NEVĀ’Ī’S METER OF METERS

INTRODUCTION & PARTIAL TRANSLATION

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Headnote:

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

Under Ḥusayn Bayqara, culture flourished as rarely before, and Nevāʿī contributed strongly to this so-called second Timurid Renaissance. While Persian had been the literary language par excellence in Central Asia since the 10th century onwards, Eastern Middle Turkic (also known as Chaghatay or Türkī) had been on the rise since the 14th century, with earlier yet accomplished poets such as Luṭfī, Gadāʾī and Sakkākī. However, it was ʿAlī Shīr who, more than any other, championed the cause of Chaghatay as a literary idiom, to such an extent that Chaghatay came to be known as “the language of Nevāʿī”. In one of his numerous titles, the Judgment of the Two Languages (Muḥākamat al-Lughatayn), he argued — tongue in cheek? — that not only could this language compete with Persian, but that it was also superior to it as a medium for poetry. His main models, however, were two Persian masters, both of which referred to in the translated tekst below: Amīr Khusraw Dihlavī² and Jāmī.

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

¹ As many of his contemporary Islamic rulers, himself a poet as well. For his divan, see Talip Yıldırım, Hüseyin Baykara Divanı (İstanbul: Hat, 2010). For a particularly beautiful folio taken from one of his divans, see the cover image.
(Turkic-speaking) regions under a single pen” (Terk nazmida ču men tartt abalam, Eyledim ol memleketni yek kalem). Nevāʾī’s poetry was imitated in Mughal India, his language was studied in more depth than ever before in 18th-century Qajar Persia, and some of the most previous manuscripts of his Quintiple (Ḫamse) were kept in the Ottoman sultans’ palace library. In fact, already during his lifetime, Nevāʾī was famous enough to instigate a vogue of Chaghatayizing poetry in the Ottoman realm, and some of the epitomes of Western Middle-Turkic literature, such as Aḥmed Paṣa and Fużūlī wrote imitations (naẓīre) of Nevāʾi’s work.

A giant among giants and a polymath among polymaths, Nevāʾī authored some thirty works. First, there are his four divans in Turkic3 (Curiosities of Childhood, Marvels of Youth, Wonders of Middle Age, and Advantages of Old Age) and one in Persian. Next, there is his Quintet or Ḥamse, which he modeled on the quintets of, among others, Amīr Khusraw and Jāmī (The Bewilderment of the Righteous, Farhād and Shīrīn, Laylā and Majnūn, Seven Pilgrims, and Alexander’s Barrier). Third, there are two tezkires (anthology-cum-biography-cum-literary criticism of poets), three works of historiography and three of biography, his own waqf (endowment) document, a volume of münšeʾāt (chancellery documents), six works of a religious-ethical nature (Forty Hadiths, The Language of the Birds, etc.), and, last but not least, three works on language and literature: a treatise on riddles, the Judgment of Two Languages already referred to, and the Meter of Meters.4

A presentation of the text5:

As suggested by its title, the Meter of Meters6 focuses squarely on the single most important characteristic of pre-modern Islamic poetry: meter (vazn). The second characteristic of this poetry, also but not equally important, qāfiya or “rhyme”, is not dealt with here. In spite of its great detail and its abundance of examples, not all aspects of meter are discussed in equally great

3 This can be compared to, e.g., the five divans of Amīr Khusraw, which also allude to the different stages of his life.
4 While Nevāʾī’s collected works have been published several times in Uzbekistan (a 20-volume set in 1987-2003, a 10-volume set in 2012), in 1993, also the Turkish Language Academy (Türk Dil Kurumu) in Ankara started publishing Nevāʾī’s collected works as an independent series (Alī-Ṣīr Nevāyī Külliyātı). Already published are, among others, the four Turkic divans, the two tezkires, and the Quintet.
6 The title should not be misunderstood as another way of saying “the ultimate meter”, but as an attempt to transfer the paranomasia (jinās) of the original title (mīzān and vazn deriving from the same root). As such, the first “meter” refers to an instrument for measuring, while the second “meter” refers to the rhythmic structure of poetry.
detail, and especially the section on scanning (taqīṭ) poetry in order to identify the verse feet and hence the meter remains wanting. As such, the Meter of Meters can hardly be considered a genuine manual for aspiring poets.  

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

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

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

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

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

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

(8) Moving from feet to meter: the combination of (feʿūlūn + feʿūlūn + feʿūlūn + feʿūlūn) yields the meter of mūteḵārib (litt. “the tripping”) (e.g., Ki-li-p de-r//di-me ç-ā//re ḵ-i-l-sa-

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7 Suitable introductions to the field are Wheeler M., Thackston, A Millennium of Classical Persian Poetry. A Guide to the Reading & Understanding of Persian Poetry from the Tenth to the Twentieth Century (Bethesda, Maryland: Iranbooks, 1994), and Finn Thiesen, A Manual of Classical Persian Prosody, with Chapters on Urdu, Karakhanid and Ottoman Prosody (Wiesbaden: Harrassowitz, 1982).
η // ni bo-l-ğa-y). As this verse only contains basic feet, more precisely, its meter is called mūtekārib sālim, a “sound tripping” meter.

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

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

The meter of these hemistiches must be scanned as Müfteʿīlün feʿūlān, which can then be labeled as mūneriḥ-i murabbaʿ-i maṭbūʿ-i maḫbūn-i mevkāf. If one were to translate this literally, this would yield a “four-foot folded, tucked and stopped flowing meter”.

Having dealt with the technicalities of the basic and derivate feet, in section (9), Nevāʾī presents the nineteen meters (such as the mūtekārib or “the tripping”, the mūneriḥ or “the flowing, the hezec or “the trilling”, the seriʿ or “the swift”, and the vāfir or “the exuberant”) in seven groups, by placing these on seven prosodic circles (dāʿire), which allow for (relatively) easy identification of the meter of a verse.
His presentation of the prosodic circles is followed by a section (10) on how to scan (taqṭīʿ) poetry. As the process of scansion is closely tied to the way that Arabic scripts works, Nevāʾī’s exposé is hard to follow for those unfamiliar with this.

