

Writing a Grammatical Commentary on Hafiz of Shiraz:
A Sixteenth-century Ottoman Scholar on the *Divan* of Hafiz

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Abstract

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This dissertation explores the study and interpretation of the *Divan* (poetry collection) of Hafiz of Shiraz (d. ca. 1389), the most celebrated lyric poet of classical Persian, in the sixteenth-century Ottoman Empire and discusses the ways in which Hafiz's Persian text was read, glossed and translated by Ottoman scholars. In terms of its scope, the dissertation focuses on a late sixteenth-century Ottoman Turkish commentary by Ahmed Sudi (d. ca. 1600), an Ottoman scholar of Arabic and Persian philology who is well-known primarily for his grammatical commentaries on Persian classics. The main concern of the dissertation is to explore and discuss the ways in which Sudi's grammatical commentary on Hafiz's *Divan* departs from the mystical/allegorical commentaries written by his predecessors Muslihiddin Süruri (d. 1561), an Ottoman Naqshbandi scholar renowned for his mystical commentaries on Persian classics, and Şem'ullah Şem'i (d. 1603), an Ottoman scholar affiliated with the Mavlavi order and the author of a number of allegorical/mystical commentaries on Persian classics.

Reading Sudi's commentary against the background of his predecessors' and paying attention to the critical tone underlying his work, the dissertation demonstrates how an Ottoman scholar with a disciplinary training in Arabic and Persian philology presents his commentary as a critique not only of the canon of mystical scholarship but also of the textual and interpretive practices associated with it. In this regard, the dissertation argues that the primary motivation behind Sudi's writing a non-canonical commentary is his pioneering attempt at introducing a grammatical approach to textual interpretation into the sixteenth-century Ottoman mystical scholarship on Persian classics.

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INTRODUCTION

The Topic, Scope and Argument of the Dissertation

There are three sixteenth-century Ottoman Turkish commentaries on the *Divan* (poetry collection) of Hafiz of Shiraz (d. ca. 1390), one of the most celebrated lyric poets of Persia as well as of the late medieval and early modern literary world, by Ottoman commentators belonging to different schools of interpretation. These commentaries are written, respectively, by Muslihüddin Süruri (d. 1561), a Naqshbandi scholar renowned for his mystical commentaries on Persian classics, Şem‘ullah Şem‘i (d. 1603), a scholar affiliated with the Mavlavi order and the author of a number of allegorical/mystical commentaries on Persian classics, and, finally, by Ahmed Sudi (d. ca. 1600), an Ottoman scholar of Arabic and Persian philology who is well-known for his grammatical commentaries on Persian classics and on the major works of Arabic grammatical tradition.

Of the three commentaries on the *Divan*, the dissertation focuses on Ahmed Sudi’s late sixteenth-century commentary. In the first part of the dissertation, first I introduce Sudi’s life and works before discussing his commentary in terms of its content and structure. As part of my discussion of the commentary, I also explore and discuss its reception and circulation by drawing on the available manuscript copies. Following this discussion, I focus on a selected portion from the commentary and discuss the ways in which Sudi analyzes, translates and interprets the opening couplet of Hafiz’s *Divan*. In my discussion, I also situate Sudi’s treatment of Hafiz’s text within a comparative framework to explore and elaborate on the ways in which Sudi’s

approach and analysis depart from those of his predecessors. Third, I draw conclusions primarily from my analyses and supplement these conclusions with the ones drawn from my general discussion of Sudi's life and works and of his commentary. Here I mainly contextualize Sudi and his commentary based on my findings and conclusions. In doing so, I place Sudi's commentary in two main contexts: one involving the Ottoman commentary tradition on Hafiz and his text, the other related to the study of Persian grammar and Persian classical texts in sixteenth-century Ottoman scholarship. In the second part of the dissertation, first I present the transcribed text of Sudi's introduction to the commentary and his commentary on the first five poems in Hafiz's *Divan*, mainly because of the fact that a reliable text of Sudi's commentary is still unavailable despite the wide popularity of the commentary. Second, I give the transcribed texts of Süruri's and Şem'i's introductory words to their commentaries and of their commentaries on the opening poem of Hafiz's *Divan*, not only to make Süruri's and Şem'i's texts available but also to let readers compare and contrast Sudi's text with those of his predecessors. Finally, I present translations of the three commentators' introductions and their commentaries on the opening couplet of Hafiz with the goal that my discussion of the Ottoman commentaries on Hafiz' text be more accessible to non-specialists, especially to scholars specializing in different textual and/or exegetical traditions.

The main reason why the dissertation focuses on Sudi's commentary is that, in the corpus of writings on Hafiz's poetry up to the end of the sixteenth century, it is the first and only text that does not approach Hafiz's poems from a mystical and/or allegorical standpoint. Furthermore, the commentary is written as a critical response to the two preceding commentaries written in the same century, which is understood from the commentator's introduction where he distances himself from his predecessors' mystical/allegorical perspectives

and expresses his interest in a grammatical analysis of the poet's text. Taken together, these two intriguing aspects of the commentary present us with an interesting case that invites scholarly inquiry.

The main argument of the dissertation is that, as a critique of the mystical canon, Sudi's commentary stands as a non-canonical commentary written by a scholar who takes a pioneering approach to Hafiz's *Divan*. Accordingly, the dissertation contends that, as an Ottoman scholar with a disciplinary training in Arabic and Persian philology, Sudi presents his commentary as a critique not only of the canon of mystical scholarship but also of the textual and interpretive practices associated with it. In this regard, the dissertation particularly argues that the primary motivation behind Sudi's writing a grammatical commentary is his pioneering attempt at introducing philological insights and methods of textual study into the sixteenth-century Ottoman canon of mystical criticism and interpretation.

PART I

CHAPTER I

Ahmed Sudi and His Commentary on Hafiz's *Divan*

This chapter consists of two parts. I present the life and works of the sixteenth-century Ottoman scholar Ahmed Sudi (d. ca. 1600) in the first part, where I draw on the information found in primary and secondary sources as well as on the biographical anecdotes Sudi mentions in his own works.¹ In the second part, I introduce Sudi's commentary on Hafiz's *Divan* (poetry collection) and discuss its textual and contextual aspects. Placing a special emphasis on the textual history of Sudi's commentary, my discussion in this second part is based on a manuscript corpus that comprises a range of copies of Sudi's text including the oldest ones.

1. The Life and Works of an Ottoman Philologist

1.1 Sudi's life, scholarly training and career

Born in Ottoman Bosnia at a village named Sudiçi, Ahmed Sudi received his early schooling in Sarajevo, which is understood from an anecdote he mentions in his commentary on Sa'di's *Gulistan* (The Rose Garden).² To receive a higher education, Sudi came to the Ottoman capital

¹ The available information about Sudi's biography and/or his works is very limited in scope. In terms of primary sources, it is only in the following two Ottoman sources that we find an entry on Sudi's life and works: Nev'î-zade Atayi (1583–1635)'s biographical work titled *Hadaiku'l-Hakaik* (The Gardens of Truths) and Katib Çelebi (1609–1657)'s *Fezleke-i Tevarih* (The Epitome of Histories), a chronicle which covers the 1591–1654 period of the Ottoman history. For Atayi's entry on Sudi, see *Hadaiku'l-Hakaik fi Tekmileti's-Şakaik*, ed. Abdülkadir Özcan (Istanbul: Çağrı Yayınları, 1989), 332. For Katib Çelebi's, see *Fezleke-i Katib Çelebi*, vol. 1 (Istanbul: Ceride-i Havadis Matbaası, 1871), 7. In terms of secondary sources, the only work on Sudi's life and oeuvre is the following monograph by M. Nazif Hoca: *Sudi: Hayatı, Eserleri ve İki Risalesi'nin Metni* (Istanbul: Edebiyat Fakültesi Basımevi, 1980). The most recent and complete source on Sudi and his works is the following encyclopedia article by Muhammed Aruçi: *Türkiye Diyanet Vakfı İslam Ansiklopedisi*, s.v. "Sudi Bosnevi". The only biography of Sudi that is available in English is an encyclopedia article by Kathleen Burrill, where Burrill draws broadly on Hoca's monograph in presenting the commentator's biography. See *Encyclopedia of Islam*, 2nd ed., s.v. "Sudi, Ahmed" [Leiden: Brill, 1997].

² Ozan Yılmaz, "16. Yüzyıl Şarihlerinden Sudi-i Bosnevi ve *Şerh-i Gülistan*'ı" (PhD Diss., Marmara University, 2008), 353. Throughout the dissertation, I use the critically edited text of Sudi's commentary on the *Gulistan* given in Yılmaz's dissertation.

Istanbul during the ascendancy of the Bosnian-born Grand Vizier Sokollu Mehmed Pasha (r. 1565–1579). Although it can be said that Sudi benefited from the patronage of Sokollu Mehmed Pasha, we do not know the details regarding his relations with the Grand Vizierate. Nor do we have any information about his course of studies in Istanbul.³ It is certain, however, that Sudi left the city of Istanbul and travelled to the eastern parts of the empire to further his studies and research after he completed his higher education. This information is attested to by the fact that Sudi mentions the cities he stayed as well as the scholars he worked with in several places of his commentary on Sa‘di’s *Gülistan*. First, Sudi travelled to the city of Amid, one of the major centers of learning and trade in the eastern lands of the empire. In this city Sudi studied under the renowned scholar of Persian grammar Muslihüddin-i Lari (ca. 1510–1572), who was appointed, by then the Ottoman governor of the city, İskender Pasha, as a *müderris* (professor) to the *medrese* (college of higher learning) named after Hüsrev Pasha.⁴ As understood from Sudi’s references in his commentary on the *Gülistan*, he regularly attended Lari’s classes at the *medrese* and consulted him for some difficult passages from Sa‘di’s text.⁵ Following his stay in Amid, Sudi travelled to the Arab lands under the Ottoman rule. First he stayed in Damascus, where he found a chance to study under the famous Persian scholars Ahmed-i Kazvini and Sabuhi-i Bedahşani. Especially, Sudi read and studied the *Gulistan* under the guidance of these two

³ Hoca, *Sudi*, 12.

⁴ A native of Lar, al-Lari studied first in Shiraz under Mir Giyas al-Din Mansur Shirazi. After completing his early education, al-Lari went to India and was well received by Sultan Humayun (r. 1530-1556). On Humayun’s death, he went on the pilgrimage to Mecca and thence to Istanbul. As the Persian historian Hasan-i Rumlu (b. ca. 1531) notes in his history, al-Lari was well received and honored in Istanbul by the Ottoman Sultan Selim II [*Ahsan al-Tawārīkh*, ed. ‘Abd al-Husayn-i Nawā’ī (Tehran: Intishārāt-i Bābak, 1978), 586]. Al-Lari’s main work is his *Mir’āt al-Adwār wa Mirqāt al-Akhhār* (The Mirror of the Times and the Ladder of the Histories), which is a general history from the Creation to the accession of Sultan Selim II. For further information on al-Lari, see *Encyclopedia of Islam*, 2nd ed., s. v. “Muslih al-Din al-Lari” and C. A. Storey, *Persian Literature: A Bio-bibliographical Survey*, vol. 1 (London: Luzac, 1935), 116.

⁵ For Sudi’s references to Lari, see Yılmaz, 348, 650 and 688.

scholars.⁶ One scholar who played a particularly significant role in Sudi's education in Damascus is Halimi-i Şirvani, who is, as understood from Sudi's laudatory remarks in his commentaries, one of the distinguished Persian scholars and poets of the time.⁷ From the same remarks, it is also understood that Şirvani instructed Sudi in Persian classics including Sa'di's *Gülistan* and Hafiz's *Divan*. From an anecdote recorded in his commentary on the *Gulistan*, it appears that Sudi attended one of the *medreses* in Damascus and studied Arabic linguistics and grammar. As described in Sudi's anecdote, it was a *medrese* that attracted many students from all over the Eastern world, from the land of Rum (Ottoman Anatolia) to Samarqand in Central Asia.⁸

After staying in Amid and Damascus, Sudi went to Baghdad and continued his training and studies. One particular scholar Sudi met in this city was Mevlana Efdalüddin, whom Sudi asked for assistance in the interpretation of some couplets from Hafiz's *Divan*.⁹ In Baghdad Sudi also held conversations with some of the knowledgeable merchants from Persian lands and asked them their opinions about some aspects of Persian material culture and practices that are mentioned in Sa'di's *Gulistan*, *Bustan* (The Orchard) and Hafiz's *Divan*.¹⁰ The last city Sudi visited during his travels across the Arab lands is Egypt, though we have almost no information about the details regarding his scholarly work there. The only piece of information that indicates Sudi's stay in Egypt for a while is a few anecdotes that he mentions in his commentary on Sa'di's *Bustan* as well as in his commentary on Hafiz.¹¹ Finally, it should be noted that Sudi did not travel to Persian lands or visit the city of Shiraz, the hometown of Sa'di and Hafiz. The reason for thinking so is that Sudi makes it clear, in his commentary on Hafiz, that all the

⁶ For Sudi's references to Kazvini and Bedahşani, see Yılmaz, 348 and 650.

⁷ For Sudi's references to Şirvani in his commentary on the *Gulistan*, see Yılmaz, 588 and 650. For the reference in his commentary on Hafiz's *Divan*, see *Şerh-i Divan-ı Hafiz*, vol. 2 (Istanbul, 1834), 190.

⁸ Yılmaz, 700–701.

⁹ *Şerh-i Divan-ı Hafiz*, vol. 2, 191.

¹⁰ *Şerh-i Bustan*, vol. 1 (Istanbul, 1871), 482.

¹¹ *Ibid.*, 261. For the anecdote in his commentary on Hafiz, see *Şerh-i Divan-ı Hafiz*, vol. 2, 172.

information he gives about Shiraz and Hafiz's tomb is based not on his personal observations but on the written and oral sources which he had access to.¹²

Taken together, it is obvious that the various scholars whom Sudi met with and studied under in a wide range of cities across the eastern lands of the empire provided him with a thorough education in Arabic and Persian grammar, instructed him in the classical texts of Persian language, and expanded his acquaintance with Persian literary and cultural tradition. In addition, it is also clear that Sudi's travels to and stays in these cities brought him in close contact with the scholarship on his subject. Last but not least, it is also evident that his travels enabled Sudi to have access to the knowledge that he later incorporated into the commentaries he began writing upon his return to Istanbul. This is understood especially from a couple of remarks that he makes in his commentaries on the *Gulistan*, *Bustan* and Hafiz's *Divan*.¹³

Returning to Istanbul, Sudi continued his studies and attended the *medrese* lectures of some famous scholars of the reign of Murad III (r.1574–1595).¹⁴ During the ascendancy of the Bosnian Grand Vizier Sokollu Mehmed Pasha (r. 1565–1579), Sudi was appointed to the Ibrahim Pasha Palace to teach Persian to the *gilman-ı hassa* (selected slave-boys).¹⁵ Given that Sokollu Mehmed Pasha was “the man who in fact had virtually total control over appointments,” it can be said that Sudi had close relations with Mehmed Pasha.¹⁶ This conclusion is further

¹² *Şerh-i Divan-ı Hafız*, vol. 2, 105 and 331.

¹³ For Sudi's remarks about the consultations he had with a variety of Persian scholars to discuss the grammatical and semantic aspects of a particular passage from Sa'di's *Gulistan*, see Yılmaz, 339. For a series of consultations he had with scholars in different cities to discuss the meaning of a specific couplet from Hafiz's *Divan*, see *Şerh-i Divan-ı Hafız*, vol. 2, 190–191.

¹⁴ In his monograph, Hoca notes that Sudi does not mention the names of these scholars in any of his commentaries. However, based on the available information on the reign of Murad III, Hoca argues that these scholars include, among others, Hoca Takiyyüddin (d. 1585), the scholar who founded an observatory in Istanbul at the behest of the Sultan, and the famous historian Hoca Sa'düddin (d. 1599). See Hoca, *Sudi*, 14. For information about the reign of Murad III, see *Encyclopedia of Islam*, 2nd ed., s.v. “Murad III”

¹⁵ Hoca, *Sudi*, 15. For more information on the *gilman-ı hassa*, see Mehmed Zeki Pakalın, *Osmanlı Tarih Deyimleri ve Terimleri Sözlüğü*, vol.1 (Istanbul,1993), 665.

¹⁶ Cornell H. Fleischer, *Bureaucrat and Intellectual in the Ottoman Empire: The Historian Mustafa Âli* (Princeton: Princeton University Press, 1986), 55.

strengthened by the fact that Mehmed Pasha was notorious for “reserving discretionary appointments for certain relatives and adherents.”¹⁷ This prestigious position given to Sudi involved the training of those slave-boys selected for administrative services in the Ottoman palace. As Yusuf Halaçođlu notes, the İbrahim Pasha Palace, along with the palaces in Edirne and Galata, was one of the primary centers of royal education, where those Christian boys converted to Islam were raised and educated according to the Turkish and Islamic traditions.¹⁸ Sudi held his position for a while, until he was finally divested of his position and was forced to retirement. Sudi’s exact date of death is unknown, but he is believed to have died shortly after 1599.¹⁹

Before looking at Sudi’s works, what is especially significant to note regarding Sudi’s life story is that it presents us with an Ottoman scholar of language and literature who undertook scholarly travels spanning the major centers of learning in the sixteenth-century Ottoman Empire, where he was trained primarily in Arabic and Persian linguistics and conducted detailed research on the texts he later wrote commentaries on.

1.2 Sudi’s works

Ahmed Sudi is noted mainly as a commentator on Hafiz’s *Divan* and Sa’di’s *Gülistan* and *Bustan*. On a general look, one can see that Sudi’s available works are divided into three groups. The first group consists of his large-scale commentaries on three Persian classics, namely the *Divan*, *Gulistan* and *Bustan*. The second group includes his three small-scale commentaries: two on Ibn Hacib (d. 1249)’s Arabic grammars and one on İbrahim Şahidi (d. 1556)’s Persian-Turkish dictionary. What is common about these three works is that they are the standard texts used in language instruction, inside or out of the classroom. In the final group, we have Sudi’s

¹⁷ Fleischer, 56.

