

THE SMALL QASIDAS ENTITLED AS MÜZEYYEL GHAZALS AND GHAZALS IN THE POEMS OF SEBK-I HINDI POETS.¹

Özlem ERCAN*

ABSTRACT

The exploration of divans of Sebk-i Hindi poets reveals numerous qasidas written for various sultans and statesmen. This genre is not the only genre that was used for contributing to the patron-patronized relation even though this praising patron genre is also used for the same reason. Müzeyyel ghazals and qasidas entitled as ghazals can also considered as poems written for praising the patrons. In addition if the poet praises himself in his poem, the poem is considered as fahriye (self-praising poem).

In this paper after introducing müzeyyel ghazals, ghazals and qasidas entitled as ghazals from the divans of seven Sebk-i Hindi poets (Naili, Şehri, İsmeti, Neşati, Fehim-i Kadim, Şeyh Galib ve A. Sami) are explored. This paper aims to determine for whom these poets wrote their müzeyyel ghazals. Beside that how they praised themselves with this poems is also explored. In this paper also the structural features of müzeyyel ghazals and qasidas, which are entitled as ghazals but considered as qasida due to containing prays are tried to be determined.

Key Words: Müzeyyel ghazals, qasida, Sebk-i Hindi.

¹ This article is the renewed and improved form of the paper presented in VI. Klâsik Türk Edebiyatı Sempozyumu (Classical Turkish Literature Symposium VI) which was organized by Erciyes Üniversitesi Klâsik Türk Edebiyatı Topluluğu (Ercisey University The Association of Classical Turkish Literature) in the memory of Professor Mine Mengi in 25-27 November 2010 with the title of “Sebk-i Hindî Şairlerinde Müzeyyel Gazeller”

* Yard.Doç.Dr., Uludağ Üniversitesi, Fen-Edebiyat Fakültesi, Türk Dili ve Edebiyatı Bölümü.

ÖZET

Sebk-i Hindî Şairlerinde Müzeyyel Gazel ve Gazeliyat Başlığı Altında Bulunan Küçük Kasideler

Sebk-i Hindî şairlerinin divanları incelendiğinde çeşitli padişah ve devlet adamları adına kaleme alınmış birçok kasideyle karşılaşmak mümkündür. Söz konusu kişileri methetme amacı taşıyan kaside, hâmi-şair ilişkisine katkıda bulunan nazım biçimi olmakla beraber bu konuya hizmet eden tek nazım biçimi değildir. Müzeyyel gazeller ve gazeliyat başlığı altında bulunan kasideler de hâmleri veya başka şahısları öven manzumeler içinde değerlendirilebilir. Ayrıca müzeyyel gazelde şair kendini methediyorsa bu şiirler fahiye olarak kabul edilebilir.

Makalede “müzeyyel gazel”in ne olduğu tanıtıldıktan sonra yedi Sebk-i Hindî şairinin (Nâilî, Şehrî, İsmetî, Neşâtî, Fehîm-i Kadîm, Şeyh Gâlib ve A. Sâmi) divanlarında yer alan müzeyyel gazeller ve gazeliyat başlığı altında toplanan kasideler değerlendirilecektir. Makalenin amacı, Sebk-i Hindî şairlerinin kimlere müzeyyel gazeller yazdıklarını tespit etmektir. Bunun dışında bu nazım biçimiyle kendilerini nasıl övdüklerinden de bahsedilecektir. Makale de ayrıca müzeyyel gazelin ve gazeliyat başlığı altında toplanan ancak içinde dua olduğu için kaside kabul edilen manzumelerin şekil özellikleri de belirlenmeye çalışılacaktır.

Anahtar Kelimeler: Müzeyyel gazel, kaside, Sebk-i Hindî.

INTRODUCTION

“*Müzeyyel*” means “zeyli, of extension, having something extended; with extension; memorandum send back with its respond at the bottom.” (Devellioğlu 2010, 929); “attached, extended, memorandum send back with its respond at the bottom in Ottoman age” (Kanar 2009, 2494); “extended, proceeded as zeyil, as müzeyyel” (Naci 2009, 525).

“*Müzeyyel ghazals*” as a poetic genre is structured as a result of extending the poem after *tahallüs* couplet with a few couplet which follows poet’s starting his poem with the subjects of wine, love, beauty, nature, cup bearer. These added couplets are named as “*zeyl*”. In *zeyls* the poet praises sultans, statesmen, religion men and followers of religious order and the poets he admires. *Müzeyyel ghazals* do not exceed fifteen couplets. (Dilçin 1986, 87) Also Haluk İpekten makes a similar definition as “After poets mention their pen name, they add a few couplets to their ghazals to praise someone. These ghazals are named as *müzeyyel ghazals* and these added couplets are named as *zeyl*” (İpekten 1985, 19)

In addition to these definitions Cemal Kurnaz and Halil Çeltik think that if any pray is added after the *zeyl* couplets of *müzeyyel ghazals* these poems should be considered as qasidas.