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

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

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

Suggested reading:


**Keywords:**

Central Asia – fifteenth century – meter – prosody – traditional song forms
The seven prosodic circles of Neväʿī (BnF Ms. Suppl. Turc 317, f. 272r)
Translation:

(1. Praise of God) (p. 11)

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

(2. Objective, Background and Patron)

Presented [ma’rūz] here to the people of versification [naẓm] of sound and measured disposition and to the people of poetry [ṣi’r] of natural [maṭbū’] and agreeable intellect is what this slave has written down in the Turkic tongue and what he has put down in the Chaghatay language. (What I have written down in the Turkic tongue is a survey of) every style in which the poets of Persia [‘Acem] and the Persian [Fūrs] eloquent ones have adorned and displayed the bride of speech, as a way to teach and train in each kind of versification, and to explain and to reinforce in the style of every kind of poetry His Excellency, the sultan of sultans, who exalts the dominion of the world and the religion, Ebū’l-Ğâzi Sultan Ḥüseyn Bahādīr Ḥān10, may God make his rule eternal and may his life and power last. What I have put down in Chaghatay is a manual of) whatever rule, according to which they have adorned and embellished the virgins of meaning. The construction of language (that I have displayed therein) is one that until now neither a versifier has attained nor a composer has prepared.

9 Pre-modern Islamic works conventionally open with a ḥamālā section, in which God is praised (cfr. the phrase al-ḥamdu li llāh, “Praise be to God!”). This section is often adapted to the subject of the book, and both the ḥamālā of Fuṣūl’s Turkic divan and the present ḥamālā are prime example thereof. At least he following words of the ḥamālā have been chosen to fit the subject of the book, as these are also prosodic technical terms: kāmil, vāfir, beyt, naẓm, rükn, erkān, sālim, misrā’, manzūm, cedīd, and karīb. Apart from that, the ḥamālā also plays with the first word of the work’s title: mīzān, translated here as “balance”, and as “meter” in the title.

10 Ḥusayn Bayqara, the great-great-grandson of Tamerlane and cousin of the Mughal founding father, Babur, was the Timurid ruler of Herat (r. 1469-1506) at the time of the so-called second Timurid Renaissance, exemplified first and foremost by Nevā’ī in the field of Turkic literature and Jāmī in the field of Persian literature.
Since the noble gatherings of His Excellency are a mine of gems of meaning and since his delicate disposition is a meter of the principles of versification [naẓm], and as the poets of his age are servants of (his) high court and as the rhetoricians [buleğā] and witty ones [zürefā] of his epoch frequent his chamber, (there,) words of poetry [naẓm] and prose [nesr] are continually being uttered and genius results [ṭībāʾ netāyicī] of poetry [ṣiʾr] and riddles [muʾammā] are continuously being written. (Furthermore,) His Excellency’s disposition, marked by subtleties, is in search of the ways of poetry and its dissemination, and His intellect, impressed with truths, is eager to compose poetry and to gain fame (in it), to such an extent that, exerting himself as much as he could, he had the ghazals assembled of that sugar-scattering poet, the kindler of fire of the people of passion and love, and the beautiful-faced one on the path of pain and yearning, that is, Emīr Ḥusrev-i Dihlevī, may God revive his soul. (The latter’s) ghazals are known to (amount) to four divans, and the number of his verses has reached 18,000. (The sultan) had these (ghazals) copied by the calligraphers of his era, with utmost ornament, elegance and beauty, and with extreme attention, lining and gilding, and he saw to it that their fluency [revāc] and brightness surpass (those of) the firmament, by applying his view, which is as world-adorning as the sun [kuyas dik rāy-i ālem-ārā y meşgülülü gī bile].

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

11 Nicknamed the “Father of Urdu literature” and the “Parrot of India”, Amir Khusraw was the towering poet of late 13th-early 14th Muslim Indian literature. He composed both in Persian and in Hindustani, and is attributed with the invention of the sitar and the qawwali devotional song.
for all poets who have assembled a divan. Also the four divans of this slave, composed in the Turkic tongue, and numbering approximately 25,000 verses, and embroidered [rakam tapip] and decorated with His Excellency’s imperial titles, have been organized in the aforesaid manner.

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

(3. IN DEFENSE OF POETRY)

Know that the art of prosody, which is the meter of the meters of poetry [nazm evzānmūn mīzān], is a noble art, for the science of poetry [nazm] is of extremely high rank. (Evidence thereof is plenty. First,) there is the fact that in many places in the Noble Word of God, glory to Him and exalted is He above all, (one finds) poetry, (that is, discourse that) confirms to the rules of prosody. Of the whole (of examples, consider) the following verse: “By no means shall ye attain righteousness unless ye give (freely)” [Lan tanālū l-birra ḫattā tunfiqū]17, the meter of which is fā’ilātū fā’ilātīn fā’ilūn, (making it) a 6-foot remel-i mahzūf. Furthermore, (consider the following verse,) “By the (Winds) sent forth one after another (to man’s profit); And the winds that blow violently” [Wa l-mursalātī ‘urfān fā l-‘āṣifāti ‘isfan]18, the meter of which is mef’ūlū fā’ilātīn mef’ūlī fā’ilūn, (making it) an 8-foot muẓārī’-i aḥreb. Furthermore, (consider the

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12 Nevāʿī authored five divans in total, 4 of which in Chaghatay and one in Persian.
13 Khalīl ibn Aḥmad al-Farāhīdī (718-786) is the founding father of Arabic lexicography, with important contributions also in the field of Arabic prosody and the development of Arabic script.
14 An early 13th-century Persian scholar of literature, who authored a famous compendium on Persian prosody.
15 The 13th-century Persian polymath, famous for his contributions in mathematics and astronomy first and foremost.
16 That is, Jāmī (1414-1492), the foremost Persian poet at the court of Ḫusayn Bayqara.
following parts of two verses) “Gardens of perpetual residence”, “Enter ye there, to dwell therein” [Jannātu ‘Adnin”, “Fa adkhulhā khalidīn]¹⁹, (p. 13) the meter of which is müstefʿilūn müstefʿilūn müstefʿilūn, (making it) a 6-foot recez-i müzāl. Such (poetry) is found in many places in God’s Word.

