you have]

Beni ağlatma Allah'ı/ seversen hûbların şâhı
Uyutmaz kimseyi âh u/ figanım eylemez râhat
[Please do not make me cry for love of God, the sadness of lovers disturbs everyone and nobody can sleep because of I cry]

Bilmez çok serencâmım/ gamınla geçti eyyâmım
Anıñün yoktur ârâmım/ benim bir yerde bir sâat
[I have lots of adventure that is unknown and my days passed with sadness about you, that is why I have no comfort anywhere and any hour]

Der Ömer ey gözü âhû/ yeter cevrin cihandır bu
Vefâdan geçtim ey meh-rû / cefâya çok mudur gayet (Dizdaroğlu 1969: 129)
[Ömer says to his darling that it is enough to get torture, to give up faithfulness and to be lots of beloved unfairness]

4. Kalenderî

mef'ûlü mefâ'ilü mefâ'ilü fe'ûlün
_ _ / _ _ _ / _ _ _ / _ _

Yâ Rab, beni ol gözleri mestâne kavuştür
Bimâr tenim lûtf edip ol câne kavuştür
[God! Reunite me with my darling who look like sleepy and nurse my sick body back to health please]

Hasretle koma kûşe-i gurbette ilâhî
Bu hasta dili ol şâh-i hûbâne kavuştür
[My Lord! Do not leave me on the corner of a foreign land, and reunite this ill heart with the lady of lovers]

Ahvâlimi arz etmeye didâre varınca
Dest-î emelim lûtf ile dâmâne kavuştür
[While I go to my darling to say my feelings, and reunite my hand of desire with her hemline]

Ahım şerari yaktı gülistân-ı cihânı
Ben bülbülü ol gonce-i handâne kavuştür
[The sparks of my crying fired the rose garden of the world, and reunite this nightingale with smiling rosebud]

Ağlatma benî firkat ile beyt-i hazende
Yâ'kuub-sıfat Yûsuf-i Ken'ân'e kavuştür
[Do not make me cry with bitter grief in that anxiety of home, and reunite me with my darling as well as Yakup prophet with his son Yusuf in Kenan city]

Ol rûy-i habîbindeki nûr aşkına yâ Rab

Emrah kulunu sevdiği cânâne kavuştur (Dizdaroğlu 1969: 134-135)

[O my God! For love of light on your prophet's face, reunite your man Emrah with his sweetheart]

5. a. Vezn-i Aher

müstef'ilâtün müstef'ilâtün müstef'ilâtün müstef'ilâtün

__ . __ / __ . __ / __ . __ / __ . __ /

Üftâden oldum / gül gibi soldum / sor bana noldum / cevrinle cânan

Gül gibi soldum / sor bana noldum / cevrinle cânân / oldum perîşan

Sor bana noldum / cevrinle cânan / oldum perîşan / ey fitne devrân

Cevrinle cânân / oldum perîşan / ey fitne devrân / âhir zamânsın

[I was your lover, I got pale like rose, ask me darling how I was? I was wretched, hey you the time of confusion, you are the last term]

Bir hûb-edâsın / pek dil-rübâsın / lîk pür-cefâsın / sırrın bilinmez

Pek dil-rübâsın / lîk pür-cefâsın / sırrın bilinmez / nakşın alınmaz

Lîk pür-cefâsın / sırrın bilinmez / nakşın alınmaz / mislin bulunmaz

Sırrın bilinmez / nakşın alınmaz / mislin bulunmaz / bir nev-civânsın

[It is you, have nice behavior, steal lots of heart, and very tormenter

Nobody knows your secret, resembles, and equals to you, you are a new young beauty]

Ettimse âhı / feth etti mâhı / aşk-ı ilâhî / var sende gâyet

Feth etti mâhı / aşk-ı ilâhî / var sende gâyet / Hak'tan hidâyet

Aşk-ı ilâhî / var sende gâyet / Hak'tan hidâyet / Nûrî nihâyet

Var sende gâyet / Hak'tan hidâyet / Nûrî nihâyet / sâhib-divânsın (Dilçin 1992: 363)

[If I sighted my sigh conquered that is moonfaced, you have celestial love, Nuri had a poetry book / divan the right way of God]

5. b. Vezn-i Âher:

müstef'ilâtün müstef'ilâtün müstef'ilâtün müstef'ilâtün

__ . __ / __ . __ / __ . __ / __ . __ /

Ey cân-ı âlem / bir ince belsin / her sırta mahrem / sen bî-bedelsin

Ey cân-ı âlem / her sırta mahrem / vay gonca gül-fem / gayet güzelsin

Gayet güzelsin / sen bî-bedelsin / bir ince belsin / tûl-i emelsin

[Hey you the spirit of feelings, your waist is slim, every confidential of you is hidden, and there is nobody like you. Hey you your mouth is like rosebud, you are beautiful and you are an infinite desire]