“Sometime poets add a few couplets of praising and compliment. In that case, in the first section of the ghazals a subject and in the section after the pen name another subject take place and a poem with two sections of meaning is constructed. These ghazals are named as ‘müzeyyel ghazals’ which means *zeyl* added, extended. If after the praising couplets a praying exists this poets is named as *qasida*.” (Kurnaz, Çeltik 2013, 120-121)

In this paper, in the light of the information, *müzeyyel ghazals* and *qasidas*, which are entitled as ghazals but considered as *qasida* by Kurnaz and Çeltik that are in the divans of seven *Sebk-i Hindi* poets are determined. The aim of this paper is state how the praised are praised in addition to determine the structural features of *müzeyyel ghazals* and *qasidas*. Another aim is to determine whether writing *müzeyyel ghazals* is a poetic style or not among the poets of *Sebk-i Hindi* movement. During the paper *qasidas* entitled as poets will be named as “small *qasida*” (*küçük kaside*).²

1. Naili:

Naili wrote four small *qasidas* for Nakibü'l-Eşraf Kudsizade Efendi, Şeyhülislam (the chief of religious officials in Ottoman Empire) Yahya Efendi, Nef'i ve Sultan Mehmed IV and a *müzeyyel ghazal* for İsmeti. Since he was distanced from the capital of the sultanate he preferred writing poems rather for the poets he admired.

The seven couplets of the twelve couplets in the poem that he wrote for Nakibü'l-Eşraf Kudsizade Efendi are *zeyls*. Before the *tahallüs* couplet he praises the one with a heart and tell them what to do for being a good follower. After the praising couplets he seeks shelter in the heart of the praised person, the bright conscience of this person is a sacred world to him, this person mends the hearts. He ends his poem with likening Kudsizade to the light of prosperousness and dignity.

Ola muhâfazat-ı Hakda dâ'imâ o vücüd

Ki çeşm-i zahm-ı felekden nigâh lâzımdır

G. 63-12³

² For *müzeyyel ghazals* see: Çatoviç, Alena; Bakşiç, Sabina (2014), “Bosnalı Divan Şairlerinin Şiirlerinin Pragmatik (Edimbilim) Boyutu”, I. Uluslar arası Türk Kültürü Araştırmaları Sempozyumu, 12-13 Kasım 2014, Nevşehir: Nevşehir Hacı Bektaş Veli Üniversitesi Yayınları, p. 1-8; Öztürk, Murat, “Klasik Türk Şiirinde Kişilere Yazılan Gazeller”, Uluslararası Türk Dili ve Edebiyatı Sempozyumu, Uluslararası Türk Dili ve Edebiyatı Kongresi, Bildiri Kitabı II. (eprints.ibu.edu.ba/.../KLASİK%20TÜRK%20ŞİİRİNDE); Turan, Selami (2007), “Aşkın Terennümü: Eski Türk Edebiyatında Gazel”, *Türkiye Araştırmaları Dergisi* 10, İstanbul: Bilim ve Sanat Vakfı, p. 155-196.

³ Couplets are cited from “İpekten, Haluk (1990), *Nâilî Divanı*, Ankara: Akçağ.”

The poet in the poem he wrote for Şeyhülislam Yahya with the couplet

Yahyâ Efendi hazreti kim mihr-i şefkati

Hârâya feyz-i gevher eder hârzâra gül

G. 230-8

praises the praised before the *tahallüs* couplet. This case is considered as proof to the necessity of considering this kind of poems as small *qasidas*. Because in *müzeyyel* ghazals, the praising couplet is placed after *tahallüs* couplets. The couplets following the *tahallüs* couplet express the beauty of rose, the jealousy for the beloved, the coyness of the beloved, which are not usual properties of *müzeyyel ghazals*. The poem ends with the pray for Şeyhülislam Yahya

Her dem-bahâr-ı ömrün ola reşg-i Çârbâğ

Ol vakte dek ki mihri ola bu bâğ-ı çâra gül

G. 230-15

In the small *qaside* written for Nef'i, the poet continues his praising during the whole poem. In the poem written like a *qasida* he express that he sees Nef'i as a teacher, he desires his attention he accepts Nef'i's words as a revelation and Quran's verse.

Tengnâ-yı dü-cihân râh-zen olmaz etse

Himmetin pîş-rev ol ârif-i billâh bize

Tâ ki â' dâya ola bezmi gam-engîz-i hased

Feyz-i ikbâl-i neşât ile tarabgâh bize

Ömrün eözün ede Hak hem ola ol feyz-i neşât

Çâresâz-ı gam-ı pey-der-pey-i cânkâh bize

G. 303-12-6

Na'ili in his small *qasida* for Sultan Mehmed IV with the rhyme of "Sultani" praises the sultan in all couplets. After he likens the sultan and the sun through almost the whole poem, he prays for the sultan after *tahallüs* couplet.