And the Envoy, Glad bless Him and grant Him salvation, has taken this same course in his hadiths. Of the whole (of examples, consider) this one: “Whosoever honors a wise man honors me” [Man akrama ‘āliman faqad akramanī], the meter of which is mefʿūlū mefʿā’ilūn mefʿā’ilūn feʿal, (making it) a hezec-i aşreb-i makbūz-i mekfūf-i mecbūb, which is one of the quatrain meters.

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

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

Now that it has been established that the art of prosody is a noble art, (let us deal with its terminology). On the reason why the science (of prosody) was called ‘arūz, opinions differ, but only of these (opinions) must do. The one who has coined [vāži ] this word (‘arūz) is Khalīl ibn Aḥmad²⁰, God’s mercy be upon him. (The reason he did so is the following). He was an Arab, and close to him there was a valley called ‘Arūḍ. The Arabs who had pitched their tents in that valley (used to) adorn their dwellings and increase their value [cilve birip bahāğa kivürürler]. (Inter alia,) the Arabic word for “tent” is beyt. Thus taking care of their tents [beytlerni bu fen bile mīzān kılıp], they separated (the tents) that were well looked after [mevzūn] from those (tents that were) not well looked after [nā-mevzūn], for their value and worth to be known. Correspondingly, they called (this appraisal of tents) ‘arūz. As for the fact that they have called a verse a “tent” [beyt], they have said the following: just as a tent is founded on four pillars, a verse is also founded on four pillars; (and just as) a tent is made up of many parts, a verse is also made

²⁰ A famous eight-century Arabic philologist and linguist.
up of many things in terms of meaning [ma’nī cihetidin]. (The correspondence between a verse and a tent) goes even further: just like as there are things stored inside a tent and things that are hidden inside it, also inside a verse one can find hidden and concealed images [ḥayālāt] and meanings. It is because of these correspondences that they have called a verse a “beyt”.

(5. From Letter [Ḥarf] to Pillar [Rūkn]) (p. 13)

Let it be known that in the art of prosody, they have constructed the feet [uṣūl] of the meters of poetry [naẓm evzānī] on three (types of) pillar [erkān], which are called (1) cord [sebeb], (2) peg [veted] and (3) separator [fäṣila]:
(1) The cord is of two kinds:
(1a) the light cord [sebeb-ı ḥafīf], which is a word [läfẓ] that consists of one movent letter [müteḥarrīk] and one quiescent letter [sākin], such as me-y, ne-y and gū-l;
(1b) the heavy cord [sebeb-ı ṣaḵīl], (p. 14) which is a word that consists of two movent letters, such as yū-zi, kō-zi, ḥa-ṭ and ka-dī.
(2) The peg [veted] is also of two kinds:
(2a) the joined peg [veted-i mecму], which is a word of which the first two letters are movent and the last letter is quiescent, such as se-ce-r, se-he-r, se-me-r, Ḥo-te-n and ‘A-de-n;
(2b) the separated peg [veted-i mefrūk], which is a word of which the first and the last letter are movent and the intermediate letter is quiescent, such as hāme, nāme, nāke and fāke. 21
(3) The separator [fäṣila] is also of two kinds:
(3a) the lesser separator [fäṣila-ı ṣuḵrā], which is a word of which the first three letters are movent and the fourth letter is quiescent, such as mī-re-ki-m and yū-re-ki-m;
(3b) the greater separator [fäṣila-ı kūбрā], which is a word of which the first four letters are movent and the fifth letter is quiescent, such as ya-sa-ma-ḵa-n and ki-seme-ḵa-n.

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

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

21 These must be scanned as ḥa-’-me, na-’-me, na-’ke, and fā-’-e.
[Ay ay, kil kim yāründur min
Furkât şâmî zârîndur min]

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

Sometimes, I look at a tree, longing for her stature,
Sometimes, I walk by a meadow, imagining her face.

[Ḳadı hevâsîdîn gehî şecer sarî nazâr kilay
Yüzi hayâlîdîn gehî çemen sarî güzer kilay]

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

It is you who command me, you whom I want, you who suffice me,
Why should I long to see others still?

[Mîrekim, tilekim, çü sin oldûn u bes
Ni kilay yanalar körenini heves]

(6. From pillar [rükn] to basic foot [așl])

When composing measured [mevzûn] speech, one must combine [terkîb] these pillars. (Indeed,) all poems of the poets of the Arabs and the Persians are compounds (that result) from joining these. The prosodists call these pillar combinations the “efâ’il ü tefâ’il”. These are restricted to eight basic feet [așl]:

(1) Feʿûlûn: a joined peg, followed by a light cord (fe-ʾ/w/lü-n):
(2) Fāʿilûn: a light cord, followed by a joined peg (fa-ʾ/i/lü-n);
(3) Mefâʿilûn: a joined peg, followed by two light cords (me-fa-ʾ/i-y/lü-n);
(4) Müstefʿilûn: two light cords, followed by a joined peg (mûs/têfʾ/i-lü-n);
(5) Fâʿilâtûn: two light cords, with a joined peg inserted in between (fa-ʾ/i-la-ʾ/tû-n);
(6) Müfâʿaletûn: a joined peg, followed by a lesser separator (mû-fa-ʾ/a-le-tû-n);
(7) Mütefâʿilûn: a lesser separator, followed by a joined peg (mû-te-fa-ʾ/i-lü-n);
(8) Meẓʿulâtû: two light cords, followed by a separated peg (me-ʾ/u-w/la-ʾ-tû).

In Persian poetry, of these eight basic feet the following five are frequent: mefâʿilûn, fâʿilâtûn, müstefʿilûn, mefʿulâtû, and feʿilûn. In Turkie poetry, the same are considered (appropriate), and none of the other pillars (sic) occur. These 5 basic feet have resulted in a number of derivative feet [ferʾ], as the result of changes, which the prosodists have called
deviations [ziḥāf]. In light of this, a section has been written on the deviations and the derivative feet [furūʿ).