¹⁸ Yusuf Halaçođlu, *XIV-XVII. Yüzyıllarda Osmanlılarda Devlet Teşkilatı ve Sosyal Yapı* (Ankara: TTK, 1991), 29.

¹⁹ Hoca, *Sudi*, 16.

two lengthy treatises on two particular couplets, one from Hafiz's *Divan* and the other from Sa'di's *Gulistan*.²⁰

1.2.1 His commentaries on Persian classics

1.2.1.1 *Şerh-i Dīvān-ı Hāfiz* (Commentary on the *Divan* of Hafiz)²¹

1.2.1.2 *Şerh-i Gülistān* (Commentary on the *Gulistan*)

Completed in 1595, Sudi's commentary on Sa'di's *Gulistan* is one of his most widely read works, which is understood by the fact that the commentary has a large number of manuscript copies, that it was printed five times in Istanbul between the years 1833–1876, and that it was translated into Persian.²² As his introductory words to the commentary inform us, Sudi wrote this commentary on demand of his dear companion and patron Ömer Efendi, the governor of the city of Madina, who, as Sudi writes, asks for a Turkish commentary that would elucidate the grammatical, lexical and stylistic features of this masterpiece of the Persian language.²³ The several remarks Sudi makes in his commentary serve to highlight his main concern in writing a commentary on the *Gulistan*, that is, to provide students of Persian language with a book that

²⁰ The critically edited texts of both treatises are published by Nazif M. Hoca in his monograph on Sudi. Besides the works mentioned above, there are a couple of other works that are attributed to Sudi in some secondary sources. But given that there are no available copies of these works, we do not have any information about them. For the names of these works see Hoca, *Sudi*, 33–34. Also, it should be noted that in his detailed work on Turkish translations of and commentaries on the *Mesnevi*, İsmail Güleç writes that Sudi has a commentary on Mevlana Celaleddin-i Rumi (d. 1273)'s six-volume *Mesnevi*. As Güleç informs us, however, a large portion of Sudi's commentary is missing. The extant portion contains only Sudi's elucidation of a section from the last volume of the *Mesnevi*. For further information about Sudi's commentary, see Güleç's *Türk Edebiyatında Mesnevi Tercüme ve Şerhleri* (Istanbul: Pan, 2008), 181–182.

²¹ Detailed information about this commentary is presented in the third section of this chapter.

²² For information about Sudi's commentary on the *Gulistan*, see Yılmaz, 303–306. For the Persian translation of the commentary, see *Sharh-i Sudi bar Gulistan-i Sa'di*, trans. Haydar Khushtiyat, Zayn al-'Abidin Chavushi, and 'Ali Akbar Kazimi, Tehran, 1970.

²³ Sudi, *Şerh-i Gülistān* (Istanbul, 1833), 2. It should be noted that Sudi's introduction to the commentary is missing from the critically edited text given in Yılmaz's dissertation.

would serve as a comprehensive grammar of Persian.²⁴ This is also clear from Sudi's grammatical approach to and literal interpretation of Sa'di's text throughout his commentary.²⁵

1.2.1.3 *Şerh-i Būstān* (Commentary on the *Bustan*)

Completed in 1598, printed twice in the nineteenth century (in 1871 and 1876) in Istanbul, and later translated into Persian, Sudi's commentary on Sa'di's *Bustan* is one of his well-known works.²⁶ As is the case with his works on the *Gulistan* and Hafiz's *Divan*, the commentary is a grammatical elucidation and interpretation of Sa'di's text and is composed at the request of Sudi's patron and close companion Ömer Efendi, about whom Sudi says laudatory words in his introduction to the commentary.²⁷ In the same introduction, Sudi reveals the main intention behind his commentary and writes that the content and scope of the commentary is designed in such a way that "those interested in learning Persian can easily use it."²⁸

1.2.2 His commentaries on philological works

1.2.2.1 *Şerh-i Kāfiye* (Commentary on the *Kāfiye*)

Composed in 1588, this is a commentary on the famous Arabic grammarian Ibn Hacib (d. 1249)'s book on Arabic syntax (*al-nahv*) titled *al-Kāfiye* (The Sufficient).²⁹ What is significant about the commentary is that in the introduction Sudi presents a historical survey of the Arabic grammatical tradition and highlights the works and contributions of major Arabic grammarians.³⁰

²⁴ See especially Sudi's remark at the beginnings of his commentary, where he makes it clear that this commentary is intended for the "talib-i tahsil-i Farsi" (learners of Persian). See Yılmaz, 324.

²⁵ For a discussion of Sudi's approach to the *Gulistan*, see Yılmaz, 254–264.

²⁶ For information about the commentary, see Hoca, *Sudi*, 25–28. For the Persian translation, see *Sharh-i Sudi bar Būstān-i Sa'di*, 2 vols., trans. Akbar Bihruz, Tabriz, 1973.

²⁷ Sudi, *Şerh-i Bustan*, vol. 1 (Istanbul, 1871), 2.

²⁸ *Ibid.*, 2–3. The translation above reads: "Farsi ta'allümüne ragıb olanlar eshel vech ile istifade idüp..."

²⁹ For the life and works of Ibn al-Hacib, see *Encyclopedia of Islam*, 2nd ed., s.v. "Ibn al-Hajib" and Carl Brockelmann, *Geschichte der Arabischen Litteratur*, vol. 1 (Leiden: E. J. Brill, 1943), 367–373. Sudi's commentary is printed as part of a three-volume edition that brings together the three major commentaries on *al-Kāfiye*, one in Arabic, one in Persian, and one in Ottoman Turkish (the one by Sudi). See *Şurühü'l-Kāfiye Se Zeban: Arabi, Farsi, Türki*, ed. Osman Hilmi Karahisarlı, Istanbul, 1894. For manuscript copies of the commentary, see Hoca, *Sudi*, 32–33.

³⁰ MS Atif Efendi 2449, Süleymaniye Library (Istanbul), fols. 1b–3b.

1.2.2.2 *Şerh-i Şāfiye*

This is a commentary on Ibn Hacib's other book on Arabic grammar, *al-Şafiye* (The Satisfactory), which is about Arabic morphology (*al-sarf*). The commentary survives in only one manuscript, which does not feature an introductory section and has no date of composition at the end.³¹

1.2.2.3 *Şerh-i Lugat-i Şāhidī* (Commentary on Şahidi's Dictionary)

This is a commentary on perhaps the most popular and widely used Persian-Turkish dictionary in the sixteenth-century Ottoman Empire, which was written in 1515 by the Ottoman scholar İbrahim Şahidi (d. 1556) and was followed by many commentaries. Sudi's commentary is extant only in one undated manuscript, which does not contain an introduction.³² What is significant to note regarding Sudi's commentary is that he gives the Turkish as well as the Arabic equivalent of each Persian word given in Şahidi's dictionary. In addition, he explains the phonological aspects of each word listed in the dictionary and occasionally analyzes the morphological and grammatical aspects of certain words.³³

1.2.3 His treatises

Sudi's first treatise is a close reading of the second couplet of Hafiz's first poem in his *Divan*, where Sudi presents a grammatical analysis of the couplet as well as comments on its prosody, rhyme structure and the poetic devices used by the poet. In the introduction, Sudi mentions that he decided to write this treatise after a class session on the poetry of Hafiz, in which the discussion, led by one of his mentors in Istanbul, was centered on the grammatical and

³¹ See MS Darülmüşnevi 530, which is located in Süleymaniye Library.

³² MS Süleymaniye 866, Süleymaniye Library. For Şahidi's life, works, and his dictionary, see Yusuf Öz, *Tarih Boyunca Farsça-Türkçe Sözlükler* (Ankara: TDK, 2010), 138–143. For the available commentaries on Şahidi's dictionary, see the same author's *Tuhfe-i Şahidi Şerhleri* (Konya: Selçuk University, 1999).

³³ See, for instance, MS Süleymaniye 866, fols 2a–4a.

semantic intricacies of the opening poem and especially of its second line.³⁴ In the same introduction, Sudi also presents a brief biography of Hafiz, a lengthier version of which is found in his introduction to his commentary on the *Divan*. In his second treatise, Sudi studies a couplet from Sa'di's *Gülistan* from the same grammatical point of view.

Taken together, what these two treatises show us is that Sudi wrote preliminary pieces prior to working on his voluminous commentaries and that these pieces laid the foundation for his future work.³⁵ The same treatises also indicate that Sudi continued his research on the *Divan* and *Gulistan* after returning to Istanbul and attended those scholarly gatherings where Persian classics were read and discussed.³⁶

2. Sudi's Commentary on Hafiz's *Divan*

Completed in 1595, Sudi's Ottoman Turkish commentary on Hafiz's *Divan* (poetry collection) is acknowledged as his most widely read and famous work.³⁷ In the vast scholarship on Hafiz, the commentary is well received and unanimously accepted as the "most useful" commentary on Hafiz's poetry. The usefulness of the commentary hinges on the fact that Sudi gives, in Annemarie Schimmel's words, "sober, grammatical explanations" and thus renders Hafiz's intricate poems clear, comprehensible and accessible to a broad spectrum of readers. This also hints at the reason why, echoing Schimmel, this "dry but useful" commentary found a

³⁴ *Risale-i Sudi Efendi: Hafiz'in Matla'-ı Divan Gazelinin Beyt-i Sanisinin Şerhi*, ed. Nazif M. Hoca, 3–7.

³⁵ It is important to note in this connection that Sudi mentions his treatises in his commentaries on the *Gulistan* and *Divan* and refers his readers who are interested in learning more about these two couplets to them. For Sudi's reference to his treatise on Hafiz's couplet, see the critically edited text I present in the appendices of the dissertation. For the reference to his treatise on Sa'di's couplet, see Yılmaz, 376.

³⁶ For more information about these two treatises, see Hoca, *Sudi*, 35–47.

³⁷ That the manuscript copies of Sudi's text exist across a wide range of repositories located from Eastern Europe to Arab lands is an indication of the widespread fame of the commentary (For a discussion of the manuscript corpus of the text see section 3.2). Also, the commentary was printed twice: first in 1834 in Bulak, Egypt, and then in 1872 in Istanbul. Moreover, it was also translated into Persian in 1962 and was printed four times. See, for instance, the following fourth edition of the Persian translation: Ismat Sattarzadah, *Sharh-i Sudi bar Hafiz*, 4 vols. (Urumiyyah: Intisharat-i Anzali, 1983).

wide readership in both Ottoman and modern times.³⁸ A cursory look at Sudi's voluminous commentary is enough to see that the commentator elucidates Hafiz's verse in a methodological manner and with an emphasis on the grammatical aspects of his poems. Given this general picture, Sudi's work can be considered as a grammatical/philological commentary, in which the principles of language and grammar are used to elucidate the meaning of the source text. In this regard, the way in which Sudi elucidates Hafiz's poetry is in contrast to the one found in moral/allegorical commentaries, where attempt is made to uncover the hidden meaning, wisdom or morality lying under the surface of the source text. Considering the historical trajectory of Hafizian hermeneutics, one can even argue that, as a grammatical and literal interpretation of Hafiz's poetry, Sudi's commentary presents us with an interpretive shift and therefore departs from the preceding commentary tradition which approaches Hafiz's poetry through mystical interpretations and allegorical explanations.

The mystical/allegorical orientation of the Hafiz commentaries springs mainly from the poet's recognition as "the Tongue of the Unseen" and "the Interpreter of Mysteries." Combined with the legacy of his *Divan* as "the Persian Qur'an" used for bibliomancy, it can be said that Hafiz's established recognition has preconditioned most of the commentators to focus more on the mystical and/or allegorical aspects of his poems. It would be reductive, however, to suggest that commentators' preoccupation with the esoteric aspects of Hafiz's poems can be ascribed only to the legacy of the poet and his text. The reason for thinking so is that the common exegetical tendency toward unveiling the secret or hidden meanings in Hafiz's poetry is also related to the scholarly backgrounds and concerns of the commentators and to the needs and interests of their audiences. Beginning with the first partial commentaries in Persian and

³⁸ Annemarie Schimmel, "Hafiz and His Contemporaries" in *The Cambridge History of Iran*, vol. 6, eds. Peter Jackson and Laurence Lockhart (Cambridge: Cambridge University Press, 1986), 938–939.

continuing with the complete ones in Ottoman, one can see that the majority of Hafiz's commentators come from a religious background and are affiliated to certain mystical orders or schools of Islamic philosophy. Consequently, their scholarly oeuvres reflect a theological and/or mystical orientation.³⁹ One can see the same orientation in the readers' perceptions of and interests in Hafiz. The poet attracts various audiences mainly as a mystical guide and spiritual master, and his poems are sought after especially by seekers of spiritual enlightenment and wisdom. In this regard, it can be said that the audiences' tendency toward esotericism have led commentators focus more on the mystical/allegorical aspects of Hafiz's verses and delve into deeper levels of reading. Accordingly, this tendency has resulted in less focus on the explicit aspects that are accessible on the surface level of the same verses.

In the triangle of poet–commentator–audience, the role of audience is especially significant. If one remembers the advice that “when speaking of commentaries, which cannot escape the fundamental need to be useful, the concept of ‘audience’ is a particularly pressing one,” then, the readerly orientation of the Hafiz commentaries becomes noteworthy.⁴⁰ In this respect, it is important to pay attention to the introductory sections of the commentaries on Hafiz,

³⁹ One of the earliest commentators on Hafiz's poetry, the Persian scholar Jalal al-Din Davvani (1427–1502), was trained in Islamic theology and philosophy. The author of several commentaries and treatises on the major texts of Islamic philosophy, Davvani was the supreme judge at the court of the Aqqoyunlu ruler Uzun Hasan and then of Sultan Ya'qub. Davvani wrote, beginning with the second half of the fifteenth century, “half a dozen short untitled texts commenting on various verses by Hafiz.” Davvani's interpretation of Hafiz is one of the first theological/mystical readings of Hafiz's poetry and his method depends, in the words of Carl Ernst, “upon reading individual words and coded symbols that metaphorically represent unstated realities” (Carl W. Ernst, “Jalāl al-Dīn Davānī's Interpretation of Hāfiz” in *Hafiz and the Religion of Love in Classical Persian Poetry*, ed. Leonard Lewisohn (London: I.B.Tauris, 2010), 198–199). On Davvani, see also Bahadur Baqiri, *Farhang-i Sharhha-yi Hafiz* (Tehran: Intisharat-i Amir Kabir, 2008), 30 and *A History of Muslim Philosophy*, vol. 2, 883–888. The same mystical/religious orientation is also evident in the scholarly background and hermeneutical approach of the first two Ottoman commentators of Hafiz. Süruri (d. 1562), the first commentator, was a renowned scholar of *tafsir* (Quranic exegesis) and *hadith* (Prophet's traditions) and had strong affiliations with the Naqshbandi order (cf. İsmail Güleç, “Gelibolulu Musluhiddin Sürûri,” *Osmanlı Araştırmaları* 21 (2001): 211–215). In the same vein, the second commentator, Şem'i (d. 1603), belongs to the Mavlavi order and is the author of the first complete Turkish commentary on Rumi's *Masnavi* (cf. Şeyda Öztürk, “Şem'i'nin *Mesnevî Şerhi*,” (PhD. Diss., Marmara University, 2007), 57–63).

⁴⁰ Christina Shuttleworth Kraus, “Reading Commentaries/Commentaries as Reading” in *The Classical Commentary: Histories, Practices, Theory*, eds. Roy K. Gibson and Christina Shuttleworth Kraus (Leiden: Brill, 2002), 8.

where commentators underline the fact that it is their audience who leads them to write a commentary. As their introductory words clearly indicate, commentators decide writing a commentary on Hafiz to respond to the importunities of their audiences. In the same introductory remarks, we also see that the several queries commentators receive and respond to before they begin their work on Hafiz focus, almost exclusively, on the mystical meaning and/or interpretation of Hafiz's certain lines, couplets or poems.⁴¹ In other words, Hafiz's readers seem to be uninterested in the explicit aspects of his text, such as linguistic, formal or rhetorical structure of his poems. Facing such a predominant readerly interest to know about the implied aspects, commentators turn their focus toward exploring the mystical grounds of Hafiz's text. Since this is the case, it can be argued that audiences do not only inspire the commentators but also shape the content and direction of their work.

Returning to Sudi's commentary, it would not be inaccurate to argue that Sudi's work can be described as a non-canonical text given the predominant mystical/allegorical interpretive framework through which Hafiz's text has been perceived, read, studied, commented on and decoded. What distinguishes Sudi's commentary from his predecessors' is that it neither attempts at a mystical/allegorical interpretation of Hafiz's text nor proposes to address some mystical or theological issues raised by Hafiz's readers. Completely uninterested in disclosing the underlying meanings of Hafiz's verse or untangling the mystical/allegorical texture of his words, Sudi does not structure his commentary as a response to the needs of those seeking for spiritual guidance or moral help from Hafiz. Accordingly, he does not employ the common interpretive strategy of metonymy or poetic symbolism in elucidating Hafiz's poetry along the lines of mysticism. In

⁴¹ See, for instance, Davvani's introductions to his several treatises on Hafiz: Jalal al-Din Davvani, *Naqd-i Niyazi*, ed. Husayn Mu'allim (Tehran: Intisharat-i Amir Kabir, 1995), 41–43; 172–180, and 267. Similarly, for the queries of the Ottoman readers of Hafiz, see Süruri's introduction to his commentary: MS Ayasofya 4056, Süleymaniye Library (Istanbul), fol. 1b.

addition, contrary to most commentators of Hafiz, Sudi does not intend to make connections between Hafiz's text and the fundamental texts of Sufism, nor interweaves his commentary with mystical allegories or doctrines that are common to Sufi hermeneutics.