Ey çeşm-i fettan / anladım bildim / yok sende îmân / beyhûde geldim

Ey çeşm-i fettan / yok sende îmân / katlime ferman / ben revâ kıldım

Ben revâ kıldım / beyhûde geldim / anladım bildim / âhir ecelsin

[Hey alluring look you are, I got and knew it you are unbeliever, and I came uselessly, I think fit the order that is for my dying, and you are my death time indeed]

Çok derde düştüm / var söyle yare / aşkınla piştim / yandım ne çare
Çok derde düştüm / aşkınla piştim / yandım tuttuğum / bir şivekâre
Bir şivekâre / yandım ne çâre / var söyle yâre / durmasın gelsin
[I got the blues so much, go and say to that beloved I was fired hopelessly, I became covered with a rash about her, and say her again to not stand and let her come]

Bir vasla ermek / hûbların şâhı / yüz yüze sürmek / diller penâhı
Bir vasla ermek / yüzyüze ermek / yok mudur görmek / sen hüsn-i mâhı
Sen hüsn-i mâhı / diller penâhı / hûbların şâhı / burc-i hilâlsın
[Lord of lovers; arriving to joining you and touching face to face are the happiness of hearts. You beautiful face, is it possible not to see you, and you are the half of the sun]

Durdunsa bensiz / âferin Nûrî / gülsüz dikensiz / etme gurûri
Durdunsa bensiz / gülsüz dikensiz / istemem sensiz / cennât ü hûrî
Cennât ü hûrî / etme gurûri / âferin Nûrî / sâhib-gazelsin (Dizdaroğlu 1969: 142)
[If you stood without me, it is good for you, Nuri, but do not perk it without rose and prick and I don't want any heaven and angel without you, but it is good for you Nuri, and you have gazel]

6. Satranç

müfte'ilün müfte'ilün müfte'ilün müfte'ilün

._ . _ / _ . . _ / _ . _ / _ . . _

Medhine meddâh olalım hüsrev-i hûban güzele
Vasfına sözler bulalım dinleye yâran güzele
[Let us be laudatory speech for the compliment of chef of beauty, find some words to descript her beauty]

Benzeyemez hûrî melek hizmetine çektik emek
Dişleri zer-şâne gerek zülfü perîşan güzele
[We worked hard for the maintenance of beloved, more beautiful than an angel it requires a golden comb for her hair]

Dayanamam nazlarına tûti gibi sözlerine
Çekme sezâ gözlerine kuhl-i Sifâhan güzele
[I can die for her caprice and words, like a parrot, her making eye up like kohl of Isfahan]

Söyleme efsâne gibi bakması bîgâne gibi
Şem'ine pervâne gibi yan güzele yan güzele
[Her words is like legend, her looking is like stranger; burn down for beauty like that butterfly turning round of the candle]

Söylese diller dolaşır bakmaya gözler kamaşır
Sırmalı kaftan yaşarır serv-i hirâman güzele
[As she talks all the tongues are mumbled, and all the eyes are dazzled to look to her; that beloved, long tall is good in the caftan, embroidered with silver]

Yüzüne zer hızma ile cebhe zeheb düzme ile
Başta oya yazma ile yakışır elvan güzele
[That beloved is very beautiful with golden piercing on her face, necklace with pendant on her neck, and pinked kerchief on her head]

Rûları gül gonca femi kendi aşîret Hatem'i
Gezseler Rûm u Acem'i olmaya akran güzele
[Her cheeks are like rosebud and she is the best of her tribe; neither in the East nor in the West there is not anybody equal to this beloved]

Serv-i sehî kâmetime kâmet-i kıyâmetime
Gelse eğer da'vetime kesmeli kurban güzele
[That we are the same statue is so nice, and it means the end of my world life if she comes to my invitation I should kill an animal as a sacrifice for her]

Emrine tâ'at edelim cevrine gâyret edelim
Hâneyi halvet edelim bir gece mihman güzele
[Let us comply with her order and break her torture, and go her home in a night and let's be her guest]

Câm ile mey süzdürelim bezme şeker ezdirelim
Seyr ederek gezdirelim bâğ ile bostan güzele
[Let us have strain the wine by the help of glass, and let's show around the beloved watching the vineyard and orchard]

Dertli-i efkenderiz vasfını gûyendeleriz
Can baş ile bendeleriz şimdi Âlî-şan güzele (Dilçin 1992: 362)
[Hey Dertli we are describing her qualification, we are exhausted, and die for that beloved]