7. Section (From basic foot [aṣl] to derivative feet [farʿ])

Mefāʿ īlūn:

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

(1) ḳabż: the (i-lengthening) y of mefāʿ īlūn is dropped, so that mefāʿ īlūn remains;

(2) keff: the n of mefāʿ īlūn is dropped, so that mefāʿ īlūn remains;

(3) ḥarm: the m (and the subsequent vowel) of mefāʿ īlūn is dropped, so that fāʿ īlūn remains, which is replaced by mefāʿ īlūn;

(4) ḥarb: the m (and the subsequent vowel) and the n of mefāʿ īlūn are dropped, so that fāʿ īlūn remains, instead of which they write mefāʿ īlu;

(5) šeter: the m (and the subsequent vowel) and the (i-lengthening) y of mefāʿ īlūn are dropped, so that fāʿ īlūn remains;

(6) ḥazf: the second light cord of mefāʿ īlūn is dropped, so that mefāʿ īlūn remains, in place of which they put feʿālūn;

(7) kasr: the quiescent letter of the last cord is dropped (that is, the n) and the letter in between (that is, the l of the last cord) is made quiescent, so that mefāʿ īlūn becomes mefāʿ īl;

(8) hetm: through a combination of ḥazf and ḱatʿ, mefāʿ īlūn becomes mefāʿ ī, which is replaced by feʿāl;

(9) cebb: the two light cords are dropped of mefāʿ īlūn, so that mefāʿ īlūn remains, which is replaced by feʿāl;

(10) zeel: through a combination of hetm and ḥarm, mefāʿ īlūn becomes fāʿ;

(11) bētēr: through a combination of cebb and ḥarm, mefāʿ īlūn becomes fā, which is replaced by faʿ.

As for its derivative feet, these are:

(1) makbūz: mefāʿ īlūn;

22 If a deviation results in a form that is unfamiliar in Arabic, this can be replaced by another form that is more familiar and that is scanned identically.
(2) mekfūf: mefāʿīlū;
(3) ahrem: mefālūn;
(4) ahreb: mefāʿūlū;
(5) eșter: fāʿīlūn;
(6) mahzūf: feʿūlūn;
(7) makšūr: mefāʿīl;
(8) ehtem: feʿūl;
(9) ecebb: feʿal;
(10) ezell: fāʿ;
(11) ebter: faʿ.

Fāʿīlātūn:

(This basic foot’s) deviations are ten, and its derivative feet are fifteen. As for its deviations:
(1) ḥabn: the movent letter of the light cord is dropped, so that fāʿīlātūn becomes feʿīlātūn;
(2) keff: the last letter is dropped, so that fāʿīlātūn becomes fāʿīlātū;
(3) șekl: through a combination of ḥabn and keff, feʿīlātū remains;
(4) ḥaẓf: fāʿīlātūn becomes fāʿilā, which is replaced by fāʿīlūn;
(5) kašr: of fāʿīlātūn fāʿīlāt remains, which is replaced by fāʿilān. Some use it without changing
the t, and some call (this deviation) terfil;
(6) katʿ: the last cord of fāʿīlātūn is dropped, as well as the quiescent (letter) of the peg, and the
letter in between, (that is, the l of the peg,) is made quiescent, so that fāʿil remains, which is
replaced by faʿūlūn. This (deviation) is also called šalm;
(7) teṣʿīs: the first of the two movent letters of the peg is dropped, so that fāʿātūn remains, or
fālātūn, which are both replaced by mefʿūlūn;
(8) cahf: through ḥabn and the dropping of the separator, ten remains, which is replaced by faʿ;
(9) tesbīğ: the light cord is augmented with a letter, so that fāʿīlātūn becomes fāʿīlātān, which is
replaced by fāʿilīyyān;
(10) rebʿ: through a combination of ḥabn and katʿ, fāʿīlātūn becomes feʿal.
As for its derivative feet, (derived from these deviations and from combinations thereof), these are:

1. mahbūn: fēʿilātūn;
2. mekfūf: fāʿilātū;
3. meşkūl: fēʿilātū;
4. mahzūf: fāʿilūn; (p. 17)
5. mahbūn-i māḵṣūr: fēʿilūn;
6. māḵṣūr: fāʿilūn;
7. mahbūn-i mahzūf: fēʿilūn;
8. māḵṭūʿ: fāʿilūn;
9. müṣaʿaṣ: mefūlūn;
10. māḵṭūʿ-i musabbaḡ: fāʿilūn;
11. mērbūʿ: fēʿal;
12. musabbaḡ: fāʿiliyyān;
13. mahbūn-i musabbaḡ: fēʿiliyyān;
14. māḵṭūʿ-i musabbaḡ: fāʿ;
15. māḵṭūʿ: fāʿ.

müṣṭefʿilūn:

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

1. ḥabn: müṣṭefʿilūn becomes mūṭefʿilūn, which is replaced by mefāʿilūn;
2. ṭayy: the f of müṣṭefʿilūn drops, so that müsteʿilūn remains, which is replaced by müfteʿilūn; (p. 18)
3. katʿ: the n of müṣṭefʿilūn is dropped and the l is quiescent, so that mūṭefʿil remains, which is replaced by méfʿilūn;
4. taḥliʿ: through a combination of ḥabn and katʿ, müṣṭefʿilūn becomes mūṭefʿil, which is replaced by feʿilūn;
5. ḥazz: the peg of müṣṭefʿilūn is dropped, so that müṣṭef remains, which is replaced by fāʿilūn;
(6) *ref*: by dropping (the first) light cord of this foot, which begins with two light cords, *tef ilün* remains, which is replaced by *fa ilün*;

(7) ḡabla: the s and the f of müstefʿilün are dropped through a combination of ḡabn and ṭayy, so that müteʿilün remains, which is replaced by feʿiletün;

(8) izāle: the joined peg of müstefʿilün is augmented with a quiescent (alif, resulting in a long ā), so that müteʿilün remains, which is replaced by feʿiletün;

(9) terfīl: to the joined peg of müstefʿilün a light cord is added, so that it becomes müstefʿilāntün, which is replaced by müstefʿilātün.