Sipihri-i saltanatda gâh bedr ü geh hilâl olsun

Dokunsun çarha mâh-ı râyet-i efrûz-ı sultânî

Pür olsun dâmen-i hâhiş kefi deryâ-nevâbinden

Nisâr olsun nice gencîne-i meknûz-ı sultânî

Ola rûh-ı Nizâmü'l-mülk ü İskender cenâbından

Nasak-âmûz-ı düstûrî nisâb-endûz-ı sultânî

G. 386-6-7-8

In his only *müzeyyel* ghazals in which he praises İsmeti he uses the common elements of beauty. He praises the poet with only one line, which is “The competent of ingenuity may appeal to İsmeti”.

Mahal nâzıkdir erbâb-ı ma’ârif etsin istimdâd

Cenâb-ı İsmetînin lutf-ı tab’-ı kâmrânından

G. 255-6

As it seen, even though İsmeti poet is entitled as ghazal since the four mentioned praised are praised and the poem is completed with a pray, it is in qasida shape. Considering this poet as a *müzeyyel* ghazal only because of the presences of the *zeyls* after the *tahallüs* couplets is not possible. Because poems should be evaluated in terms of not only structure but also meaning.

1. Şehri:

Şehri wrote one qasida, four *müzeyyel* ghazals as two for Şeyhülislam Yahya, and two for himself. Unfortunately for whom he wrote the small qasida is not remarked. Probably this poem is written for Veziriazam (grand vizier) Gürcü Mehmed Paşa who is an important person in Şehri’s life and for whom Şehri worked as a clerk for a while. (Demirel 1999, 14). In addition to this qasida Şehri wrote two *müzeyyel* ghazals for himself and two *müzeyyel* ghazals for Şeyhülislam Yahya.

In one of the qasidas he complains about his fortune. The next stage in in those poems is praising the person whom the poem is written for. In that way the poets let his patron or his expected patron know his situation and asks for their favor. So evaluating the poems that demonstrates same features but entitled as ghazals as qasida is possible.

This small qasida of Şehri complains about his fortune starting from first line. In the *zeyl* couplet he praises the pasha as “behave warmly towards poets, protects the talented, the one with a hear benefits from his grace”. The poems ends with a pray like a qasida:

Cenâb-ı hazret-i Paşa-yı muhterem k’anda⁴

Ri’âyet-i şu’arâ ragbet-i hüner bulunur

O ‘âlem-i keremün bâg-ı lutf-ı tab’ından

Hemîşe ehl-i dile nahl-ı bârver bulunur

⁴ Couplets are cited from “Demirel, Şener (1999), Şehri Hayatı, Sanatı, Divanı’nın Tenkitli Metni ve Tahlili, Elazığ: TC Kültür ve Turizm Bakanlığı, Kütüphaneler ve Yayımlar Genel Müdürlüğü, 3188”.

İlâhî devlet ü ‘ömri ola murâdınca

Zamânede nitekim şâm ile seher bulunur G. 34-6-7-8

In one of two *müzeyyel* ghazals that consists the praising for Şeyhülislam Yahya, he talks about lover and beloved. He likens Yahya who is called as “Hazret-i Molla” to Hassan bin Sabit who was the poet of prophet Muhammed.

Yâ meger Hazret-i Mollâ-yı edîbü’l-‘asrun

Kılasın cilvegeh-i ragbetine pâ-y-endâz

O sühan-senc ki ser-cûş- ham-ı fikretîdür

Âhirîn rikkat-i Hassân-ı belâgat-perdâz G. 60-6-7

Şeyhülislam Yahya who, in another *müzeyyel* ghazal that depicts scene of lover and beloved’s drinking, is praised as the most honorable among the fetwa givers and amazes even İmam-ı A’zam.

O hallâl-ı mesâ’il kim dem-i müşkil-güşâyîde

Kalur engüş-i hayret-ber-dehen rûh-ı İmâm A’zam

Müşerref eylemiş fetvâyı fetvâ-yı şerîfânı

Misâl-i dîn-i İslâm u zemîn-i Ka’be-i Ekrem G. 104-6-7

One of the ghazals that Şehri wrote for himself is composed of eight couplet, and the other is composed of twelve couplets. In the first ghazals he praises himself while he praises lovers. After *tahallüs* couplet he describes them as “ripeness sun of my misfortune” and continues his praising.