Standing outside of the religio-mystical circle of the Hafizian commentary tradition, Sudi's text presents a new path to reading and interpreting Hafiz's poetry. Unlike the common path of mysticism, this new path leads the readers to the explicit aspect(s) of Hafiz's text through a grammatical analysis and literal interpretation of the poems. The question of what drives the commentator to embark on such a new path should be explored by paying special attention to the triangular framework of commentary production. As is the case in mystical/allegorical commentaries, the determinant component of the triangle is the audience at which the commentary is aimed, although the role of the commentator's scholarly background and interests cannot be underestimated. Sudi's audience-oriented approach can be inferred from his following introductory words to the commentary, which he puts in the mouth of his companion and patron Ömer Efendi, the governor of the city of Madina:

[T]his is what I ask of you: you should write a commentary on Hafiz's *Divan* in such a way that it would be useful to seekers and beneficial for beginners. In short, it would not suggest any extended meaning or mystical interpretation but just explain the grammar [of the text] following the methods of Arabic language study and restrict itself to the basic meaning of the verses.⁴²

Here Ömer Efendi's request for a non-mystical commentary on Hafiz's text reflects an audience-oriented concern. Based on Ömer Efendi's words, it can be said that, unlike the typical Hafizian audience, which consists mainly of seekers of mystical guidance, the one referred to in Sudi's passage is not mystically or spiritually inclined or motivated. Rather, Sudi's audience seems to

⁴² MS Hazine K.933, Topkapı Palace Library (Istanbul), fol. 1b. For a detailed discussion of Sudi's introduction to his commentary, see Selim S. Kuru and Murat U. Inan, "Reintroducing Hafiz to Readers in Rum: Sudi's Introduction to His Commentary on Hafiz's Poetry Collection," *Journal of Turkish Studies* 35:3 (2011): 13–40.

cover those aspiring yet beginning students of Persian language, who are acquainted with Arabic language and grammar and interested in studying a Persian text composed by a poet who is renowned for his command of the language. Seen in this light, the implied audience seems to be interested in Hafiz's *Divan* not as a book of mystical secrets but as a text-book for grammatical study. As a literal interpretation based on close grammatical analysis, Sudi's commentary is intended to supplement this text-book and thus be "useful" to these students who are going to study the language of Hafiz's text following Arabic grammatical methodology. One significant aspect of the above-quoted passage is Ömer Efendi's reference to Arabic grammatical tradition, which, one can argue, gives some clues as to the nature of the audience. That Sudi undertakes a grammatical and literal analysis of Hafiz's Persian text following the methods and terminology employed by Arabic grammarians can be taken to argue that Sudi's intended audience already has an established background in Arabic grammatical tradition. If we also take into account that Sudi often explains the various grammatical aspects of Hafiz's Persian couplets by making use of Arabic grammatical rules, definitions and terms, then, the audience's Arabic background becomes salient.⁴³ When we correlate the Arabic underpinnings of Sudi's commentary with the audience's background and knowledge in Arabic, then we can propose that, in Sudi's case, the audience of Hafiz's text is the members of a classroom community, where Arabic is the principal language used for Islamic higher education. In such a scenario, Sudi's commentary can be envisioned as a text designed to serve the needs of the students who receive a formal education and study Hafiz's *Divan* as part of the curriculum. Taken as a whole, these textually verifiable assumptions indicate that Sudi's commentary is the product of a language scholar who, upon requests from his students and following the advice of his dear patron, composes a philological

⁴³ For Sudi's references to Arabic grammar, see, for instance, his elucidation of the first and fourth couplets of Hafiz's opening poem (the transcribed texts are given in the second part of the dissertation).

commentary that will accompany the text book (namely, Hafiz's *Divan*) he uses for teaching Persian language and grammar.⁴⁴ Accordingly, the classroom environment in which Hafiz's text and Sudi's commentary co-exist presents a shift from the common religio-mystical milieus where the 'mainstream' commentaries on Hafiz are produced and used.

As an 'exception' to canonical readings of Hafiz, Sudi's commentary presents us with an intriguing situation and invites further exploration. In what follows, first I delineate and discuss the structure and content of the commentary based on a selected portion.⁴⁵ Then I focus my attention on the textual history of the commentary and explore the reception, transformation and circulation of this non-canonical commentary in Ottoman and modern times.

2.1 Laying out the commentary: structure and content

⁴⁴ Aside from the textual evidence, the following biographical information can be used to substantiate the classroom hypothesis: as repeated in most of the sources, Sudi taught Persian to the "ghilman-i khassa" (slave boys) at the Ibrahim Pasha Palace, which was one of the primary centers of royal education where the young Christian boys levied from the European provinces of the empire were educated (Atâî, *Hadaiku'l-Hakaik*, 332). One other information related, albeit indirectly, to the teaching of Hafiz's text in a classroom setting comes from an introductory passage prefixed to Sudi's treatise on the second couplet of Hafiz's first ghazal, which Sudi wrote before his commentary on Hafiz. In this passage, Sudi mentions that he wrote this brief piece while attending the classes of his master, who was one of the famous scholars of the time of Murad III (r. 1574–1595). Sudi also adds that the idea for writing on this second couplet came one day after a class session, when his master told him that it would be good to have a Turkish treatise that will elucidate the intricacies of this couplet (*Risale-i Sudi Efendi*, 3–4). Although limited in scope, Sudi's anecdote can still be relied on to argue that Hafiz's text was in circulation at least in some of the educational institutions of the late sixteenth-century Istanbul. Given that Sudi expanded his treatise into a complete commentary on Hafiz, it can be therefore assumed that, as a junior scholar attending the classes of senior scholars and studying Hafiz's poetry, he felt the lack of a 'classroom-friendly commentary' and thus produced a grammatical commentary that will serve as a handbook for students of Hafiz.

⁴⁵ Edited based on the two oldest extant copies of the commentary, MSS 1641 and K.933 respectively, the selected portion includes Sudi's elucidation of the first five poems in Hafiz's poetry collection. My discussion of Sudi's commentary is based on this sample text, which is presented in the second part of the dissertation. Throughout my discussion, I will refer to this (transcribed) text following a certain pattern of abbreviation and numbering, which can be explained as follows: in the transcribed text, the poems, abbreviated as G, are numbered in Roman letters. The couplets of a poem are consecutively numbered in Arabic numbers. Thus the "GI:2" reference stands for the second couplet of the first poem in the transcribed text. If necessary, the line of a couplet is referred to as "a" or "b", depending on whether it is the first or second line. Accordingly, "GI:3a" indicates, for instance, the first line of the third couplet of the first poem. Finally, the lemmata given by the commentator under each couplet (or sometimes line) are numbered consecutively and indicated within square brackets. Consequently, "GIII:2:[1]", for example, refers to the first lemma listed under the second couplet of the third poem. This pattern of abbreviation and numbering also applies to the transcribed texts of the commentaries of Süruri and Şem'i, which are presented in the second part of the dissertation as well.

Considered as a text in its own right, Sudi's commentary consists of two major divisions: the source text (Hafiz's poetry collection) and the commentary text (Sudi's explanatory text on this collection). This division is clearly visible in the page layout of the manuscript copies of the commentary as the source text is always overlined in red ink and thus separated from the commentary text on every manuscript page. In terms of the general layout of Sudi's text, therefore, one can observe a bipartite pattern, in which the source text, in its original language, is given first and then followed by the commentary text. Since the source text is a poetry collection where poems follow each other according to an order, in his treatment of the source text, Sudi follows the order of the poems as they appear in the available manuscript copies of Hafiz's poetry collection and takes each poem couplet by couplet, with the exception of some occasions when a couplet is divided to provide contextual information on one of its lines.⁴⁶ It is significant to note in this regard that Sudi does not cite the poems from a standard or commonly used version of Hafiz's poetry collection. Rather, based on the available versions of Hafiz's text, each poem of Hafiz is critically edited couplet by couplet before they appear in the commentary. This is understood from Sudi's comments on the textual variants he identifies in the manuscripts he had access to.⁴⁷ Therefore, taken as a whole, the source text given in Sudi's commentary serves as a critical edition of Hafiz's *Divan* and, as such, the commentator appears as a textual critic that establishes the text on which he comments. Besides editing Hafiz's poems, Sudi occasionally provides information on some individual couplets or lines and thereby brings the textual contexts of the *Divan* to the readers' attention.⁴⁸

Following the source text, the commentary text consists of three sections, each section corresponding to one of the following three modes of exegesis: exposition, translation, and

⁴⁶ For example, GI:1a.

⁴⁷ See, for example, GI:7, GII:11, and GIII:9.

⁴⁸ See, for instance, GI:1a.

annotation. Among the three sections, the first section is the longest and most detailed one. What is indicative of the first section is its fragmented composition, which results from the process of segmentation. Rather than elucidating a given couplet as a whole, Sudi segments each couplet into units. Thus, through this process of segmentation, a given couplet is parsed into its lexical components following the order in which they occur in the couplet. Treated as a lemma, each lexical item employed in the couplet is then explained in terms of meaning, grammatical function, derivational pattern, and if necessary, of spelling, pronunciation, and usage. Consisting of lemmas overlined in red, the first section serves as an index of a given couplet. Regarding the segmentation of the couplets into lemmas, it should also be stressed that the lexical items of a given couplet are not listed as isolated units. Rather, the commentator pays full attention to grouping certain lemmas together by considering their syntactic and semantic functions. Thus Sudi carefully distinguishes between main lemmas and sub-lemmas. That is to say, after the items grouped together are overlined in red and listed as main lemmas, the commentator proceeds to a further segmentation and divides these lemmas into sub-lemmas to be able to focus on each of them individually.⁴⁹ In terms of content, the first section presents the reader with a rich repertoire of Arabic grammatical terms and concepts and a set of rules of Arabic and Persian grammar. The predominance of Arabic grammatical terminology can be explained by Sudi's training in Arabic linguistic tradition.⁵⁰ Given his scholarly training, it is not surprising to see that Sudi widely employs Arabic grammatical terms and concepts in his exposition of Hafiz's Persian couplets. Besides this rich grammatical repertoire, in the same section one is also exposed to various references and citations made to a broad range of primary and secondary

⁴⁹ See, for example, GI:4:[4], GI:6:[4], GII:3:[5], and GII:5:[8].

⁵⁰ Sudi's commentaries on Ibn al-Hajib's *al-Shafiya* and *al-Kafiya* and his training in the cities of Damascus, Najaf and Kufa are revealing in the sense that they illustrate both his deep familiarity with the two major texts of the Arabic grammatical tradition and his training at the centers of Arabic linguistic studies.

sources. Finally, the commentator also intersperses his critical comments on the points made by the previous commentators on Hafiz as he moves through this first section.

Separated from the section of exposition by the uniform title “Mahsul-i Beyt” (the outcome of the couplet), the second section is the one in which Sudi gives a grammatically literal translation of Hafiz’s couplets.⁵¹ Overlined in red ink in manuscripts of the commentary, the section title is suggestive of Sudi’s method of analysis and interpretation. Considering the fact that Sudi conceives translation as an “outcome” of the analysis he makes in the first section, we come to see that there are two interrelated processes through which each couplet of Hafiz is analyzed and interpreted: in the first process, that of segmentation, a given couplet is divided into its component words and phrases. That is to say, the input couplets go through text segmentation, which is intended for detailed exposition of the components. In the second process, that of integration, individually analyzed segments are integrated, through translation, into a semantic whole that forms the “outcome” of the couplet. Therefore, although separated from each other by manuscript marks, the first two sections of the commentary text (namely those of exposition and translation) are connected by the consecutive processes of segmentation and integration. It should be also noted that the first process bears a critical significance in shaping the nature, direction and focus of Sudi’s commentary. On one hand, the exposition of the source text through segmentation gives the commentary a fragmented nature, which leads us to consider it as a lemmatic commentary in terms of textual composition. On the other, the segmentation of the source text shapes the focus of the exegesis. Through segmentation, attention is directed to the constituent lexical items of a given couplet, which further helps the commentator focus on the lemmata for close semantic and grammatical analysis.

⁵¹ I should note that the title “Mahsul-i Beyt” appears as “Mahsul-i Kelam” (the outcome of speech) when Sudi translates only a line of a couplet: see, for instance, GI:1a.

In terms of illustrating Sudi's approach to translation, it is important to note finally that Hafiz's couplets (namely the source text) are rendered into simple Ottoman Turkish prose in literal translation and without giving any extended meaning to the poet's words. Sudi's literal translations are again related to the way he elucidates each of the individual lemmas in the first section. While giving the definition of each lemma, Sudi restricts himself to their primary or explicit meaning. Given Sudi's avoidance in going beyond the literal level of interpretation, it is natural to expect that the "outcome" of the literally defined lemmas would be a literal translation. Besides literalness, Sudi's translations also involve the translation of Hafiz's Persian text into vernacular language. This becomes visible when Sudi inserts Turkish idiomatic expressions, common sayings, and proverbs in his literal translations to better illustrate the meaning of Hafiz's words.⁵² These strategic insertions point to Sudi's awareness on the issue of translating a fourteenth-century Persian text into the sixteenth-century Ottoman vernacular.

In the third and last section of his commentary text, Sudi annotates those semantic or syntactic aspects of Hafiz's couplets that need further clarification. Titled alternatively "Hasıl-ı Kelam" (the result of speech) or "Ya'ni" (that is to say), this section is usually intended to supplement the translations given in the previous section.⁵³ Therefore, Sudi's elucidative notes in this section serve as interpretive annotations, in the sense that they help the readers to better interpret and contextualize the thoughts and emotions expressed in the words of Hafiz.⁵⁴ The section is mostly a short one but might expand occasionally, especially when the commentator

⁵² See, for example, GII:4, GII:6, and GII:12.

⁵³ Besides the above-mentioned two regular titles, the final section can sometimes be introduced by the title "Hasılı" (cf. GII:1), which is an abbreviated form of the title "Hasıl-ı Kelam". It is also significant to note that in a large number of instances the commentator starts the annotative section without putting a title (cf. GI:1b, GI:2, GI:3, GII:2, GII:9, GIV:6, GV:2). In addition, as seen in the translation section, Sudi changes the section title to "Fehva-yı Kelam" (the meaning of speech) when he annotates only a line of a couplet (cf. GI:1a).

⁵⁴ See, for instance, GI:1a-b, GI:3, GI:6, and GII:1.

prefers to provide a thorough explanation or description on the translated couplet.⁵⁵ I should also note that this section is an optional one, because, upon exposing and translating a couplet, the commentator sometimes goes on to the next one without opening any annotative section.⁵⁶ Thus, considering the fact that this last section is variable in extent and occurrence, we come to discover that it is primarily attuned to address the needs of the commentator's assumed audience. In other words, far from being random, Sudi's annotations are deriving from the need to avoid those ambiguous aspects in Hafiz's text that might create confusion in the minds of his readers. In this regard, one further aspect of Sudi's annotations is worthy of notice. As in the case of his translations, Sudi makes use of some proverbial and idiomatic expressions to better convey the meaning of Hafiz's couplet. Thus the commentator's pointed use of these expressions reflects, again, his readerly intentions.⁵⁷

It would be misleading, however, to conclude that Sudi's annotations are limited only to the third section. On the contrary, one can identify several annotative notes both in the first and second sections of the commentary text. Unlike the interpretive annotations grouped in the third section, annotations in the first two sections appear as interspersed glosses. In terms of the way they are organized and function, however, one can make a distinction between these annotative glosses. In the exposition section, annotations are given under the title "Ma'lum ola ki" (be it known that) and are either inserted between lemmas or appended to the final lemma. These annotations are what might be called lemma-specific "informative annotations", because, unlike the interpretive annotations, they are targeted at providing further grammatical, cultural or

⁵⁵ See, for example, GI:6. It should be noted that in the case of expanded annotations Sudi does not give the translation of the whole couplet all at once. Rather, he translates each line separately and appends to each translation his annotations. As is the case with GI:6, the longer annotations therefore expand into the translation sections and divide them into two subsections.

⁵⁶ See, for instance, GI:5.

⁵⁷ See, for example, GI:6 and GV:6.

thematic information on a specific lemma.⁵⁸ Annotations made in the translation section, however, are mostly brief paraphrases embedded within Sudi's literal translations. These paraphrases are either inserted following the translation of the first line of a given couplet or attached to the translation of the couplet as a whole.⁵⁹ Intended to simplify and illustrate the poetic language and expressions used in Hafiz's couplets, Sudi's paraphrases thus turn some of his translations into annotated translations.

What can be inferred from the general observations made so far is that Sudi's commentary engages with Hafiz's text through the following four means: critical edition, lemmatic exposition, literal translation, and interpretive annotation. Among the four, Sudi's editing of Hafiz's text falls under the category of textual criticism. As an act of interpretation, each of the remaining three means of textual engagement is a distinct yet interrelated component of Sudi's commentary, forming together a tripartite exegetical framework of exposition, translation, and annotation. These three modes of textual engagement can be considered as interpretive practices belonging to the commentary genre. Seen in this light, the variety and complexity of Sudi's text as a commentary becomes striking, which leads us to analyze the mechanisms through which these interpretive practices operate and intersect with one other within Sudi's exegetical framework. Before focusing on the selected sample to embark on such an analysis, however, attention needs to be devoted to the two hallmarks of Sudi's commentary.

The first is the frequent occurrence of references and citation, which plays a significant role in supplementing and cementing Sudi's tripartite exegetical framework. The commentator's

⁵⁸ For the informative annotations made in passing from one lemma to another, see GI:2:[8], GI:3:[3], GI:4:[8], GII:4:[9]. For the ones appended to the end of the lemmata, see, for instance, GI:1a and GIV:1. Besides the above-mentioned title, the informative annotations might also be occasionally given under the title "Hasıl-ı Kelam" (cf. GIV:2:[1]). Although not common, when the annotation involves more than one specific lemma and thus requires more space than the one provided between lemmas, then, the commentator moves his informative annotation to the end of the third section of his commentary text (cf. GI:2).