As for its derivative feet, these are:

(1) maḥbūn: mefāʿilün;
(2) maṭvī: müfteʿilün;
(3) maḵṭū: mefʿālün;
(4) muḥallaʾ: feʿālün;
(5) ḡaẓz: faʿālün;
(6) merfūʾ: faʿālün;
(7) maḥbūl: feʿiletün;
(8) maḥbūn-i müẓāl: mefāʿilān;
(9) maṭvī-i müẓāl: müfteʿilān;
(10) müẓāl: müstefʿilān;
(11) maḥbūl-i müẓāl: feʿiletān;
(12) maḥbūn-i müreffel: mefāʿilātūn;
(13) maṭvī-i müreffel: müfteʿilātūn;
(14) müreffel: müstefʿilātūn.

**Mefʿulātū:**

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

(1) ḡabn: mefʿulātū becomes meʿulātū, which is replaced by mefāʿilū;
(2) ṭayy: mefʿulātū becomes mefʿilātū, which is replaced by faʿilātū;
(3) ḡabla: through a combination of is ḡabn and ṭayy, mefʿulātū becomes meʿilātū, which is replaced by feʿilātū;
(4) vakf: the t of mefʿūlātū is dropped (sic), (so that mefʿūlāt remains,) which is replaced by mefʿūlān;

(5) kešf: the t (and the subsequent vowel) of mefʿūlātū is dropped, so that mefʿūlā remains, which is replaced by mefʿūlūn;

(6) šalm: the peg of mefʿūlātū is dropped, so that mefʿū remains, which is replaced by faʿlūn;

(7) cedʿ: the two cords of mefʿūlātū are dropped, as well as the t, so that lāt remains, which is replaced by fāʿ;

(8) nahṛ: the two cords of mefʿūlātū are dropped, as well as the t, so that lā remains, which is replaced by faʿ;

(9) refʿ: the first peg of the mefʿūlātū is dropped, so that ʿūlātū remains, which is replaced by mefʿūlū.

As for its derivative, these are:

1. mahbūn: mefāʿilū;
2. maṭvī: fāʿilātū;
3. mahbūl: feʿilātū;
4. mevkūf: mefʿūlān;
5. mekṣūf: mefʿūlūn;
6. mahbūn-i mekṣūf: feʿūlūn;
7. mahbūn-i mevkūf: feʿūlān;
8. ašlem: faʿlūn;
9. maṭvī-i mevkūf: fāʿilān;
10. maṭvī-i mekṣūf: fāʿilūn;
11. mahbūn-i maṭvī-i mekṣūf: feʿilūn;
12. merfūʿ: mefʿūlū;
13. mecdūʿ: fāʿ;
14. menḥūr: faʿ.

Feʿūlūn:

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

1. kabz: feʿūlūn becomes feʿūlū, with l followed by the vowel ü;
(2) kasr: feʿālūn becomes feʿāl, and the l is quiescent;
(3) hazf: feʿālūn becomes feʿā, which is replaced by feʿal;
(4) selm: the f (and the subsequent vowel) of feʿālūn is dropped, so that ʿālūn remains, which is replaced by faʿlūn;
(5) ʿerm: the f (and its subsequent vowel) and the n of feʿālūn are dropped, so that ʿālū remains, which is replaced by faʿlū;
(6) beter: the joined peg of feʿālūn is dropped, so that lūn remains, which is replaced by faʿ.

As for its branches, these are:
(1) makbūz: feʿālū;
(2) maksiār: feʿāl;
(3) mahzūṣ: feʿal;
(4) eslem: faʿlūn;
(5) esrem: faʿlū;
(6) ebter: faʿ.

8. SECTION (FROM FOOT [AŚL/FARʿ] TO METER [BAHR])

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

(Until now, in the Turkic-speaking world), suitable nature [mūlāym ṭabʿ] have been composing poetry [naẓm] in every meter [baḥr] and measure [vezn], in whatever way that suited them [keyfe müttefaḵ], ignorant of the rule [kāʿide] and order [zābiṭa] of prosody. Now, (however,) by God’s favour, poetry in Turkic has come to share the meters and measures that are particular to the Persian poets, and has also taken the road of versification in meters and measures that are particular to the Arab poets.
As for the names of the meters, these are: (1) ṭavīl, (2) medīd, (3) basīṭ, (4) vāfir, (5) kāmil, (6) hezec, (7) recez, (8) remel, (9) münserih, (10) muḫāri’, (11) mukteṭāb, (12) muqṭess, (13) serī’, (14) cedīd, (15) karīb, (16) ḥaṭif, (17) mūṣākīl, (18) mūṭekārib, and (19) mütedārik.

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

As for the ṭavīl, the medīd and the basīṭ, these are constructed with two feet that are different (in terms of number of letters), one a 5-letter foot [ḫumāsī], one a 7-letter foot [subā’ī].

(9.1) The feet of the ṭavīl are two times feʾūlün mefāʾilūn (feʾūlün mefāʾilūn, such as (verse:)

If I say, “Your cheek is like fire, your hair like smoke,”
She says, “Then the one will burn you, and the other (will give you) dark grief!”
[Dir andın saña köymek, bu bırdür ƙara ƙayğu] (p. 21)

(9.2) The feet of the medīd are two times fāʾilātūn fāʾilūn fāʾilātūn fāʾilūn, such as (verse:)

Unveiling (your) face, you have set me ablaze,
My face turning to ashes, you have scattered me across the sky. [Çihredin burkaʾ açıp otka köydürdüŋ mini]

(9.3) The feet of the basīṭ are two times müstefʾilūn fāʾilūn müstefʾilūn fāʾilūn, such as (verse:)

(My) love for you makes me mad and miserable, day and night,
It has made my heart grieved and sad, my body weak.
[Könlümni zár u ƙazin cismim nizár eylemiş]

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

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

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

24 Cfr. the expression külünü savur-, litt. “to scatter someone’s ashes” > “to ruin someone”.
What (else) is separation (but) my heart that burns in your absence?  
You who command me, if you were to pass by me, what would happen? 