Ol müntehî-i fûnûn-ı eflâk

Biz müste‘idân-ı hür-hitâbuz

Ol mantikatü’l-burûc-ı ‘irfân

Biz anda nukât-ı inkılâbuz

El-hâsılı ol semâ-yı tahkîk

Biz anda du‘â-yı müstecâbuz G. 52- 6-7-8

In the other *müzeyyel ghazals* he spreads the praising all over the poem with expressions like “desperate poor, the young child of *pir*, I am the clerk, I have knowledge of everything” and in the final couplets increases the degree of the praising:

Şi‘r-i nâhun-be-dil zen olmayıcak
Tutalum Hüsrev ü Zahîr benem

Mâh-tâb ise Enverî sözde
Âftâb-ı sühan-ı mîr benem

Şâh-ı nazm ise tab‘-ı Hâkânî
Mâlik-i genc-i dil-fakîr benem

Tâlib-i tâze-gûyun el-hâsıl
Şîve-i tab‘ına esîr benem

G. 100-9-10-11-12

2. Neşati:

Neşati wrote only one *müzeyyel ghazals* and he devoted this to himself. All over ghazals he tells that he endures the reproaches of the enemies even though the beloved cannot endure his image, the rosebud cannot endure hardship and the rose cannot endure wine and he asks the question, which he already knows the answer.

İy dil bu kadar keş-me-keş-i gamla idersin
Dâ'im sitem-i düşmen-i hod-gâma tahammül

Sânî-i Nizâmem dimesi hazm olunur mı

Olmuş tutalum tafra-yı nazzâma tahammül

G. 80-6-7⁵

3. Şeyh Galib:

He is the one who has the largest volume of ghazals among the Sebk-i Hindi poets. The poet wrote fifteen poem for Mevlana (Yusuf-ı Sineçak is co-poet of one of them); seventeen for Şems; three for himself and Yusuf-ı Sineçak, two for each for Vakanivüs Pertev and Sakıb Dede, one *müzeyyel ghazals* for each for İsmail Rûsuhi Dede, Hoca Neş'et, Neşati, Sultan Veled and he wrote one small qasida entitled as ghazals for each for Reissülküttab Raşid, his father Mustafa Reşid and Sultan II. Selim.

Galib depicts various situations of lover and beloved in the ghazals that he devoted to Mevlana and Şems. He sorts out qualities that supposed to be in good lovers of God and followers of religious orders. The praises, which are one of two for each ghazals can be summarized as:

⁵ Couplets are cited from "Kaplan, Mahmut (1996), Neşâtî Divanı, İzmir: Akademi Kitabevi".

The servant of Mevlana reaches to the potion of meaning. The ones that do not comprehend him will comprehend the truths only in judgment day. His virtue has no boundary. The vigilant lover should arrive to his convent and prostrate on his earth. Because he is the one of the heirs of prophet Muhammed. Each leaf ripped off from his *Mesnevi* is a garnish on the hairs of houris of the heaven and the morning of spring of oneness. At the end, the ones ignorant to his enlightenment will be admonished.⁶

In the *zeyl* of his ghazals that does not consist any praise but express his respect for Mevlana, his desire from the wind is as such:

Varırsan arz-ı ubûdiyyetim sabâ söyle

Harîm-i Hazret-i Monlâya rûy-mâl olunur

G. 44-8⁷

One of these ghazals is particularly remarkable. The poet, in each couplets of the ghazals bring ups the instruments that companies the sacred dance ritual of the dervishes: Tuning pin and drum are fabulous instruments. *Çeng* (a string instrument string) is master of instruments. *Tanbur* is signs the oneness. *Rebab*, *santur* and *kanun* suit to the atmosphere of gathering. Even though the poet references to an incidence by saying “the gift, ring is nothing other than a legend” its content could not resolved by us:

Verdi haber celâcil-i def bahş-ı Pîrden

Gûş eylemem ‘atiyye-i hâtem fesânedir

G. 53-12

Şeyh Galib, among those poems, mentions Şems even more than Mevlana which probably because of the enlightenment he gave to Mevlana. Not only Mevlana but also Galib benefits from the enlightenment of Şems whom he praised through seventeen *müzeyyel ghazals*. Even seven universes is filled with his enlightenment and immersed with his divine light. Galib attained to the morning of reuniting which is full of divine light. The gaze of Şems fosters the thirsty souls with rose attar. This gaze turns even the vile gaze of Zerkub into gold. Even the curves of the hairs of the beloved became ruined by the love for Şems’s face. His love would not leave his tears on the ground. There are the omens of comfort and pleasure under his shadow and the omens of enlightenment in his place. The splendor of his benefaction is at a level of mightiness that he can circumambulate with the Archangel Gabriel in the highest heaven.⁸

⁶ G. 14, G. 44, G. 46, G. 53, G. 66, G. 108, G. 144, G. 173, G. 175, G. 182, G. 195, G. 196, G. 269, G. 309, G. 312.