⁵⁹ See, for instance, GI:4, GI:6, GI:7, GII:1, GII:4, GII:6, GII:10, GIV:2, and GV:9.

reference to other sources serves to substantiate the explanations or interpretations presented throughout the commentary. Far from being random or bound by convention, explicit or implicit references made by the commentator to a variety of sources are intentional and systematic in that they address those aspects related to his grammatical and literal reading of Hafiz's text and only occur when exemplification, additional information, further clarification or contextualization is needed. Among the three sections, it is the exposition section where Sudi frequently draws on a wide range of sources in substantiating his explanations. Consequently, the number of references and citations increases in this first section. In terms of the nature of the sources cited in the commentary, Sudi's textual repertoire consists mainly of those standard scholarly texts and reference works included in the curriculum of Islamic higher learning, that is to say, in the *madrasa* curriculum. Given the hermeneutic tradition on Hafiz's poetry, Sudi's repertoire is in contrast with the one commonly used in elucidating Hafiz's poetry; namely, the standard repertoire which consists of the major texts of Islam and Islamic mysticism. Unlike this standard repertoire of religious texts, Sudi's rich repertoire features major works of Arabic and Persian philology, classics of Arabic and Persian literatures, and standard dictionaries of Arabic and Persian. By citing and referring to the texts of an established scholarly tradition and literary canon, Sudi not only presents a corpus of reference texts which he has access to and considers relevant, but also provides a list of the texts he studied and mastered.⁶⁰ Taken as a whole, the items constituting the repertoire give clues as to Sudi's scholarly background and training as well as to his 'study room' where the commentator, surrounded by dozens of books, worked on his commentary.

The second hallmark of Sudi's commentary is the criticism directed primarily against the commentaries by Süruri and Şem'i, the two predecessors of Sudi's work. A reader who pages

⁶⁰ For a list of the sources either explicitly or implicitly referred to in the sample, see the appendix of the chapter.

through Sudi's commentary can see that in elucidating a given couplet the commentator refers to, quotes and critically evaluates the comments made by his predecessors on the same couplet. Interspersed throughout the commentary, Sudi's critical notes address those grammatical or interpretive problems he identifies in his predecessors' exposition of Hafiz's text. Taken as a body of critical responses, these notes introduce a further dimension to Sudi's commentary by bringing it into relation with two commentary texts written on the same source text. Seen in this light, Sudi's commentary can be perceived in two different ways: first, as a commentary that edits, elucidates, translates and annotates Hafiz's text; and second, as a collection of critical scholia written on the two preceding commentaries. If we take into consideration the textual history of the manuscript corpus of the commentary, it becomes clear that the perception of Sudi's work as a set of scholia is not historically inaccurate or misleading. The reason for thinking so is that the page layout of almost each manuscript features brief notes of "refutation" (*redd*) in the margin. Written by either scribes or readers, these marginal notes number nearly a thousand, occur consistently throughout the commentary and are keyed by textual marks to the lines of the commentary in which Sudi refutes his predecessors' elucidations.⁶¹ As such, the notes in the margin serve as a practical index for those interested in, or in pursuit of, the commentator's critique of his predecessors. Taken as an indication of the ways in which the commentary was read and used, it can be argued that these notes not only demonstrate Ottoman readers' broad interest in the critical side of Sudi's work but also reflect their perception of his work as a critical commentary on previous readings of Hafiz's text. One final consideration regarding the critical nature of Sudi's text relates to the scholarly context in which the commentary was written. The question of context leads us to the Ottoman commentary tradition

⁶¹ I should note here that it is also possible that the refutations in the margins were placed there by Sudi himself. What leads one to think so is that same refutations are found in the autography copy of Sudi's commentary on the *Gulistan* (cf. MS Veliyüddin 2693, Beyazıt State Library, Istanbul.)

on Hafiz's poetry, against which Sudi positions himself and takes a critical stance. Seen as a response to an established tradition, Sudi's critique can be relied on to gain insight into the commentator's objective and concern in writing a philological commentary on a text that has long been read and interpreted through the medium of mystical allegorism. Therefore, the critical dimension of Sudi's work plays an important role in bringing light to the contextual underpinnings of the text and its tripartite exegetical framework.

3. The Reception, Circulation, and Transformation of Sudi's Text

In modern scholarship on Hafiz, Sudi's commentary is unequivocally seen as the most famous and authoritative text among the commentaries written on the poet's *Divan*. The commentary is especially celebrated as one of the principal sources consulted for the edition of Hafiz's text as well as for the interpretation of his poetry.⁶² The celebratory remarks noted by modern scholars can be dated back to the years shortly following the printing of the commentary in 1834, for it is after this date that Sudi's text became easily accessible and thus achieved widespread recognition especially among the nineteenth- and early twentieth-century Western scholars of Oriental literatures. The significance of Sudi's commentary to the nineteenth- and early twentieth-century Western scholarship becomes clear if one takes into account that the earliest Western editions of Hafiz's *Divan* were based on the text given in the commentary.⁶³ In addition, if one also considers the fact that most of early Western translations and interpretations

⁶² For the reception of Sudi's commentary in Turkish scholarship, see, among others, Tahsin Yazıcı, "Hafız-ı Şirazi," *Türkiye Diyanet Vakfı İslam Ansiklopedisi*, vol. 15, 106 and Abdülbaki Gölpınarlı, *Hafız Divanı*, 3rd ed. (Istanbul: MEB, 1989), xxvii. For German scholarship, see Helmut Ritter, "Hâfiz," *İslam Ansiklopedisi*, vol. 5:1, 70 and Hermann Brockhaus, *Die Lieder des Hafiz: Persisch mit dem Commentare des Sudi*, vol. 1 (Leipzig: F.A. Brockhaus, 1854), ix-x. For English scholarship, see Edward G. Browne, *A Literary History of Persia*, vol. 3 (Cambridge: Cambridge University Press, 1920), 299. Finally, for Persian scholarship, see *Divan-i Khajah Shams al-Din Muhammad Hafiz-i Shirazi*, eds. Muhammad Qazvini and Qasim Ghani (Tehran: Zavvar, 1942), 65-67 [فوح] and Baqiri, *Farhang-i Sharhha-yi Hafiz*, 142.

⁶³ For the early editions prepared on the basis of Sudi's commentary, see, among others, the Brockhaus edition (*Die Lieder des Hafiz*, 3 vols., 1854-1860) and the one by H. S. Jarrett (*Diwan-i Hafiz*, Calcutta: Urdu Guide Press, 1881).

of Hafiz's poetry relied on Sudi's commentary, the extent of the reception of Sudi's text in Western scholarly circles becomes considerable.⁶⁴ As for the reception of Sudi's commentary before the year 1834, one does not have much data to explore the extent to, and the ways in, which the text circulated among Ottoman readers except for the information that comes from the available manuscript copies.

In what follows, therefore, attention is focused on the manuscript corpus of the commentary with an attempt to discuss the reception of Sudi's text by Ottoman readers of Hafiz as well as to shed light on the ways in which it was read or used by the same readers. Accordingly, first I will present some general information about the manuscript copies of the commentary. Second, I will focus on a selected group of manuscripts to discuss the issue of readerly reception in some detail. But before looking at the manuscripts, it should be noted that there are few anecdotes that show us, albeit limitedly, the popularity of Sudi and his commentaries, including the one on the *Divan*, among the seventeenth-century Ottoman readers. Those anecdotes come from a diary kept by the French Orientalist Antoine Galland (1646–1715) during his stay in the Ottoman capital for two years (1672–3). Interested in the study of the Persian language and texts, Galland purchases one copy of each of the three Persian classics (the *Bustan*, *Gulistan* and *Divan*) from the booksellers in Istanbul. Later on, looking for books that would help him with his study of these classics, Galland comes across “a commentary written on Sa'di's *Bustan* by an author named Sudi” and inquires about the commentator and his works.⁶⁵ On November 14, 1672, Galland visits one of the largest mosques in Istanbul, the one named

⁶⁴ In this regard, it is also noteworthy to mention Annemarie Schimmel's observation that Sudi's commentary laid “the basis for most European interpreters of the Shirazi poet” (“Hafiz and His Contemporaries,” 939). For translations that draw on Sudi's text, see, among others, Herman Bicknell's *Hafiz of Shiraz: Selections from His Poems* (London: Trubner & Co., 1875) and W. H. Lowe's *Twelve Odes of Hafiz* (Cambridge: Guildhall Place, 1877), where Lowe not only consults the commentary for his translations but also presents a translation of the corresponding portion of Sudi's commentary for each poem he translates.

⁶⁵ Charles Schefer, *Antoine Galland: İstanbul'a Ait Günlük Hatıralar* (1672–1673), vol. 1, 2nd ed., trans. Nahid Sırrı Örik (Ankara: TTK, 1987), 189.

after the Grand Vizier Hafiz Ahmed Pasha (d. 1632). Here Galland finds out that the mosque's library, established as part of the mosque complex, owns copies of Sudi's commentaries on the three classics and that these copies are in such demand that they are available for loan or purchase. Apparently impressed with the popularity of Sudi's commentaries, Galland decides to purchase a copy of Sudi's commentary on the *Bustan*.⁶⁶ Taken together, Galland's anecdotes reflect not only that Sa'di's and Hafiz's texts were in wide circulation in the seventeenth-century Ottoman Istanbul but, more importantly, that Sudi's commentaries established themselves as texts that were well received by general readers as well as by readers of Persian. In terms of the textual history of the commentary, Galland's writings also point out that the commentary achieved mass circulation well before the advent of printing in the Ottoman Empire.

3.1 Observations on manuscripts of the commentary

Sudi's commentary survives in ninety nine manuscripts that are found in libraries stretching from Eastern Europe to the Near and Middle East.⁶⁷ Varying significantly in both length and scope of content, these manuscripts appear in the following five textual forms:

- a. Complete copies (i.e., those featuring the full text): e.g. MS K. 933–934 located in Topkapı Palace Library, Istanbul.
- b. Incomplete copies (i.e., those missing some parts of the text either from the beginning or end): e.g. MS 23988 located in Erzurum Public Library, Turkey
- c. Partial copies (i.e., those featuring only a part of the text): e.g. MS 370 located in the Hafid Efendi collection at Süleymaniye Library, Istanbul.
- d. Abridged copies (i.e., those featuring a concise version of the text): e.g. MS 577 located in the National Library, Ankara.
- e. Anthological copies (i.e., those copies that are portions of larger manuscripts and contain only selected parts of the text): e.g. MS 2982/4 located in Manisa Public Library, Turkey.

⁶⁶ Schefer, *Antoine Galland*, 204–205. For information about Galland and his writings, see *Dictionary of Literary Biography*, vol. 366: *Orientalist Writers*, 100–106.

⁶⁷ Of the total ninety nine manuscript copies, only twenty eight are dated. And out of the same total, only seventeen are complete copies. The oldest copy is MS Feyzullah Efendi 1641, located in Fatih Millet Library, Istanbul. The second oldest copy is MS K. 933–934, which is a two-volume manuscript located in the Hazine Collection of the Topkapı Palace Library, Istanbul. While the oldest copy is dated 1598, which is three years after the completion of the commentary, the second oldest copy carries the date of 1599.

Obviously, the multiplicity of the manuscript copies is an indication of the popularity of Sudi's commentary. Considering that the available copies are dispersed in libraries located over a wide geographic range, one can say that Sudi's text circulated widely throughout the empire. In addition, the diversity in the textual forms reflects the different ways in which the commentary was treated and/or used throughout its textual history. Furthermore, given that out of the ninety nine copies only seventeen feature the complete text of the commentary, one can contend that Sudi's text existed, for the most part of its history, in pieces, that is to say, not as a full-fledged text, at least until its printing in 1834. That the text existed mostly in fragments can be ascribed either to the differing decisions of the scribes who were overwhelmed by the length of Sudi's work or to the readerly interest that focused on certain parts of the work, or to both.

With these general observations in mind, we can have a closer look at some manuscripts to have a better idea about the ways in which the commentary was received and used by readers as well as to see how Sudi's text was transformed in time in relation to the changing needs of audiences. The first manuscript, MS 1675, an undated copy located in the Diyarbakır Ziya Gökalp Manuscript Library (Turkey), provides us with the information that, as a book featuring the complete text of Hafiz's *Divan*, Sudi's commentary was used for bibliomancy by many readers. What inclines one to think so is the quatrain recorded on the very first page of the manuscript, which is a standard quatrain recited by every single reader of Hafiz who consults the poet's collection of poetry for bibliomancy.⁶⁸ That the Diyarbakır manuscript is not an exception is understood when one considers that the same quatrain, now accompanied by an explanatory note, appears on the first page of a seventeenth-century manuscript found in the Konya

⁶⁸ The quatrain reads, in Arminius Vambéry's translation, "Oh Hafiz, of Shiraz, cast one look upon me; of thee I wish to learn my future fate, for thou art the discoverer of all secrets" (cf. *Arminius Vambéry: His Life and Adventures*, London, The Gresham Press, 1884, 130). On the practice of bibliomancy in Ottoman culture, see Jan Schmidt, "Hafiz and Other Persian Authors in Ottoman Bibliomancy," *Persica* 21 (2006–2007): 63–74.

Manuscript Library (Turkey).⁶⁹ One other intriguing aspect of the Diyarbakır manuscript is that it allows us to see that certain parts of Sudi's commentary attracted particular attention from readers. Looking at the layout of the text in the manuscript, one can notice that those parts where Sudi provides lengthy grammatical and/or contextual information about certain words of Hafiz are highlighted by rubrical headings added in the margin. Entitled *matlab* (a topic/issue of interest), the headings in the margin serve to frame Sudi's text. Therefore one can say that the headings helped Sudi's readers easily navigate through the commentary.⁷⁰

Another manuscript that offers some clues about readers' interaction with the commentary is MS Feyzullah Efendi 1641 in the Fatih Millet Library (Istanbul), the oldest extant copy dated 1598. As understood from several notes and annotations recorded in the margin, readers of this manuscript were especially interested in Sudi's grammatical explanations and definitions of Hafiz's words. Based on the same annotations, one can also say that some readers elaborated and commented on Sudi's explanations about the grammatical aspects of certain words. What is also interesting about this oldest manuscript is that the marginalia also include some glosses of the Arabic grammatical terms frequently used by Sudi, where the annotator explains Sudi's words in terms intelligible to general readers.⁷¹ Considering the various annotations in the marginalia together, it can be said that the manuscript circulated mostly in the hands of readers who read, studied and discussed Hafiz's text from a grammatical standpoint. In this regard, a manuscript copy dated 1645 provides us with further insight regarding readers' approach to Sudi's grammatical analysis of Hafiz's text. Located in the National Library, Ankara (Turkey), MS 3106 features marginal notes where readers focus and comment on Sudi's

⁶⁹ MS 3724, fol. 1a. The manuscript is dated 1675.

⁷⁰ See, for instance, the folios 3a, 4a, and 6b of MS 1675.

⁷¹ See, especially, the folios 1b–2b, 129b, 307b, and 328a. For readers' explanatory notes on the terminology, see, for instance, fol. 9a.

objections to his predecessors' grammatical explanations of some of Hafiz's words. What is especially noteworthy about these notes is that they let us see that readers find the way Sudi brings contrary evidence to refute his predecessors' grammatical points convincing.⁷² Therefore, generally speaking, this manuscript shows us not only that some of Sudi's readers are especially interested in the critical side of his commentary, but also that these readers appreciate the commentator's knowledge in grammar and grammatical analysis. It would not be misleading, therefore, to contend that this readerly appreciation of Sudi's grammatical approach to Hafiz's text gradually led to the establishment of Sudi's recognition as a grammatical commentator, that is to say, as a commentator well versed in grammatical knowledge and analysis.

With the frequent annotations recorded in the marginalia of the second oldest copy of the commentary, MS Hazine K. 933 of the Topkapı Palace Library, one comes to see a vivid picture of the readerly reception of Sudi's text. Based on the consistency in the handwriting and spelling, it is possible to say that a certain reader of this copy read and annotated the entire text of Sudi's commentary. On a closer look, one also finds that the same reader often supplements the commentator's explanations with additional yet relevant information that he quotes from various sources. As such, the manuscript stands as an early example of a close reading of Sudi's commentary by a knowledgeable reader who actively participates in the text and shares his own background and perspective.⁷³ In a late seventeenth-century manuscript copy of the commentary, we also see that some readers are interested in reading Sudi's text comparatively. In the marginalia of this manuscript, one can notice that a certain reader quotes from Süruri's commentary on Hafiz's *Divan*. The reader quotes especially Süruri's remarks about the mystical

⁷² For readers' evaluation of Sudi's analyses, see, for instance, fol. 2a.

⁷³ For the reader's glosses, especially see fols. 3a, 4b, 12b and 158a.

significations of the couplets of Hafiz's first and second poems.⁷⁴ That Süruri's text is juxtaposed to Sudi's can be interpreted as an indication that readers compared Sudi's literal renderings with Süruri's mystical readings and discussed these two different interpretations. Before looking, finally, at a late eighteenth-century manuscript that gives us significant clues about the textual transformation of the commentary, the last copy that should be considered with regard to the reception and use of Sudi's text is MS 7259/1, which is an undated copy of Hafiz's *Divan* in the Konya Manuscript Library. What is significant about this manuscript is that every page of the *Divan* is surrounded by marginalia that present lengthy quotations from Sudi's commentary. Introduced by a scribe or reader, these quotations feature Sudi's translations of Hafiz's couplets and continue throughout the whole *Divan*. As such, the manuscript stands as a volume that contains not only Hafiz's text but also its translation. One other significant aspect of this manuscript is that every page also features interlinear notes and glosses that draw, again, on Sudi's commentary. Taken together, one can say that this manuscript copy makes it clear that Sudi's commentary was used extensively by readers of Hafiz' *Divan* who studied the text minutely and/or by scribes who were assigned to copy and edit the text.