[Ni furkat irur ki sinsizin ortenur yurekim  
Ni bolgay eger mana gizer eylese ngurekim]

(9.5) In the 6-foot verse, the feet of the kamil are six times mütefā ‘ilūn, such as (verse):

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

[Ni bela imiş siniŋ ol ğıram ile kāmetiŋ  
Gehi sur atuŋ, gehi nāz birle ikāmetiŋ]

Persian poets have produced but little poetry in these five (aforesaid) meters.
(9.6-9.8) As for the hezec, the recez, and the remel, these are constructed with the 7-letter foot of the ṭavīl, the medīd and the bāṣīt. The feet of the hezec is eight times mefāʾīlūn, of the recez eight times müstefīlūn, and of the remel eight times faʿīlūn. They have put these three meters into a prosodic circle, which they have called the muʿtalifa (müʿtelife). Its shape is:

![Diagram of prosodic circle](image)

Even when united with you, (my) heart is (filled with) blood, just thinking of the grief of (future) separation

[Köṅül kan bil višālında ḡam-i hicrān ḥayālīdīn] (p. 23)

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25 The seven circles are taken from Nevāyī, Mızānuʾ-ʾEvzān, ed. Eraslan, pp. 22-29.
(9.9-9.17) As for the münserih, the mužari’, the mukteṣab, the müctess, the serî’, the cedîd, the karîb, the ḥasîf, and the müṣâkil, these are constructed with 7-letter feet. As these are (found to be) conflicting [iḥtîlāf], they have not put their sound forms [sâlim], (that is, their forms that only use the basic feet) into a prosodic circle. The münseriḥi-i maṭvî, the mužari’-i mekfûf, the mukteṣab-i maṭvî and the müctess-i maḥbûn, which have 8-foot verses, (on the other hand), they have put into a prosodic circle, which they have called the mukhtalifa (muṭtelīf). Its shape is:

Love wounds the body, desire weakens the soul.
[İşk iter ten figâr şevk kilur cân ızâ’if]
(9.18-9.19) The feet of the mütekārib and mütedārik are 5-letter (feet), three of which are movent and two of which are quiescent. (p. 24) The feet of the mütekārib are eight times feʿūlūn, and the feet of the mütedārik are eight times fāʿilūn. They have put these two meters into a circle, which they have called the muttafäqa (müttefika). Its shape is:

If you’d come and remedy my pain, what would happen?  
[Kilip derdime çare kilsan ni bolgan] (p. 25)
(9.13-9.17) (Returning to meters 13-17 once more,) the serī-i maṭī, the cedīd-i maḥbūn, the karīb-i mekfūf, the ḥafīf-i maḥbūn and the müṣākīl-i mekṣūf, which have 6-foot verses, are also put into a circle, which they have called the mutanavvī'ā (mütenevvī'ā). Its shape is:

You, (my) love, do not make this torment worse for me!
[Sin bu cefāni mana kōp kilma yār] (p. 26)
(9.9-9.17) If one allows for deviations into the (feet that make up) the meter of the münserih, the muẓārí, the mukteḍab and the müctess, (thus) making them into 8-foot verses, one (can) put them into a prosodic circle, (more precisely, into the 2nd circle, given above); and when one brings deviations into the (feet that make up the) meter of the serī́, the cedīd, the karīb, the ḥafīf, or the müšākil, one (can) put them into another prosodic circle, (more precisely, into the 4th circle, given above). (As said before, as for) their sound form, (that is, when made up of feet) in which no deviation has entered, one has not been able to put these into a prosodic circle. (Here, however, for the first time), the sound (forms of) these 9 meters, (that is, those that are made up of feet) that have remained safe from deviations, are assembled into a great prosodic circle. On the outside (of the circle, a hemistich is given that illustrates each of the 9 meters; (so) all 9 (meters) can be extracted [istihrāc] from a hemistich. This (circle) called the mujtamía [dā‘ire-i müctemía]. Some of the delicate ones of the time had thought of the name of this prosodic circle, but (it is I, this) poor one (who has) organized these (meters into this 5th circle). (p. 27) Its shape is:

Alas, youth, burn and come to us one by one!
[Bir bir yigit veh veh bizge kilgil yanıp] (p. 28)
(9.4-9.5) (Let us now consider the prosodic circle of the 4th and 5th meter). Even though the kāmil and the vāfir are sound and natural [maṭbūʿ] meters, only little poetry [naẓm] has been composed in them. (As such,) their circle has been little dealt with. For these two meters, the following prosodic has been laid (out), called the mukhtaliṭa prosodic circle (dāʿire-i muhteliṭe). Its shape is:

Face misfortune, suffer, be oppressed, reproach one another
[Bakışın belā baɾışın elem turuşun cefâ kâliṣın sitem] (p. 29)
(9.1-9.3) (Let us conclude this section by considering the prosodic circle of the first three meters). As the meters of the ṭavīl, the medīd and the basīṭ are particular to the Arab poets, (it are) these (who) have put them into a circle in their (works on prosody), not the Persians. Lest (this summary) would be incomplete, (I have) put these (meters) into a prosodic circle and I have included it here. They have called it the mushtabiha rosodic circle (dā‘ire-i müstebihe), and its shape is:

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

[Maṇa bīr nēfes sinsiz kārār u tāḥammūl yōk] (p. 30)
10. Section (How to scan [TAKIT] poetry)

The scansion [TAKIT] of poetry consists of the following, that the words [ELFAZ] of the verse are split up in such a way that each of its parts [MIKDAR] equals one of the feet that are part of that verse’s meter. The way to proceed is to consider the voweling itself -- and not (the vowels’) actual realization as a, u or i -- and to interpret what is pronounced [MELFAZ] -- not what is written [MEKTUB]. Every letter of the word, even those not represented in script counts [HISABGA KIRGEY] in scansion, such as the doubled letters [MUSETMEDD HURUF] and the elif that results from the lengthening of the hemze [ELIF DİK KI HEMZE IŞBA ‘İDIN HÄSIL BOLUR], such as (hemistich)\(^26\):

O heart! (Now that my love) has gone, I ask for your patience!