⁷ Couplets are cited from “Kalkışım, Muhsin (1994), Şeyh Gâlib Divanı, Ankara: Akçağ”.

⁸ G. 1, G. 16, G. 37, G. 60, G. 62, G. 109, G. 129, G. 161, G. 166, G. 176, G. 179, G. 194, G. 205, G. 234, G. 236, G. 250, G. 307, G. 308.

Galib wrote also a *müzeyyel* ghazal in which he praises two person rather than only one. In long ghazals with eighteen couplets there are praising couplet for Mevlana and Yusuf-ı Sineçak one for each:

Hazret-i Monlâya tevellâdayız
Bizlere her şeb şeref-i mâhtâb

Bendesı Yûsuf gibi bir Sîneçâk
Kim eteğin tutdu kefi mâhtâb

G. 14-17-18

In the other ghazals that he depicts scene of dervish or lover all over the ghazal he explains how close Şeyh Galib and Yusuf-ı Sineçak.

Yâd eylemez olduk haber-i Yûsuf-ı Mısır
Südlücede bir mâh ile şır ü şekeriz biz

G. 107-14

In the *müzeyyel* ghazals that are devoted to Vakanivüs (Historian) Pertev and Hoca Neş'et Efendi who are his supporters he describe Pertev as an illuminating sun and he states that he wrote all of his epigrams for Pertev.

Görünürse feleğe Pertev-i hurşîd-nazar
Veled-i Hazret-i Monlâ gibi şehden görünür

G. 56-8-1

Cümle cenâb-ı pertev içindir bu nükteler
Ol zâta ol suhan-ver-i yektâyâ hasretiz

G. 117-9-1

And Neş'et is the one that teaches Galib the Şevket style

Tarz-ı Şevket kepenek-pûş-ı reh-i Monlânın
Görünen bahyesidir hırka-i peşmîninden

G. 235-10

Galib prefers to praise Sultan Veled, Neşati and Rûsuhi among the poems. According to him, Veled threads the pearls of meaning; Neşati illuminates like a lampion; Rûsuhi teaches with papyrus:

Dürr-i ma'nâ-yı çekip rişteye Sultân Veled
Dizdi bir sübha-i mercân gönülden gönüle

G. 278-9

Tâk-ı 'arş-ı sikke-i Monlâya ol kandîl-i nûr
Künc-i ebrû kûşe-i mihrâb gelsün çeşmine

G. 275-9

Hazret-i Şârih Rûsûhîden bu gün
Dersine şâkird-i mülhemdir gönül

G. 200-7

The poet who wrote two *müzeyyel* ghazals for Sakıb Dede praises him as such:

Feyz-i nigâh-ı hazret-i Sâkıbdan iste hâl
Sırrı anun muhît-i zuhûr u butûn imiş G. 134-8-1

Feyz-i nigâhı cânib-i Sâkıbdan almışam
Bedrû't-tarîka Hazret-i Ergûna uymuşum G. 206-7-1

In the one of the two *müzeyyel* ghazals in which the poet praises himself he states that he has the most bracing lines, and prays for himself; in the other he praises himself with stating even the sultan included his poems to the sultans divans.

Rahm eyle hâl-i zârına yâ Hazret-i Celâl
Bî-çâre haylî himmete şâyeste gösterir G. 58-8

Hazret-i Sultân-ı Dîvânî alır dîvânına
Çâr-darb-ı 'aşk kim mûy-ı tecemmülden geçer G. 61-8

Şeyh Galib wrote three qasidas entitled as ghazals. One of them is the poem devoted to Reissülkütab (Grand vizier) Raşid and the poem ends with a pray.

Cenâb-ı Râşid Efendi re'îs-i yek-tâ kim
O kayda düşmüş Utârid derinde çâker ola

Mevâhib-i ezeldir mekârim-i hulku
Felek nedir ki bu fazl u kemâle masdar ola

Bu hüsn-i sîti tecâvüz muhâldir ammâ
Hudâdan isteriz anı ki dahı eşher ola

Ki ya'nî dâ'im olup mesned-i refî'inde
Hezâr hayr ile evsâfı sebt-i defter ola G. 274-8-9-10-11

In the small qasida that he wrote for his father Mustafa Reşid whose contributions to his cultivation:

Mustafâ nâm u Reşîd ü mürşid ü üstâd-ı küll
Her nigâh-ı himmeti iksîr-i a'zamdır bize

Farkımızda sâyesin Allâh memdûd eylesin

‘Alem ancak zât-ı vâlâsıyla âlemdir bize

G. 279-7-8

Even though Şeyh Galib is very close to the capital of the sultanate he wrote only one small qasida for Selim III. In two couplet *zeyls* the sultan is praised for his grace and prayed.