Though the manuscripts considered so far present us with insights regarding the reception of the commentary by Ottoman readers, they do not provide us with specific answers to the questions of how Sudi's text was perceived by these readers and to what extent its reproduction was guided by the demands of the same readers. One manuscript that answers such questions is MS 577 of the National Library, a copy dated as late as 1794. Titled "An Abridged Commentary on the *Divan* of Hafiz," the manuscript contains an abridged version of Sudi's commentary.

What is unique about this manuscript is that it features a brief introduction written by the

⁷⁴ Dated 1690, MS Safranbolu İzzet Paşa 212 is kept in the archives of the General Directorate of Pious Foundations in Ankara. For quotations from Süruri, see, for instance, the marginalia of the folios 3a–8a, which correspond to Sudi's elucidation of the first poem in Hafiz's *Divan*.

abridger himself. As the abridger's introductory words inform us, Sudi's commentary is considered as "the best of the commentaries," for it is a book that "includes all aspects of the Persian language." "Because it is rather lengthy," however, adds the abridger, readers of the commentary now express the need for an abridged version.⁷⁵ Taking readers' remarks into consideration, the abridger omits most of Sudi's explanations and includes, in this abridged version, only the commentator's translations of the couplets and his explanations of some of Hafiz's words, especially the ones where Sudi touches on certain aspects of Persian grammar. Taken together, this manuscript informs us of not only the extent of the recognition of Sudi and the wide use of his text at the end of the eighteenth century but also the primary reason behind Ottoman readers' interest in the commentary: as a book that covers "all aspects of Persian," the commentary is sought after by many students of Persian grammar, to such an extent that the need for a new, handy version arises to meet readerly demand.

⁷⁵ MS 577, fol. 1b.

APPENDIX

The Sources Cited or Referred to by Ahmed Sudi

a. The ones cited:

- 1.1 the *Qur'an*
- 1.2 *Kashshaf*: the well-known commentary on the *Qur'an* by al-Zamakhshari (d. 1144)
- 1.3 *Gulistan* of Sa'di (d. 1292)
- 1.4 *Risala-i Qafiya*: Jami's (d. 1492) extensive commentary on the *Kafiya*, Ibn Hajib's (d. 1249) famous work on Arabic syntax
- 1.5 *al-Tarikh*: the famous encyclopedic history by Aqil al-Baghdadi (d. 513)
- 1.6 *Qamus al-Lughat*: the famous Arabic dictionary by Firuzabadi (d. 1415)
- 1.7 *Risala-i Aruz*: Rashid al-Din Watwat's (d. 1182-3) short treatise on meter
- 1.8 *Sharh al-Mu'allaqat*: a commentary by al-Zawzani, the famous philologist who died in 1093, on *al-Mu'allaqat*, a collection of seven pre-Islamic Arabic poems [Sudi specifically refers to Zawzani's commentary on Labid's (d. 660-61) panegyric poem.]
- 1.9 *Sihah-i Jawhari*: a comprehensive Arabic dictionary by Isma'il al-Jawhari (d. ca. 1003–1009), a.k.a. *al-Sihah fi al-Lughat*
- 1.10 *Nafahat al-Uns*: a large collection of Sufi hagiographies by 'Abd al-Rahman Jami (d. 1492)

b. The ones referred to:

- 2.1 Arabic, Persian and Turkish poetry collections (*divans*) by:
 - 2.1.1 Yazid bin Mu'aviya (d. 683)
 - 2.1.2 Ahli of Shiraz (d. 1535)
 - 2.1.3 Katibi of Nishapur (d. 1435)
 - 2.1.4 Jami (d. 1492)
 - 2.1.5 Asafi (d. 1517, the pupil of Jami and the friend of Mir Ali Shir Nawa'i)
 - 2.1.6 Salman (d. 1366)
 - 2.1.7 An unspecified Turkish poet
 - 2.1.8 Hilali (d. 1532-33)
 - 2.1.8 Baki (d. 1600)
 - 2.1.9 Bushaq (d. 1423 or 1427)
 - 2.1.10 Bisati Samarqandi (d. first half of the 15th century)
- 2.2 *Alfiyya*: the famous grammar of Arabic by the Arabic grammarian Ibn Malik (d. 1274)
- 2.3 The following dictionaries of Arabic and Persian:
 - 2.3.1 Unspecified dictionaries (as referred to by the generic word *lughat*)
 - 2.3.2 *Tuhfe-i Şahidi*: Persian-Turkish dictionary by Ibrahim Shahidi (d. 1550)

- 2.4 *Risala-i Sudi*: Sudi's treatise on the second couplet of Hafiz's first ghazal
- 2.5 A collection of manuscript copies of Hafiz's *Divan*
- 2.6 Hafiz's poems in his *Divan*
- 2.7 Hafiz commentaries by Süruri and Şem'i
- 2.8 The following commentaries on Sa'di's *Gulistan*:
- 2.8.1 Süruri's Arabic commentary
 - 2.8.2 Şem'i's Turkish commentary
 - 2.8.3 Lami'i's (d. 1532) Turkish commentary on Sa'di's preface to the *Gulistan*
 - 2.8.4 Hasan Kafi's (d. 1616) Turkish commentary
 - 2.8.5 Yakub bin Sayyid Ali's (d. 1525) Arabic commentary
- 2.9 *Subhat al-Abrar*: Jami's famous masnawi on the Sufi path, written in 1482 in honor of Sultan Husayn Bayqara
- 2.10 *Kitab al-Hayawan*: a bestiary by al-Jahiz (d. 869), the famous Arab prose writer
- 2.11 *al-Izah*: al-Mutarrizi's (a noted jurist and Arabic grammarian, d. 1213) famous commentary on the *Maqamat*, a compendium of fifty short stories by al-Hariri (an Arabic poet and philologist, d. 1122)

CHAPTER II

A Comparative Reading and Analysis of Sudi's Commentary

1. The Sample: Hafiz's Opening Poem

Consisting of seven couplets, Hafiz's first poem in his *Divan* is one of his well-known poems. The poem has received special attention as the opening poem of Hafiz's poetry collection and been frequently quoted, or referred to, in the vast scholarly corpus on Hafiz, which can be dated back to as early as 1680, the year that marks the translation of the opening poem as the first translated poem of Hafiz in the West.⁷⁶ Especially, the poem has caught attention and been largely studied in modern scholarship as a text blending together a range of vivid imagery and metaphors and interweaving a spectrum of meanings.⁷⁷ Beyond scholarly history, as one of Hafiz's enigmatic and intriguing poems, this opening poem has long appealed to poets, readers, listeners and fortunetellers of different times and places.⁷⁸ Furthermore, as we are informed by a treatise on the life of Hafiz and the legends that collected around him, the opening poem is seen particularly as a mystically significant poem and as such is distinguished from Hafiz's other poems, for it is, as the treatise puts it, a poem that Hafiz first recited, in a state of mystical

⁷⁶ In 1680 the opening poem was translated into Latin prose by F. Meninski (1623–1698), which was published in Vienna. Also, the poem translated by the second Western translator of Hafiz, Thomas Hyde (1636–1703), is again the opening poem. For a list of the early Western translators of Hafiz and their translations, see *The Divan-i Hafiz*, vol. 1, trans. Wilberforce Clarke (Calcutta, 1891), xviii.

⁷⁷ For analyses of the opening poem, see, among others, M. Hillmann, *Unity in the Ghazals of Hafiz* (Minneapolis: Bibliotheca Islamica, 1976), 116–125 and J. S. Meisami, *Structure and Meaning in Medieval Arabic and Persian Poetry* (London: RoutledgeCurzon, 2003), 418–426. The 'popularity' of the poem in modern scholarship is also understood by the fact that the poem is almost always included in the selections made from Hafiz's *Divan*. See, for instance, Muhammad Ali Islami-Nudushan's *Te'emmol der Hafiz* (Tehran: Intisharat-i Asar va Yazdan, 2003), where the anthologist calls attention to the significance of the poem (cf. 49–59) and Muhammad Ali Zibayi's *Sharh-i Sad-ghazal az-Hafiz* (Tehran: Pazhang, 1988, 7–17).

⁷⁸ Robert M. Rehder, "Hafiz: An Introduction" (Ph.D. Dissertation, Princeton University, 1970), 35–36; İ. Hakkı Aksoyak, "Hafiz Divanı'ndaki İlk Beytin Osmanlı Edebiyatına Etkisi", *Bilig* 8 (1999): 99–102; Aksoyak, *Kefeli Hüseyin: Razname*, Harvard University, 2004; Murat Umut Inan, "Rethinking the Ottoman 'imitation' of Persian Poetry: The case for the 'Süleymanic' reception of Hafiz of Shiraz" (forthcoming).

elation, at a gathering headed by his spiritual master, an occasion marking his initiation into the path of mysticism.⁷⁹ Given that this treatise widely circulated in various mystical circles stretching from Hafiz's hometown, Shiraz, to the lands of Rūm, the Ottoman Anatolia, the significance of the opening poem in the eyes of medieval and early modern readers of Hafiz becomes remarkable, leading one to argue that the poem circulated in the same circles as the epitome of Hafiz's mystical poetry.⁸⁰

Within this broad Hafizian community, Hafiz's commentators are no exception in terms of paying attention to the opening poem, which is included in a majority of both medieval and modern commentaries on Hafiz's poetry. As the majority of the commentaries are mystical and/or allegorical, it follows that the same mystical significance of the poem prevails in the hands of the commentators.⁸¹ In terms of showing the significance of the opening poem in the eyes of both commentators and their audiences, the commentaries by the three sixteenth-century Ottoman commentators of Hafiz are especially revealing, because, as complete commentaries, they allow us to observe that, compared to the other poems of Hafiz, the first poem attracts more attention and spawns lengthy expositions. This is evinced by the fact that the commentators write lengthy accounts for the elucidation of the opening poem.⁸² It is not only the commentators who

⁷⁹ Cevri, *Tercüme-i Ahval-i Hâce Hafız-ı Şirazi* (Istanbul: Mekteb-i Tıbbiye-i Şahane Matbaası, 1286 [1870]), 6. Written (or collected) by an unknown author (or editor), this Persian treatise is translated into Ottoman Turkish by the seventeenth century Ottoman Mevlevi poet and calligrapher Cevri İbrahim (d. 1654). For Cevri's life and works, see Hüseyin Ayan, *Cevri: Hayatı, Edebi Kişiliği, Eserleri ve Divanının Tenkidli Metni* (Erzurum: Atatürk University Press, 1981), 4–30. As Ayan notes, one copy of Cevri's treatise is MS 611 (Istanbul University Library, Collection of Turkish Manuscripts). As Ayan informs us, this copy does not include Cevri's name. This is why Ayan holds the idea that it might be the case that this treatise is not penned by Cevri. But there are other manuscript copies of the treatise which bear Cevri's name (cf. MS Y-287, Süleymaniye Manuscript Library, Tercüman Gazetesi Collection), which leads us to conclude that the work can be ascribed to Cevri.

⁸⁰ For references to the wide circulation of the treatise, see the narrator's introductory words between pages 2 and 5.

⁸¹ Baqiri, *Farhang-i Sharhha-yi Hafiz*, 69–192.

⁸² When we consider the manuscript sections devoted, in each of the three commentaries, to the exposition of the first and second poems, for instance, we see that the section reserved for the first poem is the same length as the one reserved for the second poem. Given the length of the two poems, however, the difference in the extent to which the two poems are elaborated on by the commentators becomes remarkable. As a thirteen-couplet poem, the second poem is nearly twice the length of the first one, which consists of seven couplets. Despite its being relatively short,

have a deeper interest in the poem but also the readers/scribes who make frequent notes in the margins. In one of the oldest copies of Şem‘i’s mystical commentary, for example, the marginalia corresponding to the commentary section reserved for the first poem include, in addition to several notes, seven exegetical statements, each of which is keyed by red markers to one of the seven couplets. Beginning with the words “this couplet,” each statement briefly explains the allegory in a given couplet of Hafiz according to the principles Islamic mysticism. Noted by a certain reader/scribe who writes his comments along with, yet independently of, the commentator, these seven statements reflect the readerly interest in the poem, which can therefore be taken to argue that the poem incites interpretive curiosity in Hafiz’s readers, who wonder and seek to know about this appealing yet elusive poem.⁸³

Sudi’s perusal of such a widely recognized and extensively interpreted poem differs in two main respects from that of his Persian and Ottoman predecessors. To begin with, Sudi devotes one of the lengthiest sections of his commentary to the elucidation of the opening poem and thereby presents a detailed exposition that has no precedent in either partial or complete commentaries on Hafiz. Not only does Sudi differ from his predecessors in terms of the scope of his exposition, but he also departs from them in terms of the way he approaches and perceives Hafiz’s poem. Far from perceiving the poem as an esoteric text that contains mystically encoded information, Sudi conceives it primarily as a linguistic structure woven out of lexical and grammatical units that are combined into a semantic whole following certain rules of language.

the seven-couplet poem attracts more attention from the commentators. See and compare, for instance, Süruri’s elucidation of the two poems in MS 4056, fols. 1b–2b (first poem) and 2b–3b (second poem).

⁸³ For the exegetical statements, see the marginalia in MS 1142, fols. 2a–b and 3a. The readerly interest in the opening poem becomes distinct when we see that the marginalia corresponding to the commentary section reserved for the second poem do not include any exegetical statement, either on individual couplets or on the poem as a whole (cf. MS 1142, fols. 3b–5a). Accordingly, it follows that the reader/scribe who actively participates in the elucidation of the first poem does not seem to be so interested in the second poem as he does in the first one. It is worth noting also that the same reader/scribe does not comment on any couplet of Hafiz’s third poem either (cf. MS 1142 fols. 5a–6a). Albeit limited, this tendency shows that it is the first poem that attracts most of the readerly curiosity and active involvement in exploring the mystical world of Hafiz.

Accordingly, Sudi's approach diverges from the religio-mystical attitude common to the previous commentators, who come to Hafiz's poem with the preconception that it has an inherent mystical structure through which the poet speaks beyond the literal words. Sudi's perspective, on the other hand, focuses exactly on the literal words of Hafiz and deals with the question of how Hafiz grammatically relates these words to form a semantic unit that expresses a literal meaning. Thus, by taking Hafiz's words literally, Sudi avoids the commonly employed allegorical interpretation, by which each poetic statement of Hafiz is mystically decoded and substituted for veritable mystical information through metonymy. And, as a result, Sudi's grammatical approach and literalist attitude to the poem leads him to a grammar-based text parsing, a process by which each poem is grammatically decoded and literally interpreted.

Having pointed out the main differences between Sudi and his predecessors in their approach to the opening poem, we can have a closer look at how Sudi analyzes, translates and interprets this poem from a comparative perspective that places Sudi's interpretation within the framework of his predecessors' interpretations. Before moving further, however, as a general observation, it should be noted that throughout his commentary Sudi's analysis of Hafiz's poems proceeds couplet by couplet, except for cases where he divides couplets to provide further information on one of its lines. Unlike his two Ottoman predecessors, who regularly fragment Hafiz's poems into lines, Sudi's couplet-based approach to textual analysis indicates his perception that each couplet of Hafiz is a self-contained linguistic unit that needs to be grammatically analyzed, which is in line with the general conception of the *ghazal* as a poetic form whose structural unity consists of linguistically independent couplets. Given his overall adherence to the explicit sense of Hafiz's text, Sudi's couplet-oriented focus can also be

considered as another display of his concern for the formal, in other words, explicit aspects of the poems he analyzes and interprets.⁸⁴

2. A Closer Look: Analyzing and Comparing Sudi's Grammatical Analysis of the Opening Couplet

2.1 Sudi's intriguing prelude to Hafiz's opening line

The way Sudi treats the first couplet is somewhat atypical: on the one hand, Sudi chooses to break the couplet into individual lines instead of quoting it as a whole; and on the other, he does not hasten to parse the line into grammatical units and embark on his analysis. Unlike his "standard" approach, Sudi postpones his analysis for a while and opens up a brief section immediately after quoting the opening line in Arabic, which is as follows:

ألا يا أيها الساقى أدر كأساً وناولها

Hey there, you the cupbearer, pass around a cup and hand it (to me).⁸⁵

Sudi begins his section with a brief yet striking note on the textual origins of this line and writes the following: "this line [originally] belongs to the second couplet [namely, the last two lines] of a quatrain composed in the *hazaj* meter by Yazid bin Muaviya" (GI:1a).⁸⁶ Since Yazid, the second Umayyad caliph (r. 680–683), is one of the notorious figures in Islamic tradition, Hafiz's

⁸⁴ In this regard, the following observation is worth noting: the very first place the word *ghazal* occurs in the *Divan* is the final couplet of Hafiz's famous "Shirazi Turk" poem, which is the eighth poem in Sudi's commentary. When we look at the three commentators' accounts on this final couplet, we see that neither Süruri nor Şem'i make any explanation or comment on this word as the name of a poetic genre or form. (cf. Süruri, MS 4056, fol. 8b and Şem'i, MS 1142, fol. 10a). Sudi, however, begins his analysis of the couplet by mentioning the word *ghazal* as the name of a poetic form, writing that it cannot be "less than five couplets" and adding that the upper limit is not so strictly defined: "some scholars say that it cannot be more than nine couplets, others argue that it cannot exceed eleven couplets, and still others contend that thirteen is the limit" (cf. Sudi, MS 1641, fol. 17a). Here Sudi's stress on the *ghazal* as a poetic form consisting of a certain number of couplets can be keyed not only to his couplet-centered textual analysis but also to his view of Hafiz's text primarily as a formal entity featuring certain grammatical rules and definitions.