[KITTI OL KIM SINDIN ĀRĂM İSTEGEY MIN AY KÖŅÜL]

Its scansion:

\[
\begin{array}{cccccc}
kit & ti & ol & kim & fā ‘ilātūn \\
şin & din & ā & rā & fā ‘ilātūn \\
miş & te & gey & min & fā ‘ilātūn \\
ay & kō & ğül & & fā ‘ilūn \\
\end{array}
\]

If one studies this closely, when scanning, fourteen letters of this hemistich are left out of the scansion.\(^27\)

As for the y that makes nouns indefinite or adjectives [TENKİRK VE ŞİFAT], as in the words ḤASTAI, BESTEI, ĀVAREI, DĀNEI and YANAİ, this is retained while scanning, such as (verse):

A sick person, who is chained by (her) hairlock,
No (other) man, whether sane or insane, is like that.

[ḤASTAI KIM BESTEI OL ZÜLF İRÜR
Eyle yok dîvânei ferzânei]

Its scansion:

\[\]

\(^{26}\) In the following illustrative verses, the specific issues under discussion are underscored.

\(^{27}\) Indeed, the total number of actual “letters” in the hemistich is 37, while the letters of the four feet that are scanned in prosody number 23.
As for the many (letters) that are represented in the script (yet) no (part of) the word, such as the v of conjunction – for example, (in) cān u cihān (“soul and world”) - or the v that stands for the vowel u – for example, (in) bu and tu (“this” and “you”) — and the v that gives the preceding consonant a slight u sound – for example, (in) ḫāb u ḫūrd (“he slept and he ate”) — like the following example, which comprises all three (types enumerated) (hemistich):

This school has taken my food and sleep.
[Ḫūrd u ḫābım bu debistān almiş]

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

As that rose-face(d beauty) is tender,
She has no need for rouge.
[Çünkî ol yüz gülı irür tâze
Tâze gülge ni ḫâket ǧâze]

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

The lover, secretly, bears a grudge against me, grieved one.
[Cānān min-i mahzûnga kîlur kîn nihān]

28 İşmām is a linguistic term that means “giving to a quiescent consonant a slight sound (or scent) of u or i, but not as to lengthen the syllable or make any syllable more”.
29 Both last words are written with an Auslaut-h in Arabic script.
Furthermore, there is the letter t. As for every t that is preceded by a quiescent letter, such as (in) *mest* (‘drunk’) and *eles* (‘(the phrase) ‘Am I not (Your Lord)?’’): if it is found in the middle of the verse, it is considered a movent letter, and if it is found at the end of the verse, it is considered quiescent, such as (hemistich):

Because of the wine of your lips, (my) heart is drunk with “Am I not (Your Lord)?”

[La’līŋ meyidin īrūr kōnjūl mest-i eles]

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

Anew, (my) lover has done cruelty!

[Yana yār eyledi bī-dād būnīţād]

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

As it is burdened with grief, there is a wound in the heart.

[Ǧam yūkidin kōnjūle girif durur]

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

If she is not a friend, then let the world not be a friend!

[Cīḥān bolmasun dōst ger bolsa dōst]

The same holds for the letter b, in Guštāb and Lehrāsəb.

Furthermore, there is the letter elif. For every movent elif, if one transfers its vowel to the preceding (letter), its is dropped in the scansion, (thus no longer scanned as a letter), such as (hemistich):
If I am not separated from (my) beloved one, no wonder.
*[Min eger yârdın ayrıldıysam imesdür tây]*

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

*(As soon as) that pleasing one came, I became idle.*
*[Bardi ol şuğ u kiti iš mindin]*

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

Furthermore, (as for) Turkic words that are written with elif, v and y instead of the vowel signs for e, u and i. As these letters (i.e., elif, v and y) simply stand for a vowel, these are not scanned, except if they fall at the end of a verse, where these are made into the rhyme, out of necessity, where they are made to rhyme *[meğer ba'zi yirde kim beytinâ hûrûda tûşkey ve anı žarûredin kâfiye kîlmîs bolğaylar]*, such as (verse):

*I describe the image of your waist and your hair locks, hair by hair,
As long as I have moist in my body, (I will) thirst for your ruby (lips).*
*[Biliŋ ü zülfiŋ hayâlın şerh iter min mû-be-mû 
Teşnedür min la'ña tâ bar durur cânîmda su]*

*(In Chaghatay, the sound ş is rendered in script by the combination of n and k). Most of the letters n, which are written in the word (part) –nuŋ in the pronouns *[ţâmâyîr]* for linking words (in a possessive relationship) *[söz irtibât üçüŋ]*, such as anuŋ, miniŋ and siňiŋ, (are dropped from scansion), such as (verse):*

*O heart, know that this soul is neither yours nor mine,
Bur rather his/hers, and if you ask, “Whose?”*, I say, “The lover’s!”
*[Ay köñül bilgil ki bu cân ni siniŋdür ni miniŋ 
Belki aniŋdur dişen kimniŋ diyin kim yârnuŋ]*
The letter k of the word (parts just) quoted, (even though) written as k, is not pronounced k. Together with the n, the k that occurs in (words) such as anŋ, miniŋ, taŋ, oyŋ, soŋ, yiŋ and tiŋ is dropped in the scansion.

(11. The Parts of a Poem) (p. 33)

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

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

(12. A Discussion of All Meters, Both Sound and Unsound)

(pp. 33-57 not translated here)

(13. Poetic Forms Beyond Prosody) (p. 58)

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

(13.1 The Depur Baha:)

One of those is the remel-i maḥbūn, each hemistich of which counts 8 feet, so that one verse counts 16 feet. This is called depur baha by Ἠѵαϲе ᾳ_female世界各国_30. It is written in the following way:

---

30 This is a fourteenth-century Timurid poet, who was born in Bukhara.
O cruel coquettish one, your stature, your hair lock, your eye, your eyebrow, your cheek, your facial characteristics, your mole and your lip!
(In comparison), cypress, hyacinth, and narcissus, the new moon, the sun and the verdure of paradise, the furnace of musk perfume and the sugar scattered on rose petals amount to nothing!

\[
\text{[Ḳāmet ü zülű köz ü kaş u 'izār u ḥaṭ u ḥāl u lebin'dür ki alarça imes, ay şūh-i stem-ger}
\]
Serv ile sünbül ü nergis yaçı ay u ḳuyaş u sebze-i cennet küre-i nāfe vū gül-berg ara şekker