Himmetin masrûf edip tecdîd-i dîn ü devlete

Kârı hep lutf u inâyet hem ihsândır bize

El açıp bâlâyâ mânend-i sadef hengâm-ı feyz

Farz-ı ‘ayn olan du’âda çeşm-i giryândır bize

G. 300-10-11

4. Arpaeminizade Sami:

There are two small qasidas and three *müzeyyel ghazals* in the divan of Sami. It is unknown that which pasha the qasida entitled as ghazals is dedicated to. It is understood that this person is a vizier but his name is not mentioned in any part. This poem is written for probably Şehid Ali Paşa who patronized the poet more than any pasha. (Kutlar 2004, 17) Three couplets are added after *tahallüs* couplet to qasida, which is composed of ten couplets. The poem ends with a pray:

İcrâ idüp hadîka-i evsâf-i âsafa⁹

Cûy-i bihişt-i hoş-cereyân söylerüm sana

Ol âsaf-i yegâne ki medh-i bülendini

Ser-satr-i levh-i mihr-i cihân söylerüm sana

Subh ü mesâ du’âsın idüp zîver-i lisân

Ey ‘arş vird-i feyz-resân söylerüm sana

G. 2-8, 9, 10

In the second poem is fourteen couplets small qasida with four couplets of *zeyl* and dedicated to praise Nabi. The poem sees Nabi as the shah of the poem land who, the poet thinks, illuminates the universe with his poems. He states that Nabi turn the talented youngsters into master with his superior nature.

Üstâd-i kül hıdîv-i cihânân-i mülk-i nazm

Şânından eyler ‘âlem-i eş’âra fer zuhûr

⁹ Couplets are cited from “Kutlar, Fatma Sabiha (2004), Arpaemini-zâde Mustafa Sâmî, Divan, Ankara: Kalkan Matbaası”.

Gayretle çok cevân-i hünermendi pîr ider
Tab’-i bülendi eylese pîrâne-ser zuhûr

Hak mustazıll-i sâye-i memdûd-i ‘ömr ide
Tâ kim cihânda eyleye şâm ü seher zuhûr G. 38-12, 13, 14

The first of three *müzeyyel ghazals* is written for scholar, poet and calligrapher Abdûlbaki Arif Efendi. The one couplet of seven couplets poem is a *zeyl* couplet, which points the scholar character of Arif Efendi.

O dâna-dil k’ olur hurşid ü meh pâ-mâl-i izmihlâl
Sipîhr-i tab’ınun kemter-şu’â’-i âftâbından G. 95-7

The other *müzeyyel ghazals* in the divan is written for probably Kaymak Mustafa. There is no name mentioned as such in the poem.

Sadr-i kerem-şi’âr kapudan-i kâm-kâr
Deryâ-hurûşdur kefi cûd ü nevâlde G. 113-20

The expression *kapudan* refers to his title admiral, which is given during Tulip Age.

Mevrûsdur sadâret ana gayra ‘âriyet
Yokdur şerîki da’vi-i câh ü celâlde G. 113-24

The expression of “the vizierate inherited to him” refers to the viziership of Kara İbrahim Pasha who is the father of Kaymak Mustafa Pasha.¹⁰ Fourteen of the twenty four couplets are devoted to praising. The length of the *zeyl* couplets in this poem is like an inclination of the love for the pasha.

Zeyl of the *müzeyyel ghazals* written for the poet Nami is as such:

Bir suhandur mazâhir-i itlâk
Zât-i ‘ankâ-zuhûr-i Nâmî gibi (G. 129-9)

CONCLUSION

In conclusion, considering all the poems five *Sebk-i Hindi* poets except İsmeti and Fehim Kadim wrote **fifty four müzeyyel ghazals** and **ten small qasida**. **Ten** of those *müzeyyel ghazals* are for any poets, **five** are for praising themselves, **thirty seven** are for praising sheikhs and **two** are for praising pashas. As it seen, they generally preferred *müzeyyel ghazals* to praise themselves and the sheikes and poets whom they admired; small qasidas to praise sultans and statesmen. However *müzeyyel ghazals* differ

¹⁰ tr.wikipedia.org/wiki/Kaymak_Mustafa_Paşa

according to whom they praised. Naili, Şehri, Neşati and Sami prefers to praise themselves or a poet. Şeyh Galib praises Mevlana and Şems.

Müzeyyel Ghazals:

As a general tendency, in the *müzeyyel* ghazals, the poets mostly do not write any title. Therefore, it is hard to determine the name of the praised person, if the name is not mentioned in the poem. In the **fifty four** müzeyyel ghazals examined in that study, the poets praise themselves and compares their poetic skills to some poets. These poems can be evaluated as *fahriye* (self-praising) poems.