⁸⁵ All translations from Hafiz's *Divan* are mine unless the notes indicate otherwise.

⁸⁶ Refer to the translation of Sudi's text (given in the second part of the dissertation) for the meaning of the italicized words.

recourse to Yazid as a source of inspiration becomes something striking and intriguing.⁸⁷

Although Sudi provides this information, he neither speculates about Hafiz's choice nor attempts to explain his choice by referring to a religio-mystical context. As with his usual disinterest in anything beyond the written text, Sudi interprets Hafiz's choice simply as a pragmatic move driven by the poet's concern for finding a line that would suit the overall rhyming structure of his poem. Accordingly, Sudi turns his attention to the formal aspects involved in Hafiz's appropriation of the last two lines in question. Thus, in an attempt to illustrate the poet's concern for rhyming, Sudi first quotes Yazid's four-line quatrain and then explains how Hafiz transposes the order of the last two lines of the quatrain and combines them in a single line.⁸⁸ Following this illustration, Sudi directs attention to how Hafiz's appropriation of Yazid was received by later Persian poets and quotes in this regard two quatrains, one by Katibi of Nishapur (d. 1434-5) and the other by Ahli of Shiraz (d. 1535). The two quatrains express, openly and intensely, the surprise and disappointment occasioned by Hafiz's drawing on Yazid in articulating the opening couplet. As two pieces composed by poets separated by time and distance, the quatrains stand as evidence attesting to the extent and significance of the puzzlement and disappointment that ensued among Persian poets of the post-Hafizian period. Given that Hafiz's use of Yazid's words is a puzzling literary event with wide resonance, it is not hard to see why Sudi brings the Yazid issue to the fore. Seen in this light, Sudi's selection of the quatrains does not seem to be a

⁸⁷ For a concise sketch of Yazid's life and rule, see: *EI*, 2nd edition, s.v. "Yazīd (I) b. Mu'āwiya". Here I should also note that I was not able to identify the quatrain quoted by Sudi in the following edition of Yazid's poetry collection: *Dīvānu Yazīd bin Mu'āviye*, ed. Vāzih al-Samad (Beirut: Dar Sader, 1998).

⁸⁸ It is significant that Sudi, rather than simply mentioning the poetic source, focuses on the way in which the poet Hafiz reworks this source and shapes it into a new line. The significance of this observation lies not only in that it reveals Sudi's concern for the formal aspects of Hafiz's text, but also in that it indicates the commentator's presenting Hafiz primarily as a poet who meticulously works on his poems and creatively draws, at times, on the poems of those poets he read and studied. It is relevant to keep in mind in this connection that Sudi's portrayal here is reminiscent of his introductory words to the commentary, where his depiction of Hafiz leans more toward positioning him as a poet, rather than as a mystic. Specifically, Sudi's remark, in the same introduction, that Hafiz had an "admiring interest in the works of the Arab poets" is telling, because it not only contributes to Sudi's portrayal of Hafiz as a poet, but also provides a context for his later discussion of Hafiz's appropriation of a line from the Arab poet Yazid.

random choice. Nor is his bringing the later interpretations of Hafiz's invocation to Yazid to his readers' attention.

Before looking at the way Sudi analyzes the line, it would be worth reflecting more on his initial section about the Yazid-Hafiz connection, for this section lets us attain some significant clues as to Sudi's attitude and approach as a programmatic commentator. It would be useful; therefore, to make a couple of inferences in passing.

To begin with, although Sudi's concern with Hafiz's text is basically formal, this does not lead him to ignore the contextual dimensions of the textual aspects he explains and demonstrates. As seen in his touching on the Yazid issue, Sudi sometimes takes step toward pointing his readers to what is beyond the text by providing a window into the intertextual aspects of Hafiz's text and its reception and interpretation by the literary canon. That is to say, Sudi moves through his text following a certain exegetical agenda, according to which the commentator deems it necessary to expand his textual scope in certain parts of his commentary with the purpose of either addressing those questions that might arise in the minds of readers or sharing some supporting information that would help the same readers see Hafiz's text within its literary, historical or cultural context. In Sudi's case, expansion of the scope does not, however, mean that the commentator aims at molding his readers' interpretive framework by bringing his own perspective on any aspect of the context/issue. Rather, Sudi's exegetical expansions are intended only to present readers with the available and relevant information regarding the context/issue in question. Accordingly, when it comes to any aspect that falls outside the written text, the commentator keeps his view and leaves its interpretation to his readers and their background. This is so even in such cases as the present, where the issue/context referred to puts a controversial figure like Yazid next to Hafiz and thus needs clarification or justification by the

commentator, as it involves a potential “harm” to the fame and dignity of the poet under analysis, at least in the eyes of those aspiring readers of Hafiz who learn, in the very first lines of the commentary, that “the Tongue of the Unseen” was heavily criticized due to his seeking guidance from the notorious Yazid at the very beginning of his *Divan*.

In addition to revealing Sudi’s objectivity in textual exegesis and his well-organized exegetical agenda, the Yazid section also gives us some idea about the preparatory work Sudi did for his commentary on Hafiz. Based on his reference to Yazid’s poetry and his quotations from Ahli and Katibi, it is possible to say that Sudi engaged not only in close reading and study of Hafiz’s text per se, but also in researching and identifying the various references to Hafiz and his poetry in those literary and scholarly works he collected and went over. The extent and significance of Sudi’s literature review becomes clearly visible when we discover that the information Sudi provides is new, and introduced, for the first time, to the Ottoman readers of Hafiz, for neither Süruri nor Şem‘i make any mention of the Yazid issue and the discussions around it. What is also worthy of note in this regard is that, thanks to his preparatory work, Sudi identifies that some significance is attached to the opening couplet of Hafiz and that he demonstrates this through reference to his sources, which is unlike the case of his two predecessors who draw no particular attention to the opening couplet and treat it in the same way as they treat the other couplets of Hafiz. It is possible; therefore, to observe that it is Sudi who, for the first time, highlights the opening poem and communicates its significance to the readers of Hafiz.

One final point regarding Sudi’s annotation on the Yazid issue can be related to his exegetical concern and preference for a plain and grammatical meaning of Hafiz’s text as it stands. That is to say, Sudi’s building of a textual bridge between Hafiz and Yazid can be viewed

as a subtle allusion to the idea that Hafiz's line should be considered and interpreted along with Yazid's lines, which apparently fall under the theme of wine drinking and feature some typical motifs of wine poetry. Quoting Yazid's lines, Sudi, in a sense, presents the literal context to which each of the lexical items in Hafiz's line originally belongs, which is a context where Yazid's wine-related words signify meanings that are far from any mystical/allegorical connotations. Therefore, Sudi's pointing to the original locus of Hafiz's words can be seen as an attempt to show the Ottoman readers of Hafiz that these words can (or perhaps should) be taken literally, and not necessarily mystically, even if they carry meanings that might be religiously and/or mystically controversial when taken literally. In this regard, a better insight can be gained into the question of what Sudi seeks to achieve with his annotation on Yazid if one reads this annotation against the background of his predecessors' interpretation of the same line. What is worthy of notice in both Süruri and Şem'i is that they offer a mystical reading of the line by construing the two "keywords" accordingly. Setting aside the literal sense and embarking on the metaphorical interpretation, both commentators rework the lexical meaning of the words *sāqī* (cupbearer) and *ka's* (wine cup) in accordance with the Şem'iotics of mysticism. Accordingly, "what is meant by [the word] *sāqī*" is, according to Süruri, the "preacher or adviser," and to Şem'i is the "true spiritual guide." Likewise, the word *ka's* refers, in Süruri's opinion, to the "preach or advice," and in Şem'i's to the "cup of divine love." Given that his predecessors render Hafiz's words into mystically signified categories, Sudi's motivation in highlighting Yazid's line can be therefore considered as a quest for understanding Hafiz's text without recourse to symbolic or mystical interpretation and so is linked to his critical stand against a solely mystical reading that is accompanied by an ignoring of the literal and textual aspects. Given the same heavily mystical renderings, Sudi's motivation can be further interpreted as a critical move

towards a new portrayal of Hafiz, as an attempt to render the hitherto mystically envisioned poet into a poet detached from his mystical attributes and associated instead with his textually significant *Divan*. Sudi's aligning Hafiz's mystically defined poetry with the profane poetry of a carnal figure like Yazid thus echoes a critical step toward stripping Hafiz of the mystical aura surrounding him and his poetry, which is a step Sudi takes at the very beginning of his commentary and is necessary to open the door to a literal interpretation of Hafiz and a textual and grammatical study of his *Divan*.⁸⁹

2.2 Following the prelude: Sudi's analysis of the opening line

Sudi begins his analysis by parsing the opening line into the following eight grammatical units, which can be illustrated as follows:

ألا + يا + أي + ها + الساقى + أدر + كأساً + وناولها

[alā + yā + ayy^u + hā + al-sāqī + adir + ka's^{an} + va nāvilhā]

Following the order of the units in the line, Sudi explains each unit in terms of its grammatical category, function and meaning. In the hands of Sudi, the above line of poetry appears more as a grammatical sentence in Arabic divided into segments for analysis. Accordingly, in this very first expository section of his commentary, we see Sudi more as a grammarian of the Arabic language, who approaches the line as a grammatical cluster of words to bring it under grammatical scrutiny. Certainly, the distinct Arabic grammatical imprint on the way Sudi treats the opening line has much to do with the fact that the commentator focuses on an Arabic line produced in accordance with the rules of Arabic grammar. Coupled with the commentator's grammatical orientation, and with the fact that this line is, as Sudi informs us, originated from the pen of Yazid, it can be further said that each of the eight units in the line is related, in the

⁸⁹ For references to Yazid's poetic talent and penchant for wine drinking, see Reynold A. Nicholson, *A Literary History of the Arabs* (Cambridge: Cambridge University Press, 1956), 197–198 and *EI*, 2nd edition, s.v. “Yazīd (I) b. Mu'āwiya”; *Dīvānu Yazīd bin Mu'āviye*, 8–10.

mind of the commentator, to the categories and rules defined by the Arabic grammatical tradition. Seen in this light, it is not surprising to see that Sudi embarks on a grammatical analysis of this Arabic line by taking a lexical and morphosemantic approach common to the tradition. A glance, then, at what Sudi writes in elucidating the eight lemmata (i.e., units) he lists under the line will not only let us better see his focus as a grammatical commentator but will also enable us to see some minor yet significant points that would go unnoticed otherwise.

Among the eight, four lemmata attract particular attention, mainly because these are the ones in which Sudi's elucidatory notes not only expand but also reveal those points that he makes to highlight and criticize his predecessors' accounts of the line. If we begin with the first lemma (أ / *alā*), we see that Sudi first notes its grammatical category and function, and then quotes a Qur'anic verse (Q10:62) to exemplify its usage. In indicating its grammatical function, Sudi writes that the *alā* is the opening particle (*harf-i istiftah*), which goes contrary to what his predecessors have agreed on, for to both Süruri and Şem'î the *alā* is the particle of attention (*harf-i tenbih*). Here Sudi diverges from his predecessors not in determining the grammatical category of the *alā*, for according to all three commentators the *alā* falls under the category of particles, which is the third of the principal tripartite categorization of Arabic words as nouns, verbs, and particles. Rather, he interprets the grammatical function of the particle differently from his predecessors. Seen in this light, Sudi's quoting a verse from the *Qur'an* seems to go beyond exemplification and carries the intention of bringing evidence to what he provides as a counter-explanation of the grammatical function of the particle in question. To shed more light on why Sudi disagrees with his predecessors and interprets the *alā* as a particle that opens the line, one should take a glance at Sudi's remarks in his initial section on the textual origins of Hafiz's line, wherein the following two aspects become worthy of notice: his stress on the

significance of the first line as the opening line of Hafiz's *Divan* and his illustration of how Hafiz changes the original order of Yazid's lines in forming his own line. As mentioned in discussing this initial section, one of the aspects that come to the fore in Sudi's bringing up Hafiz's modeling of Yazid is that the commentator puts special accent on the first line by conceiving it as the opening line of the *Divan*. Correlating Sudi's initial emphasis with his later note on the *alā*, it can be said that the commentator's initial perception of the line is a precursor of his later grammatical interpretation of the particle. In this regard, Sudi's illustration of how Hafiz foregrounds Yazid's last line (the one starting with the *alā*) while backgrounding the penultimate one (the one beginning with the *adir*) is also revealing, in the sense that the commentator hints that, besides the rhyming issue, one other reason for Hafiz's foregrounding and backgrounding Yazid's lines is his rhetorical concern, namely, that his line should start off with an introductory particle (namely, the *alā*), not with an inflected verb form. Therefore, when combined with the consideration that his predecessors neither place any special emphasis on the line nor treat it as one that begins Hafiz's poetic speech, it would be not surprising to see that Sudi departs from his predecessors in his assigning the grammatical function of the *alā*.

Besides denoting Sudi's indirect criticism of his predecessors, the first lemma also presents us with a commentator who goes beyond his discussion of Hafiz's text by referring his readers to a grammatical controversy on the morphological structure of the *alā*. Thus Sudi writes that "the author of the *Kashshaf* takes it [the *alā*] as a compound form but Ibn Malik says it is a simple form" and adds, without comment, that "the proofs offered by both parties can be found in the detailed works on Arabic grammar".⁹⁰ Beyond testifying to Sudi's scholarly acquaintance

⁹⁰ The author of the *Kashshaf* is the commentator and grammarian al-Zamakhshari (d. 1144), who is well-known mainly for the *Kashshaf*, his famous *Qur'an* commentary, and the *Mufasssal*, his detailed work on Arabic grammar. Renowned for his concise Arabic grammar, the *Alfiyya*, Ibn Malik (d. 1274) is one of the famous Arabic grammarians of the medieval times. For the life and work of al-Zamakhshari, see Andrew J. Lane, *A Traditional*

with the Arabic grammatical tradition and to his objectivity in referring to the views of the scholars on the subject he discusses, this note also offers a glimpse into the question of who the intended readers of Sudi's commentary were and thus helps us better grasp the commentator's abstract description, in his introductory words, that his work is targeted at the beginning readers of Hafiz. The reason for thinking so is that embedded in Sudi's note are some significant aspects that relate to the question of readership. To begin with, the commentator does not seem to be feeling that he digresses from what he focuses on by providing this note, as he seems to think that such a grammatical 'digression' would be already interesting to his readers, or at least to some of them. What is more, the commentator assumes, with this note, that the same readers have a certain level of background not only in Arabic grammatical tradition but also in Qur'anic exegetical tradition and are familiar with the major figures and texts associated with the two.⁹¹ Last but not least, in the same note the commentator takes it for granted that these readers can identify those "detailed works" he implicitly refers to and follow therein the relevant grammatical discussions. Considered together, these aspects suggest the following two conclusions: first, that the commentator 'knows' his audience well; that is to say, Sudi has somewhat a clear estimation of the interest and background of his readers, whom one can take to be the students attending his classes or pursuing an Islamic higher education. And second, that those beginning readers of Hafiz are already knowledgeable not only in Arabic grammatical tradition but also in the exegetical tradition on the *Qur'an*. These two conclusions lead us to the idea that Sudi's commentary presents us, from the very start, with a 'classroom commentary'

Mu'tazilite Qur'an Commentary: The Kashshāf of Jār Allāh Al-Zamakhsharī (Leiden: Brill, 2006), 9–47 and 102–117. For information on Ibn Malik and his *Alfiyya*, see *EI*, 2nd edition, s.v. "Ibn Mālik"; Carl Brockelmann, *Geschichte der Arabischen Litteratur*, vol. 1 (Leiden: Brill, 1943), 359–363 and Supplement, vol.1, 521–527.

⁹¹ It is important to remind here that Sudi does not deem it necessary to mention the name of the author of the *Kashshaf*, nor does he make any annotation on the *Kashshaf* itself. Likewise, he does not give the title of Ibn Malik's grammar.

destined primarily for those students who would read and study a Persian classic in a classroom, that is to say, a *madrassa* setting, where Qur’anic exegesis (*tafsīr*) and Arabic grammar (*sarf* and *nahv*) form the core components of the curriculum.⁹²

Al-sāqī (الساقى) is the second lemma that attracts particular attention among the eight, in which Sudi writes, after explaining its grammatical category in relation to the preceding units, that “lexically, it means ‘the one who gives water’, but as a term it refers to ‘the one who serves a cup [of wine] at a wine gathering’”. When taken as the words of a commentator who insists on literalism, this brief note can be interpreted as an instance of Sudi’s meticulousness in indicating the semantic aspects of Hafiz’s words. Looked at through comparative lenses, however, the same note goes beyond simply an indication of an attitude peculiar to a literalist and appears more as a reflection of Sudi’s critical attitude toward his predecessors. What leads one to think so is that in neither Süruri nor Şem’i does one come across a note or remark on the lexical or terminological meaning of the word, except for an annotation they provide to highlight what the word mystically corresponds to, as illustrated above. The way Sudi introduces the word, however, is diametrically opposite to that of his predecessors, for Sudi foregrounds the literal meaning obscured by Süruri and Şem’i while keeping quiet on the intended figurative meaning accentuated by them. Considered within the context of his predecessors’ approach, therefore, one can see behind Sudi’s grammatical note a critical stance against the tendency of his predecessors to refuse a literal interpretation in the rush to explain and justify Hafiz’s words through

⁹² It is worth noting in this connection that the two names Sudi mentions are those whose works are included in a typical Ottoman *madrassa* curriculum: while Al-Zamakhshari’s *Kashshaf* is the prime textbook of the *madrassa* students studying the *Qur’an*, Ibn Malik’s *Alfiyya* is one of the major textbooks used for Arabic grammar. For references to the wide circulation of these two textbooks in the Ottoman *madrassas*, see Betül Can, “Fatih Döneminden Tanzimat’a Kadar Osmanlı Medreselerinde Arapça Öğretimi” (Gazi University, Ph.D. Diss., 2009), 85–176. For a general list of the works taught in the Ottoman *madrassas*, see the following: İsmail Hakkı Uzunçarşılı, *Osmanlı Devleti’nin İlmîye Teşkilatı* (Ankara: TTK, 1965), 19–31; Cahid Baltacı, *XV–XVI. Asırlar Osmanlı Medreseleri* (Istanbul: İrfan, 1976), 35–43; Mustafa Bilge, *İlk Osmanlı Medreseleri* (Istanbul: İstanbul University Press, 1984), 40–63; and Mefail Hızlı, “Osmanlı Medreselerinde Okutulan Dersler ve Eserler,” *Uludağ Üniversitesi İlahiyat Fakültesi Dergisi* 17:1 (2008): 25–46.

mysticism. Especially revealing, in this regard, is the second part of Sudi's note, through which he refers to a worldly setting, a wine gathering, and portrays the *sāqī* as a figure associated with that setting. Considering Sudi's treatment of the *sāqī* along with his initial reference to Yazid's wine poetry, it can be said, in the final analysis, that Sudi's critical and literalist attitude is again an outcome of his inaugural attempt at orienting his readers toward a literal perception of Hafiz's text and introducing a way of reading that radically departs from the mystical perspective entrenched in the writings of Süruri and Şem'î.