Feʾilātūn (fāʾilātūn) feʾilātūn feʾilātūn feʾilātūn feʾilātūn feʾilātūn feʾilātūn feʾilātūn feʾilātūn

(13.2 The tuyuğ:)

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

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

\[
\text{[Ŷâ rab, ol şehd ü şeker yā leb durur}
\]
Ŷâ meger şehd ü şeker yalap durur
Cānma peyveste nāvek atkāli
Ĝamze okin kašûga yalap durur]
Fāʾilātūn fāʾilātūn fāʾilātūn fāʾilātūn (fāʾilān)

(13.3 The košuk:)

Furthermore, there is the košuk, common among the rhythmic patters [ušūl] of the urğuštek\textsuperscript{31}, and mentioned in some of the books on musical rules [edvâr]. This song [süürdü] is in

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

Oh! Yearning for that moon(-faced beauty has brought me nothing but) pain and scars of separation,
It is a fire (that burns) my soul, the calamity of my life.

[Veh ki ol ay hasreti derd ü dâğ-i furkâtı
Hem irür cânımğa ört hem hayâtım âfeti]
Fâ’îlâtûn fâ’îlûn fâ’îlâtûn fâ’îlûn (p. 59)

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

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

[Sebze-i ḥattın sevâdî la’l-i ḥandân üstine
Ḥızîr gûyâ säye salmsâ āb-i ḥayvân üstine]
Fâ’îlâtûn fâ’îlûn fâ’îlâtûn fâ’îlûn

(13.4 THE ÇENGE:)

Furthermore, there is the çenge, which the Turkic people [Türk ulusi] recite on marriage feasts and farewell parties, when girls are sent off for an arranged marriage [köçürûr]. It is an very moving [mü’essîr] song [sûrûd], which comes in two types. The first one corresponds with none of the meters, while the other one (corresponds to) a verse in the meter of münserî-i matvî-i mevkûf. The word “lover” [yâr] is used as its redîf, like in (verse):

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

[Ḳaysî çêmendîn isîp kîldî şabâ, yâr yâr}
Kim demidin tüsti ot cənim ara, yâr yâr
Müsfe ilün fa ilân müsfe ilün fa ilân

(13.5 THE MUḤABBET-NAĪME:)

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

Your lips are driving me insane,
(Already now), your (future) absence causes me grief.

\[
\begin{align*}
\text{Mini ağzını üçün şeydâ kilip sin} \\
\text{Maña yok kayğuni peydâ kilip sin} \\
\text{Mefâ ilün mefâ ilün mefâ il}
\end{align*}
\]

(13.6 THE MÜSTEZĀD:)

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

Your beauty is manifested in (all) of the world’s particles,
(All) things a manifestation of You.
You are the universe’s kind lord,
The world is Your slave.

\[
\begin{align*}
\text{Ay hüsnüne zerrât-i cihân içre tecellî} \\
\text{Mazharınça esyâ} \\
\text{Sin lutf bile kevn ü mekân ehliğa mevlî} \\
\text{‘Ālem saña mevlâ} \\
\text{Mef‘ülü mef‘ölü mef‘ölü fe‘ülüün} \\
\text{Mef‘ölü fe‘ülün}
\end{align*}
\]

(13.7 THE 'ARAŻ-VÂRĒ:)

36
Among the Turks of Irak ['Irāk Terākime'side], there is another song, which the sheikhs call the ʿaraż-vārī, the verses of which mostly correspond to the 8-foot sould hezec, like in (verse):

The wine that “Their Lord will give them”\(^{32}\) comes from the river of Paradise that is your lip,
The sweets that accompany the drinking of this wine come from the sugar that is your speech.

\[ \text{“Saḵayhum rabbuhum” ḥamrī dudaḡų kevşerindindür} \]
\[ \text{Bu meyni içmeniŋ nuklä hadişiŋ şekkerindindür} \]
\[ \text{Mefā ıllün mefā ıllün mefā ıllün mefā ıllün} \]

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

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

\[ \text{[Devlet-i vaşl iltimāsı ni ḵāyetdīr maŋa]} \]
\[ \text{Bu ki yādını̱ birle cân birsem kīfāyetdīr maŋa]} \]
\[ \text{Fā ʿilātiŋ fā ʿilātiŋ fā ʿilātiŋ fā ʿilātiŋ} \]

(13.8 THE OZMAĞ AND THE BUDAY-BUDAY:)

As the ozmağ of the ozans\(^{33}\) and the buday-buday of the Uzbeks don’t fit any meter, these are not presented (here). (As numerous as such) works may be, they do not fall within (the scope) of the science of prosody.

(13.9 THE TÜRKĪ:)

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

\(^{32}\) Q 76:21. Yusuf Ali

\(^{33}\) The ozan is the Uzbek equivalent of the wandering ministrel.
their title türkî-güy (litt. “türkî performer”). It is also in the meter of the 8-foot remel-i mahzûf, such as (verse):

The cheek of your moon(-like face) is where (the star of) fortune rises,
The dust of your court is the qibla where the people of vision turn to (for praying).

[Āy sa ādet maṭlaʾ ol ārîz-i mâhû siniy
Ehl-i bîniş kible-gâhî ğâk-i dergâhû siniy]
Fā ālâtûn fā ālâtûn fā ālâtûn fā ālûtûn fā ālûtûn

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

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

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

As was mentioned already in the preface to this book, the blessed mind of the sultan of sultans had taken notice of this (lacuna), and thus instigated this composition and caused its
writing. It is for this reason that (I) have taken up the pen (for putting down) the rules of this science.

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

Quatrain [rubā’ī]:

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

\[
\begin{align*}
Tā \ çerḥ \ devāvirdin \ olğay \ eyyām \\
Tā \ ši’ir \ ü \ ḥayalātiğa \ yoktur \ encām \\
Tā \ beyt \ terâkibide \ bolğay \ ĭhām \\
Tapsun \ nazmûj \ bile \ cihân \ ehli \ niжām]
\end{align*}
\]

Amen, O Lord of the Universe!