Generally most of the poets of Classical Turkish Literature use *müzeyyel* ghazals. *Müzeyyel* ghazals is detected in 95% of the divans that Ünlü looked through. The portion of the *müzeyyel* ghazals in all of the divans is 5%. (Ünlü 2012, 50). Considering these portions, *Sebk-i Hindi* poets' writing fifty four *müzeyyel* ghazals can not be accepted as a stylistic feature. However, Şeyh Galib wrote plenty of poems for Mevlana and Şems like the other *mevlevi* (follower of Mevlana) poets. (Ünlü 2012, 45) This is a significant feature of the *mevlevi* poets and must be proved by also other studies.

In the other ghazals, which in the praised people are subjected, their name and attributes are mentioned as such:

1. Şeyh Galib is the one among the other *Sebk-i Hindi* poets who wrote most of the poems. He prefers to write the names of the praised ones, too. The names of the praised people are mentioned in **twenty six** ghazals as twenty five of them is Şeyh Galib and one of them is Naili.
2. The poets prefer to use an adjective or a title associated with the praised person. The title “*Hazret-i Monlâ, pîr, Hazret-i Hünkâr, Monlâ-yı Rûm*” for Mevlana and “*Hazret-i Mollâ-yı edîbü'l-âsrûn, müftî-i âlem*” for Yahya shows for whom these poems are written.
3. Sometimes the poets use an expression or a clue to point to the praised people. For Yusuf-ı Sineçak “*Monlâ-yı Rûm gibi sūrâğı var, Südlüce'de bir mâh*”; for Hoca Neş'et “*Tarz-ı Şevket kepenek-pûş-ı reh-i Monlânın*” bring them to mind.

The features of the ghazals are written in the following table.

Table 1: The Properties of Müzeyyel Ghazals

The Name of the Poet	whom the ghazals written for	Number of the Couplets in the Ghazals	The Number of the Zeyl Couplets	The Subject of ghazals	
Naili	İsmeti	6	1	beloved	
Şehri	His-self	8	4	praising	
	His-self	12	4	praising	
	Ş. Yahya Efendi	7	2	love, lover	
	Ş. Yahya Efendi	7	2	lover	
Neşati	His-self	7	2	love	
Şeyh Galib	Mevlana	8	1	beloved	
	Mevlana	12	1	love	
	Mevlana	6	1	lover	
	Mevlana	12	1	mystic music	
	Mevlana	9	1	love	
	Mevlana	15	2	lover	
	Mevlana	8	1	love	
	Mevlana	9	1	lover	
	Mevlana	10	1	love	
	Mevlana	11	1	spring	
	Mevlana	10	2	beloved	
	Mevlana	7	1	lover	
	Mevlana	9	1	beloved	
	Mevlana	18	2	Sufism	
	Mevlana	8	1	wine, love	
	Şems	13	1	lover	
	Şems	15	1	water	
	Şems	11	1	drinking gathering	
	Şems	9	1	love	
	Şeyh Galib	Şems	10	1	beloved
Şems		14	1	beloved	
Şems		12	1	beloved	
Şems		10	1	love	
Şems		10	1	love	
Şems		9	1	beloved	
Şems		8	1	lover	
Şems		18	2	beloved	
Şems		11	1	lover	
Şems		9	1	lover	
Şems		8	1	lover	
Şems		11	1	lover	
Şems		6	1	lover	
Yusuf-ı Sineçak		18	2	lover	
Yusuf-ı Sineçak		14	1	lover	
Yusuf-ı Sineçak		18	5	beloved	
His-self		8	1	beloved	
His-self		8	1	beloved	
Vakanivüs Pertev		8	1	beloved	
Vakanivüs Pertev		9	1	lover	
Şeyh Galib	Sakıb	8	1	beloved	
	Sakıb	7	1	lover	
	Rüsuhi	7	1	heart	
	Hoca Neş'et	10	1	beloved	
	Neşati	9	1	beloved	
	Sultan Veled	9	1	love	
	A.Sami	Abdülbaki Arif Efendi	7	1	love
		Kaymak Mustafa Paşa	24	14	beloved
		Nami	9	1	beloved
	İsmeti	----	----	----	----
Fehim-i Kadim	----	----	----	----	

The *zeyl* couplets of the *müzeyyel* ghazals which have twenty four couplets at most and six couplets at least differ between fourteen and one at least. Considering their percentages, *Sebk-i Hindi* poets prefer most one couplet *zeyl*. One couplet in 77.77 %, two couplets in 14.81 %, four couplets in 3.7 %, five couplets in 1.85 % and fourteen couplets in 1.85 % of ghazals are determined.

If the percentage of using *zeyl* couplet is evaluated, it is seen that:

Table 2: The distribution of *zeyl* couplets according to the poets.