With lemmas six and eight, which are the last two worthy of notice, the critical tone underlying Sudi's writing raises to a noticeable extent as the commentator points out and corrects the grammatical 'mistakes' of Süruri and Şem'î, and particularly of the latter. Explaining the *adir* (أدر), the sixth lemma, Sudi agrees with his predecessors' note that it is a verb in "the second-person imperative" (*emr-i hazır*) but uses the term *emr-i muhatab* ('the addressee imperative') to denote the second person.⁹³ What Sudi is critical of is the way his predecessors interpret the verb in translating the line, where both Süruri and Şem'î give the verb a causative meaning and translate it as a third-person imperative. Noticing the discrepancy between the way Süruri and Şem'î treat the verb grammatically and the way they interpret it in the translation, Sudi thus sees it necessary to point out, in passing on to the next lemma, that the verb *adir* "means 'pass it around', not, as some suppose, 'have it passed around'". As a critical response, this passing note on the meaning of the verb marks the first instance where Sudi refers, though indirectly, to his predecessors' commentaries. Driven by the commentator's concern for grammatical precision,

⁹³ The reason why Sudi chooses to use a different term in indicating the imperative mood of the verb can be explained by his being under the influence of Ibn al-Hajib (d. 1249)'s famous work on Arabic grammar, *al-Kafiya*, where Ibn al-Hajib uses the term "al-fa'îl al-mukhatab" (the second-person agent, i.e., the addressee) in defining the imperative mood in Arabic (cf. *Shuruh al-Kafiya*, pt. 1, ed. Karahisarlı, 107). For further information about Sudi's acquaintance with the writings of Ibn al-Hajib, and his commentaries on Ibn al-Hajib's grammars, see the chapter on Sudi's life and works. For a brief account of Ibn al-Hajib's life and works, see "Arabic Grammar" in *Religion, Learning and Science in the 'Abbasid Period*, eds. M.J.L. Young, J.D. Latham and R.B. Serjeant (Cambridge: Cambridge University Press, 1990), 134–135.

the note also testifies to Sudi's thoroughness in reading and evaluating his predecessors' texts. A similar observation holds true for Sudi's explanation of the eighth and final lemma in the line, the *nāvilhā* (ناولها), which Sudi breaks up into two grammatical constituents: *nāvil* (ناول), the verb in the imperative form, and *hā* (ها), the suffix pronoun attached to the verb. In explaining the former, Sudi once again uses the term *muhatab* (the addressee) to indicate the second person of the imperative and thus departs from his predecessors. But his translation of the verb as "hand it!" follows the one found in Süruri and Şem'i verbatim. Finding Sudi of the same opinion with his predecessors, one expects the commentator to pass on to the latter constituent. Contrary to this expectation, however, we see Sudi pausing to provide an annotation on the morphological form of the verb, in which he writes that the original version of *nāvil* is *nāvilnī*, which is, as Sudi further explains, an extended form where the verb *nāvil* is followed by the first-person suffix pronoun (-ī) introduced by the letter *nūn* (-n), or in Sudi's term, the 'nūn of protection' (*nun-ı vikaye*), a morpheme used to link the suffix pronoun to the imperative stem. "Due to meter restriction", Sudi finally notes, the suffix pronoun (and the accompanying letter) present in the original form is omitted from the form given in the line. Reading such a morphological gloss, one cannot help but wonder whether there is any criticism behind the commentator's uncovering of some grammatical particularities. In this regard, a quick look at what Şem'i writes in his commentary gives one the key to understand Sudi's point in glossing on the morphology of the verb. Unlike Süruri, who does not make any specific comment on the meaning of the verb but implies, in his translation of the line, that it is the poet who would drink from the cup the cupbearer hands to him, Şem' i interprets the same verb to mean that it is the cupbearer, not the poet, who would drink from the cup he passes around, suggesting that the poet orders the cupbearer to drink from, what Şem'i calls, "the cup of love" (*cam-ı mahabbet*). As is clear from

his morphological gloss, Sudi, on the other hand, thinks that the poet calls on the cupbearer asking for a cup of wine. Therefore, given Şem‘i’s interpretation, we come to see that Sudi’s reference to the original imperative is intended to bring grammatical evidence that provides support for his own proposition and calls his predecessor’s into question. Taking this lemma along with the ones considered so far, it is possible to conclude that the impetus behind Sudi’s elaboration of certain grammatical aspects is his critical attitude, which is directed sometimes toward both Süruri and Şem‘i but often toward the latter.

2.3 Sudi’s annotated translation and his critical allusion to Süruri and Şem‘i Following the analysis section, Sudi proceeds to the translation of the line introducing a transitional phrase, *mahsul-i kelam* (the outcome/summary of the speech), which informs readers of the commentator’s coming translation while signaling that this translation should be considered as a summary of the grammatical discussion he presents in the preceding section.⁹⁴ Sudi’s translation reads as follows: “O cupbearer! Pass the cup around the gathering of friends one after another, and then hand it to me!” Paying close attention to how Sudi renders Hafiz’s Arabic line into Ottoman Turkish, one notices that the commentator inserts into his translation three brief yet strategic annotations (underlined above) that relate to the points he previously made in explaining the following three lemmas: *al-sāqī*, *adır*, and *nāvilhā* respectively. Looking back to what Sudi writes about the lemma *al-sāqī*, one remembers his definition that the *sāqī* is “the one who passes the cup around at a wine gathering”. When we read Sudi’s translation in light of this definition, then, the first underlined phrase above appears not as a randomly inserted phrase, or an addition made out of context, but as a deliberate choice that is underpinned by the commentator’s previous interpretation and contextualization of the word *sāqī* as a term.

⁹⁴ Literally translated, Sudi’s phrase reads as “the outcome of the speech”. But with an attempt to convey what the commentator means by this phrase, it should be interpreted as “the summary of the discussion”, in which the word “discussion” refers to Sudi’s grammatical discussion of the line and its constituents.

Likewise, Sudi's annotation that all the friends at the gathering drink out of the same cup "one after another" is linked to his previous explanation of the verb *adir*.⁹⁵ Finally, the rendering of the *nāvilhā* as "hand it to me!" rests on the commentator's discussion of the original morphological form of the verb. Therefore the ways in which Sudi's annotated translation connects to and embodies the various aspects of his grammatical discussion show that the commentator interprets the line in light of his previous grammatical glosses and integrates the insights he derives from grammatical analysis into his literal translation. Thus Sudi presents us with a translation that is faithful to the grammatical as well as literal aspects of the lexical constituents of Hafiz's line.

When we compare Sudi's translation with the ones given by his predecessors, we also see that the annotations Sudi makes in translating the line come to reflect his underlying critical attitude. That is to say, by choosing to give an annotated translation, Sudi implies that his predecessors' translations do not fully reflect the grammatical peculiarities of the line. In order to have a better sense of how Sudi's translation significantly departs from those of his predecessors, a comparative glance at the three translations would be appropriate. If we start with Süruri's following translation, we see that his translation is a brief linear translation that closely follows the syntactic order of Hafiz's line: "Arise, O cupbearer! Pass around the full cup and hand it." Şem'i's translation is almost the same as Süruri's: "Arise, O cupbearer! Pass around the cup and hand it." Compared to these two brief word-for-word translations, Sudi's annotated translation appears more as an interpretation that is particularly sensitive to the grammatical texture of the

⁹⁵ In this regard, it is important to note that Sudi provides, immediately after his translation, an explanation for using the phrase "one after another" by writing that "the reason [for translating as I did] is that the only way one can make the cup go round is to hand it one after another". Here the word Sudi uses to refer to the going round of the cup is the *idare* (turning, turning around), which is a verbal noun derivationally related to the verb *adir*. Thus Sudi's self-explanation testifies to the idea that the insertion of the phrase "one after another" has much to do with the commentator's grammatical interpretation of the imperative *adir*.

line. From the same comparative perspective, one can also sense, besides grammatical concerns, Sudi's didactic tone: unlike Süruri and Şem'i, who do not see any need to provide a translation that would give their readers some context or background information to better understand the setting Hafiz is depicting in the line, Sudi seems to be concerned to present his readers with a translation that would help them contextualize the same setting. This is tantamount to say that, through his annotated translation, Sudi, in a sense, communicates to his readers what a wine gathering is like and informs them of the characters (the cupbearer and the friends forming the circle) and rituals (the going round of the cup and drinking from the cup "one after another") associated with it.

2.4 From critical allusion to critical confrontation: Sudi on Şem'i's reading of the line

Following the translation, Sudi does not pass on to the second line of the opening couplet, but rather goes back to Şem'i's account of the first line and revisits his explanation of the lemmas *nāvil* and *alā*, the last and first lemmas in the line, respectively. In this way Sudi opens up a section in passing from one line to another, which can be seen as a move intended to draw attention to what Sudi considers as examples of the critical fallacies in Şem'i's grammatical elucidation and interpretation of Hafiz's poetry. In this short yet harshly critical section, Sudi makes two quotations from Şem'i's commentary: one regarding Şem'i's interpretation of the meaning of the imperative verb *nāvil*, the other regarding his grammatical remark on the syntactic function of the particle *alā*. In his first criticism, Sudi quotes and attacks Şem'i's argument that the imperative verb should be understood as referring to the poet's urging the wine-server to drink from the cup passed round, which is, obviously, an argument that goes contrary to Sudi's previous explanation of the verb as an imperative form that refers to the poet's asking for a cup of wine from the wine-bearer. What is interesting in Sudi's criticism is that he

quotes not only Şem‘i’s words but also the couplet which Şem‘i cites from Abd al-Rahman Jami (d. 1492) as a proof to support his own argument, a couplet in which a line in Persian alternates with a line in Arabic that ends with the same imperative verb, the *nāvilhā*. Quoting both Şem‘i’s argument and the textual evidence he offers, Sudi thus draws attention to the inconsistency between what Şem‘i argues and what his evidence means, for the Arabic imperative form in Jami’s couplet denotes the same meaning as the one in Hafiz’s line, namely that it is the poet, not the wine-bearer, who would have a sip of wine from the cup passed around. Refuting Şem‘i’s argument by his own evidence, Sudi in turn offers a chain of proofs to support his position, which obviously serves Sudi’s intention to distinguish himself from Şem‘i in terms of his skills in argumentation and in extracting evidence to document his arguments.⁹⁶ In his second criticism, Sudi responds to Şem‘i’s comment that the opening particle *alā* syntactically relates to the second line, instead of to the first line in which it occurs. Here the critical tone becomes harsher as Sudi finds such comment unacceptable and writes that a commentator making such a claim is now “completely astray”. Treating Şem‘i’s comment as an apparent grammatical error, Sudi deems it unnecessary to go into an extended discussion or bring any evidence in rebuttal, as if implying that the falsity of Şem‘i’s grammatical comment would be readily clear to the readers. Thus, beyond simply repeating what he had said earlier in explaining the particle, Sudi readily concludes his critique of Şem‘i, writing that the particle “is by no means related to the second line”.

⁹⁶ In arguing against Şem‘i, Sudi first makes a reference to the quatrain he quoted from Yazid at the very beginning of his commentary, where Yazid calls himself as “the intoxicated” (*al-masmūm*) and begs for wine. Then Sudi reminds his readers of the morphological analysis he made previously to show the way the first-person suffix pronoun (*-nī*), omitted for the sake of prosody, informs the meaning of the imperative form *nāvilhā*. Finally, he quotes an Arabic couplet where the poet invokes the cupbearer to seek solace in wine by uttering the verb *nāvil-nī*, the original form of the imperative *nāvilhā* in Hafiz’s line.

Taken jointly, the two criticisms speak to Sudi's textual and philological concerns and thus can be seen as his attempt at revising his predecessor's errors to present a grammatically correct reading of Hafiz's text, an attempt through which Sudi hints at the idea that one needs to be conversant in the grammatical structure of the text prior to offering an interpretation, including the mystical one. Aside from grammatical concerns, the same criticisms can also be seen as indicating Sudi's motivation to identify and uncover the shortcomings of his predecessor's grammatical knowledge as well as the methodological problems inherent in his work. Given that this motivation reveals itself beginning with the very first pages of his commentary, it would not be wrong to say that one of the major purposes behind Sudi's writing a commentary on Hafiz is to present a critical review of Şem'i's 1574 commentary, which is now twenty one years old but still widely recognized and read especially by the late sixteenth-century mystical circles of Ottoman Istanbul.⁹⁷ Seen in this light, one can read Sudi's critique as a piece written by an adamant scholar who positions himself against the writings and scholarship of Şem'i, who is, though a predecessor of Sudi by the date of his commentary, a contemporary of Sudi, a colleague sharing the same scholarly environment, and an established commentator on many Persian classics including Hafiz's *Divan*. In this connection, it is important to note that it is in this critique that Sudi chooses, for the first time, not to allude critically to Şem'i's grammatically incorrect interpretation of Hafiz's text, but rather to expose it by quoting and refuting his colleague's words. Beyond indicating the extent of Sudi's critical stance against Şem'i, the shift in the way of referencing shows us the way in which Sudi enters into a critical dialogue with a contemporary commentator and renders his contemporary's text as the target text of his commentary. Therefore if one interprets Sudi's critique in light of his scholarly

⁹⁷ For information on Şem'i's commentary on Hafiz, see Şeyda Öztürk, "Şem'i'nin Mesnevi Şerhi" (Marmara University, PhD. Diss., 2007), 77. For references to the popularity of the commentary, see especially the pages 3–8 of Öztürk's dissertation.

disagreements with Şem‘i, then, it follows that while one reason for Sudi’s effort to discredit Şem‘i’s commentary is his scholarly premise that a thorough knowledge of the grammar is the key to a better understanding and analysis of such a grammatically intricate source text as Hafiz’s *Divan*, another reason has much to do with his claim for a better commentary that would challenge the canonical status of his contemporary’s commentary.⁹⁸

2.5 Stepping into Persian grammar: Sudi on Hafiz’s second line

As is the case with the preceding one, Sudi presents a lemmatic analysis of Hafiz’s second line, which reads as follows:

که عشق اسان نمود اول ولی افتاد مشکلیها

For love seemed easy at first, but (then) difficulties arose

Following his regular manner of exposition and translation, Sudi breaks the line down into eight grammatical units, defines the grammatical category, function and/or meaning of each unit individually, and adheres to the literal meaning of Hafiz’s words in translating the line. What is different from the previous section, however, is that the literal translation is now followed by a relatively lengthier annotation, where Sudi interprets Hafiz’s conception of love as worldly and

⁹⁸ The assumptions made above regarding Sudi’s bringing Şem‘i’s text to the center of his commentary may seem overstated, as they rely solely on the critical remarks the commentator makes in passing. However, when one considers his commentary on Hafiz in its entirety and along with his other commentaries, especially the ones on *Gülistan* and *Bostan*, it becomes visible that the extent of the critical language Sudi uses against Şem‘i looms large in his writing, which is intended to place Şem‘i’s scholarship under critical scrutiny. That Sudi adamantly pursued this intention is understood from Şem‘i’s own words in his conclusion to his 1600 commentary on Abd al-Rahman Jami’s *Subhat al-Abrar* (Rosary of the Pious), where he openly complains about those who are critical of his works, claiming that he is unjustly accused due to the mistakes made by ignorant scribes (cf. Öztürk, “Şem‘i’nin Mesnevi Şerhi”, 68). Considering the fact that Sudi takes the lead in criticizing Şem‘i’s scholarship, the implied addressee of Şem‘i’s complaint becomes clear. In the same conclusion, Şem‘i also advises his critics to check his autograph copies before making any judgment about his works. In this regard, what is interesting to note is that in his above-mentioned critique Sudi seems to be referring to the autography copy of Şem‘i’s commentary on Hafiz, which is MS Kadızade Mehmed 403 located in the Suleymaniye Library, Istanbul. That Sudi uses the autograph copy is understood from his second quotation from Şem‘i, which appears in the autograph copy of Şem‘i’s commentary but does not occur in the subsequent copy (MS 1142 in the Hamidiye Collection of the same library) thanks to a correction made by the scribe who copied from the autograph in 1575, a year after the date of Şem‘i’s commentary. It would not be wrong, therefore, to conclude that Sudi is a careful reader and a meticulous critic of Şem‘i’s works as much as he is a commentator on the works of Hafiz and Sa‘di, which explains the reason why Sudi’s criticism is reserved largely for his contemporary beginning with the first pages of his commentary.