Türk Halk / Aşık Şiirinde Aruzlu Türler Üzerine Bazı Dikkatler

Metin Özarslan*

Özet: Bu incelemede yoğunlukla Divan şiirinde kullanılan aruz ölçüsüne ait kimi kalıplarla aşık tarzı şiir geleneğinde yaratılan şiirler ele alınmıştır. Aruzlu Türler olarak bilinen ve divân, selîs, semâî, kalenderî, satranç, vezn-i âher adlarıyla anılan bu şiirler hakkında teori kitaplarında yer alan şekil, tür, ezgiye dair bilgilerin barındırdığı problemlere bizzat bu tarz şiirlerin incelenmesiyle cevap aranmıştır. Bahse konu teori kitaplarında aruzlu türlerin belirlenmesinde şekil tür ve ezgi konularının ucu açık bırakıldığı görülmektedir. Bunun da ötesinde aruz vezni ile yazılan bu şiirlerin önce heceyle yazılmış ve fakat sonradan aruz vezni- ne uydurulmuş olduğuna dair yaygın kanaate, doğrudan bu türde şiirlerin analizi ile cevaplandırılmıştır. Bu ve benzeri problemler için Aşık Ömer ve Gevherî'nin şiirlerinin yer aldığı Divanları odak olmak üzere muhtelif aşıklara ait kimi şiirler analiz edilmiştir. Analiz edilen şiirlerin tamamında özellikle ilk mısra, beyit veya kıtalarında hemen hemen hiç aruz kusuru görülmediği tespit edilmiştir. Bu tespit söz konusu şiirlerin bilinçli olarak aruz vezniyle yazıldıklarının delili olarak sayılmıştır. Aruz kusurlarının bir şairin sanat gücüne nakısa getirmeyeceği, zira bu kusurlar aruzun Türkçenin ses yapısından kaynaklanan özelliklere bağlı olarak ortaya çıktığı fikri üzerinde de durulmuştur. Veznin âşık/şair için özgür bir tercih olduğuna temas edilerek, gerek Divan şiiri, gerekse âşık tarzı şiirin aynı dil ve kültür zemininde kendilerine has bir gelenek içinde oluşturulduğu vurgulanmıştır. Ancak bu iki geleneğin bir birinden su geçirmez iki boru şeklinde akmadıkları, birbirlerinden etkilendikleri ve birçok yönden ortaklıkları -bu ortaklıkların birinin de Arzulu Türler olarak adlandırılan şiirler- olduğuna dikkat çekilmiştir.

Anahtar Kelimeler: Âşık şiiri, divan şiiri, aruzlu türler, divân, selîs, semâî, kalenderî, satranç, vezn-i âher, Aşık Ömer, Gevherî, tür, şekil, ezgi.

* Hacettepe Üniversitesi, Türk Halk Bilimi / ANKARA
metino@hacettepe.edu.tr

Некоторые особенности турецкой народной любовной поэзии, написанной в стиле аруз

Метин Озарслан*

Резюме: В этой статье исследуется широко применяемая в диванной поэзии любовная поэзия, созданная в стихотворной форме аруз. Форма, жанр и ритм таких стихов, как "Диван", "Селис", "Семаи", "Календери", "Сатранч", "Везни ахер", известных как стиль аруз в теоретических трудах исследовались посредством анализа самих таких стихов. В упомянутых теоретических книгах при определении стихов аруз вопрос формы, вида и жанра оставался открытым. Более того, ответ на распространённое мнение о том, что стихи в стиле аруз, сначала пишутся по слогам, а потом адаптируются под аруз, дан посредством анализа подобных стихов. Для решения этой и аналогичных проблем были проанализированы стихи Ашык Омера и Гевхера, где основное внимание уделено диванам. Анализ этой поэзии, особенно первых стихов, куплетов показал отсутствие недостатков аруза. Это определение показано в качестве доказательства того, что стихотворения с самого начала написаны в стиле аруз. Недостатки аруза не умаляют художественной ценности поэта; рассмотрено мнение, что недостатки аруза своим источником главным образом имеют особенности, присущие турецкой фонетике. Особое внимание уделяется тому, что любовная поэзия являлась свободным выбором и создана в единых языковых и культурных традициях. В исследовании подчеркивается, что эти две традиции оказались в значительном взаимодействии друг с другом, и одним из проявлений этого являются стихи, созданные в стиле аруз.

Ключевые Слова: любовная поэзия, диванная поэзия, виды аруза, диван, селис, семаи, календари, сатранч, Ашык Омер, Гевхери, вид, форма, жанр.

* Профессор кафедры турецкого фольклора университета Хажеттепе / Анкара
metino@hacettepe.edu.tr