Name of the Poets	Number of Zeyl Couplets	Percentage
Naili	1	100 %
Şeyh Galib	1 / 2 / 5	86.66 % / 12.82 % / 5.12 %
Sami	1 / 14	66.66 % / 33.33 %
Şehri	2 / 4	50 % / 50 %
Neşati	2	100 %

Small Qasidas:

The number of the *qasidas* entitled as *ghazals* is ten. Only two of them is written for poets and the rest is written for statesmen and sultans. In both *ghazals* and small *qasidas* beloved, lover, love, drinking gatherings, and spring are the main subjects. The *zeyl* couplets of the *qasidas*, which have fifteen couplets at most and eight couplets at least are seven at most or one at least. 30 % of those are three couplet *zeyls*. Beside that 20% of them are two couplet *zeyls*, 20% of them are four couplet *zeyls* and %10 of them are seven or one couplet *zeyls*.

In the small *qasidas* generally the names of the praised people are mentioned. Sometimes the poets titled these poems probably because of seeing them as small *qasidas*. For instance Naili use the title “*Müzeyyel der-hakk-ı nakîbü’l-eşrâf Kudsîzâde Efendi, Müzeyyel der-medh-i Şeyhü’l-İslâm ibn-i Şeyhü’l-İslâm Yahyâ Efendi, Müzeyyel der-medh-i Üstâd-ı Hod Sultânü’ş-şu’arâ Nef’î Efendi*”. The poet not only titled his poem but also mentioned the praised before the *tahallüs* couplet with the expression of “*Muhammed Han-ı Gazî*”.

Şehri uses “*Cenâb-ı Hazret-i Paşa*” for pasha; Şeyh Galib uses “*Râşid Efendi*” for Reisülküttab Raşid Efendi and “*Mustafâ nâm u Reşîd*” for his father, *Sultân Selîm Handır*” for Selim III; Sami uses “*âsaf-ı yegâne*” for pasha, “*Hazret-i Nâbî Efendi*” for Nabi and “*kapudan*” (admiral) and “*Mevrûsdur sadâret*” for Kaymak Mustafa Paşa.

The Features of Small Qasidas:

Table 3: The Features of Small Qasidas.

Name of the Poet	For Whom Is Written	The Number of the Couplets	The Number of the Zeyl Couplets	Subject
Naili	Kudsizade Efendi	12	7	advice
	Ş. Yahya Efendi	15	4	spring
	Nef'i	12	6	love, beloved
	Padişah IV. Mehmed	8	3	praising
Şehri	Gürcü Mehmed Paşa (?)	8	3	complain
Şeyh Galib	Reisülküttab Raşid	11	1	beloved
	Mustafa Reşid	8	2	lover
	Sultan III. Selim	11	2	lover
Sami	Şehit Ali Paşa (?)	10	3	beloved
	Nabi	14	4	beloved, love
İsmeti	----	----	----	----
Fehim-i Kadim	----	----	----	----

BIBLIOGRAPHY

- Demirel, Şener (1999), Şehrî Hayatı, Sanatı, Divanı'nın Tenkitli Metni ve Tahlili, Elazığ: TC Kültür ve Turizm Bakanlığı, Kütüphaneler ve Yayımlar Genel Müdürlüğü, 3188.
- Devellioğlu, Ferit (2010), Osmanlıca-Türkçe Ansiklopedik Lûgat, Aydın Kitabevi Yayınları: Ankara.
- Dilçin, Cem (1986), "Gazel", *Türk Dili* 415-416-417, Ankara: Türk Dil Kurumu, s. 78-247.
- Dilçin, Cem (1997), *Örneklerle Türk Şiir Bilgisi*, Türk Dil Kurumu, Ankara.
- İpekten, Halûk (1985), *Eski Türk Edebiyatı Nazım Şekilleri*, Birlik, Ankara
- İpekten, Haluk (1990), *Nâilî Divanı*, Ankara: Akçağ.
- Kalkışım, Muhsin (1994), *Şeyh Gâlib Divanı*, Ankara: Akçağ.
- Kanar, Mehmet (2009), *Osmanlı Türkçesi Sözlüğü*, Say: İstanbul.
- Kaplan, Mahmut (1996), *Neşâtî Divanı*, İzmir: Akademi Kitabevi.
- Kurnaz, Cemal; Çeltik, Halil (2013), *Divan Şiiri Şekil Bilgisi*, Ankara: Kurgan Edebiyat.
- Kutlar, Fatma Sabiha (2004), *Arpaemîni-zâde Mustafa Sâmi, Divan*, Ankara: Kalkan Matbaası.
- Muallim Nâcî (2009), *Lugat-i Nâcî*, Hazırlayan: Ahmet Kartal, TDK: Ankara.

Ünlü, Osman (2012), “Müzeyyel Gazellerde Fahriye”, *Türkiyat Araştırmaları Dergisi* 31, Konya: SÜ Türkiyat Araştırmaları Enstitüsü, s. 33-53.

tr.wikipedia.org/wiki/Kaymak_Mustafa_Paşa