explains what the poet means by the difficulties of love. What is of particular interest about Sudi's analysis of the second line is that he now introduces his readers to Persian grammar as he lists and explains the words and particles contained in this first Persian line of Hafiz's *Divan* one by one. Accordingly, here we see Sudi taking on the role of a grammarian of Persian, and thus putting into practice his main intention to teach or, at least, to exemplify the rules of Persian grammar through a lemmatic analysis of Hafiz's text, which, as would be remembered, is an intention that he alludes to in his introduction to the commentary. When one looks at the lemmas listed under the second line, the first lemma stands out in terms of indicating the way Sudi works through the grammar of Persian as a scholar and a teacher of Persian philology. As seen above, the first lemma is the Persian *ki* (کي), a subordinating conjunction that connects two clauses. As a form that appears in different grammatical categories, *ki* is one of the puzzling aspects of Persian grammar, and, as such, can confuse learners as much as commentators. Aware of the interpretive problems that can be occasioned by its shifting grammatical roles, Sudi thus considers it necessary to explain the various uses of the Persian *ki* before defining its grammatical function as it is found in Hafiz's line. Accordingly, rather than giving a quick gloss over the poet's use of the phrase, Sudi first makes a distinction between the two grammatical categories to which the Persian *ki* belongs, and then he explains the role it plays in each category. In addition, to illustrate the grammatical roles played by *ki*, Sudi quotes a couplet from Sa'di's *Gulistan*, where *ki* is used with two different roles. Thus, from the way Sudi treats the first lemma, it is clear that the commentator intends to provide learners and students of Persian with the necessary grammatical information about the Persian *ki*, that is to say, with a grammatical reference that the same learners and students can use in interpreting the grammatical function of *ki* in Hafiz's other couplets to follow.⁹⁹ Besides reflecting his grammatical and pedagogical concerns as an

⁹⁹ That Sudi pursues such authorial intention is understood when one considers the fact that Sudi does not reiterate

instructor of Persian, the way the first lemma is elucidated is also significant in terms of showing how Sudi incorporates another Persian classical text that he taught and wrote a commentary on into his discussion of a particular grammatical phrase in Hafiz's text. Of particular significance is that Sudi makes reference to Sa'di's *Gulistan*, which is not only one of the widely read Persian classics among Ottoman readers, but also one of the standard texts employed, by almost every Ottoman instructor of Persian, for the study of Persian grammar in or out of classroom.¹⁰⁰ What is also significant about the *Gulistan* is that it is the text on which Sudi completed a commentary in the same year that he wrote his commentary on Hafiz's *Divan*. Seen in this light, Sudi reference to the *Gulistan* can be taken to assume that the commentator worked on his two major commentary projects simultaneously and in such a way that he used certain parts of the two texts he commented on as grammatical examples to explain each other. This is supported by the fact that Sudi makes references to the *Gulistan* throughout his commentary on Hafiz as he does so to Hafiz' *Divan* in his commentary on the *Gulistan*.¹⁰¹ That is why it would not be misleading to conclude that the way Sudi explains the first lemma is illuminating not only of his motivation to

the information he gives about the Persian *ki* in elucidating those couplets that feature the phrase, which are the second, third, and fourth couplets of the opening poem. Instead, he simply points out the grammatical function of *ki*, assuming that his readers already have the background information and that they can go back and check it if needed.

¹⁰⁰ On the significance of Sa'di's text for learning and teaching Persian in the Ottoman Empire, see Ahmet Kartal, "Osmanlı Medeniyetini Besleyen Kültür Merkezleri" (PhD diss., Gazi University, 1999), 88–90.

¹⁰¹ In his commentary on Hafiz's *Divan*, Sudi refers to the *Gulistan* twenty seven times in total. And in his commentary on the *Gulistan* the number of Sudi's references to Hafiz's *Divan* is fourteen in total. The total numbers may seem low, but given that Sa'di's *Gulistan* is the most frequently cited text in Sudi's commentary on Hafiz and, vice versa, that Hafiz's *Divan* is the most referred-to text in Sudi's commentary on the *Gulistan*, the idea that his commentaries on the *Divan* and *Gulistan* were concurrent projects becomes stronger. Also, if one compares, for example, the number of Sudi's references to the *Gulistan* in his commentary on the *Divan* with that of his references to the *Bustan* in the same commentary, the same idea becomes a telling one: throughout his commentary on Hafiz Sudi makes only two references to Sa'di's *Bustan*, which is a text he wrote a commentary on in 1598, three years after the completion of his projects on the *Divan* and *Gulistan*. For further information on Sudi's references to the *Gulistan*, see İbrahim Kaya, "Şerh-i Divan-ı Hafız (Sudi): Kelimeler, Remizler, Kavramlar" (PhD diss., İnönü University, 2008), 164–169. For Sudi's references to Hafiz's poems in his commentary on the *Gulistan*, see Ozan Yılmaz, "16. Yüzyıl Şarihlerinden Sudi-i Bosnevi ve Şerh-i Gülistan'ı" (PhD diss., Marmara University, 2008), 366–727.

furnish the beginning students of Persian with grammatical rules and examples but also of the way he composed his commentaries and interrelated the texts he commented on.

2.6 Stepping aside: a comparative glance at Sudi's reading of the opening couplet

Having looked at Sudi's analyses and translations in some detail, it would be better to stop for a while to sketch out the extent and ways in which Sudi departs from Süruri and Şem'î in his approach to and interpretation of Hafiz's opening couplet, for it is only through such comparative framework that one can come to see and better understand what Sudi brings to a hermeneutic tradition that is informed and shaped by the commentaries of Süruri and Şem'î. In addition, given that each commentator consistently adheres to a regular pattern of exegesis throughout his work, this initial sketching out of the points of convergence and divergence between Sudi and his predecessors will also give us some preliminary but promising insights regarding the overall exegetical attitudes and techniques of these commentators both in the remaining couplets of Hafiz's opening poem and in the rest of the *Divan*.

To begin with Hafiz's opening line, it would be misleading to say that Sudi is the first commentator who presents a lemmatic analysis of the grammatical texture of this Arabic line, for in both Süruri and Şem'î one can see a similar analysis. On a closer look, however, Sudi's analysis departs from his predecessors' brief and cursory accounts as a more systematic and sophisticated form of grammatical exposition, which is, obviously, rooted in Sudi's scholarly background in Arabic grammatical tradition. The divergence between Sudi and his predecessors in terms of their interest in a detailed, grammatical reading of Hafiz's text becomes increasingly obvious if one looks at the way the three commentators elucidate the second line, the line in Persian. The reason is that while Süruri and Şem'î hasten to translate the line and add a gloss on its mystical content without making *any* comment on its grammatical aspects, Sudi adheres to his

grammatical focus and explains the grammatical constituents of this Persian line following the same method as with the opening line. Seen in this light, this early divergence between the exegetical attitudes of Sudi and his predecessors indicates that Sudi, unlike his predecessors, pursues a systematic grammatical approach to Hafiz's text. And considering especially that Süruri and Şem'i are not interested in the grammatical aspects of Hafiz's Persian line, the same divergence also indicates that while Sudi is oriented toward teaching Persian grammar through the lines of a Persian poet his predecessors do not pursue such intention.

The divergence between Sudi and his predecessors is not only along the lines of a grammatical approach to Hafiz's text, but also along the lines of a literal interpretation of it. Obviously, one can sense the contrast between the mystical attitude of Süruri and Şem'i and the literalist stance of Sudi in the way they interpret the opening line, which particularly contains two words (*saqi* and *ke's*) that allow different levels of interpretation. Thus the interpretive divergence between Sudi and his predecessors reveals itself as Süruri and Şem'i offer mystical significations for the words *saqi* and *ke's* while Sudi takes them literally. The divergence implicit in these initial interpretive acts becomes wider, however, when one looks at the way the three commentators translate and gloss over the second line, which contains the word '*ishq* (love), a semantically critical word that signifies a theme central not only to Hafiz's opening poem but also to the rest of the poems in his *Divan*. Looking at the translations by Süruri and Şem'i, one notices that both commentators translate the word '*ishq* as "divine love" (*'išk-ı ilahi*). Contrary to this mystical rendition, Sudi translates the same word as "love of the beloved" (*'išk-ı canan*) and leaves the interpretation of the word "beloved" (*canan*) open to the reader. Here Sudi's choice of vocabulary in translating the word '*ishq* partly uncovers his reluctance towards the mystical sense. But what marks Sudi's complete departure from his predecessors' mystical

perspectives is the gloss he provides for the nature of love in Hafiz's couplet immediately following his translation. Reading Sudi's gloss in comparison to the ones by Süruri and Şem'i, one can see that Sudi takes a couplet that is mystically read and interpreted as a literal statement about worldly love, rather than as an allegorical expression of mystical love. Taking the same comparative perspective, one can especially notice that while Süruri and Şem'i relate the difficulty of love, as expressed by Hafiz, to the difficulties experienced by a mystic who goes through the different stages on the mystical path to union with God, Sudi construes Hafiz's opening words as the cry of a suffering lover who turns to various sedatives (such as the wine Hafiz is asking for) and even, as Sudi lists, narcotics to alleviate the affliction he suffers from his love for the indifferent beloved.¹⁰² Beyond marking the interpretive divergence between Sudi and his predecessors, what is also striking about Sudi's construing of the theme of love is that he reverses the mystical narrative through which Hafiz's opening couplet came to be interpreted by replacing the well-established set of mystical underpinnings with its opposite, that is to say, by replacing the interpretation of the couplet as an allegory of mystical love with an interpretation that renders the same couplet as the story of a troubadour's love. Seen in this light, and considered against the background of the long-standing mystical/allegorical interpretive framework built on the opening poem since the time of Hafiz, the literalist stance of Sudi goes beyond offering a grammatical reading of Hafiz's text, or a literal interpretive framework for its study, but rather highlights a pioneering attempt to deconstruct the mystifications that have long obscured the text.

¹⁰² It is worth noting in this connection that Süruri and Şem'i compare the relation between the *saqi* and the poet to the one between a spiritual master and his disciple or, in the words of Şem'i, between the *şeyh* and his *mürîd*. In the same manner, both commentators construe the difficulty of love as one concerning the achievement of the ecstatic state of union with the divine, which is, as Şem'i puts it, the *visal-i Hakk* or, alternatively, the *vusul-i ila'llah*, as Süruri names it.

CONCLUSIONS

Contextualizing Ahmed Sudi and His Commentary

The life and works of Ahmed Sudi present us with a commentator who comes from a background in Arabic and Persian philology and is interested in expounding the widely read Persian classics in the Ottoman Empire according to the models of textual analysis rooted in Arabic grammatical tradition. Sudi's commentary on Hafiz's *Divan* is accordingly shaped by the commentator's focus on the grammatical structure and meaning of the poet's text. Besides his scholarly background and training, one other aspect that has an influence on the focus and direction of the commentary is Sudi's concern for the needs of beginning readers of Persian as well as of Hafiz. Taken together, the commentator's background and his readerly motivation are the two main factors that stand behind his focus on the lexical analysis and meaning of the poet's *Divan*. Obviously, the method of lexical analysis of the grammatical constituents of a text is not unique to Sudi, for it is a method whose origins go back to the Arabic grammatical studies that concentrated on Qur'anic exegesis beginning with the early years of Islam.¹⁰³ In Sudi's case, however, one can identify the influence of the grammatical approach of a particular Arab grammarian, namely Ibn al-Hajib (d. 1249), the author of the two widely read and commented on Arabic grammars, *al-Kafiya* (the one on syntax) and *al-Shafiya* (the one on morphology). What primarily leads one to think so is that Sudi studied and wrote commentaries on the grammars of Ibn al-Hajib. Furthermore, as understood from his introductory words to his commentary on *al-*

¹⁰³ For the origins and development of Arab grammatical studies, see, among others, C. H. M. Versteegh, *Arabic Grammar and Qur'anic Exegesis in Early Islam*, Leiden: Brill, 1993 (especially chapters three and six). For a detailed account of the various aspects of Arab grammatical tradition, see "Grammatical Tradition" in *Encyclopedia of Arabic Language and Linguistics*, vol. 2, eds. Kees Versteegh et al. (Leiden: Brill, 2007), 175–191.

Kafiya, Sudi also appropriated al-Hajib's approach to, and views of, Arabic grammar.¹⁰⁴ A convincing evidence for Sudi's reliance on al-Hajib's model of grammatical analysis comes from a comparative reading of the two grammarians' analyses of poetry. If one compares, for instance, the manner in which al-Hajib treats the couplets of the Arab poet al-Mutanabbi (915–965) with the way Sudi analyzes Hafiz's text, it becomes clear that al-Hajib's focus on the lexical meaning as well as his concern with the grammatical particularities bear striking similarities with those of Sudi.¹⁰⁵

That Sudi follows al-Hajib's grammatical approach and lemmatic analysis in expounding Hafiz's text adds an important dimension to the contexts of Sudi's commentary, one that involves the use and circulation of the commentary in the madrasa classroom. Especially considering that Ibn al-Hajib's grammars were "pedagogical grammars written expressly for the madrasa," it would not be inaccurate to say that most Ottoman madrasa students were familiar with al-Hajib's grammatical work as well as the models of textual analysis developed by him.¹⁰⁶ Seen in this light, al-Hajib stands as a fitting source for a commentator like Sudi, whose commentary is aimed primarily at madrasa-based students who have a certain level of background in Arabic language and grammar but are new to Persian grammar and texts. Thus it is not surprising to see that Sudi follows a grammatical methodology known to madrasa scholars and students, frequently refers to the commonly read texts of Arabic grammatical tradition and readily uses Arabic grammatical terms in analyzing the grammatical structure and meaning of a Persian text such as Hafiz's *Divan*. Regarding the use of the commentary within the madrasa

¹⁰⁴ For Sudi's introductory words, see MS Atf Efendi 2449, Süleymaniye Manuscript Library, fols. 1b–3b.

¹⁰⁵ For Ibn al-Hajib's grammatical analysis of al-Mutanabbi's poetry, see Fatimah Rashid al-Rajihi, *Ara' Ibn al-Hajib al-Nahawiya fi Abyat li'l-Mutanabbi*, Kuwait: Kuwait University Press, 1997 (especially pages 19–30). For a detailed study on Ibn al-Hajib's approach to Arabic grammar, see Ibrahim Muhammad 'Abdallah, *Ibn al-Hajib al-Nahwi*, Damascus: Dar Sa'd al-Din, 2005 (especially pages 207–224).

¹⁰⁶ "Grammatical Tradition," *Encyclopedia of Arabic Language and Linguistics*, vol. 2, 188.

context, it should be also noted that, besides his training in Arabic philological tradition and his being influenced by the works of al-Hajib, one other significant aspect that led Sudi to writing a grammatical commentary on Hafiz is his close ties with madrasa scholarship. Considering, especially, that Sudi attended various madrasas and established close relations with a number of madrasa scholars both during his travels in the eastern lands of the empire and in the period beginning with his return to Istanbul, one can see that Sudi's madrasa background inclined him towards writing a grammatical commentary that would suit the needs of the Ottoman madrasa circles. Seen in this context, Sudi's commentary appears as a "pedagogical" commentary that is designed primarily to suit the needs of madrasa students who intend to study Persian grammar using Hafiz's text and is thus appropriate for a madrasa curriculum.

Besides its underpinnings that are rooted in Arabic grammatical tradition, Sudi's commentary presents us with two main contexts, one involving the Ottoman commentary tradition on Hafiz and his text, the other related to the study of Persian grammar and Persian classical texts in sixteenth-century Ottoman scholarship. The first context is an immediate context in the sense that it is the one in which the content, structure and purpose of Sudi's commentary becomes not only more intelligible but also distinct from those of the preceding ones. In addition, it is through the same context that the critical nature of the commentary is better understood. The second context, the larger one, is the one which has been often neglected so far by scholars who have commented on the commentary. But the second context is a significant one for it enables us to better see that the commentary is written by an Ottoman instructor of Persian who was trained in the major centers of learning and was appointed afterwards to teach Persian grammar in the Ibrahim Pasha Palace, one of the prestigious centers of Ottoman imperial education. Not only does the larger context let us perceive the commentary

as a book composed by an instructor of Persian, but it also provides us with a framework through which one can see those points in Sudi's text where he engages in a critical dialogue with the works of sixteenth-century Ottoman scholars on Persian grammar and classics. Thus looking at Sudi's commentary in this larger context broadens our understanding of the commentary since it allows us to see that, beyond being the work of an instructor of Persian, Sudi's commentary is a work by a scholar of Persian language who was concerned about how Persian grammar and classics were studied, commented on and taught by sixteenth-century Ottoman scholars.

1. The Immediate Context:

Sudi and the Ottoman commentary tradition on Hafiz's *Divan*

The context from which one can better approach Sudi's commentary is the one that relates the commentary to the ones by Süruri and Şem'i, for it is such a context that provides us with a better perspective to the motivation behind Sudi's text as well as to his focus and concern as a commentator. The primary aspect of Sudi's commentary that leads one to consider his text within the context of those of his predecessors is the critical tone that underlies Sudi's writing, which appears early on in his introductory words to the commentary and gradually condenses into a harsh criticism as Sudi frequently engages in a critical dialogue with his predecessors' commentaries throughout the rest of his text. If one takes into account that in almost all manuscript copies of the commentary the parts where Sudi refutes his predecessors' interpretations are indicated in the margin, it can be said that historically Sudi's text was seen not only as a text closely linked to the texts of his predecessors, but also as a text that was read and interpreted against the background of the mystical context provided by Süruri and Şem'i. This is especially apparent if one considers that the marginalia of some manuscripts of the commentary include readers' quotations from the commentaries of Sudi's predecessors.

A particular insight that can be derived from interpreting Sudi's text in the context of his predecessors involves the reason and intention behind Sudi's writing a grammatical commentary that focuses on the literal and textual aspects of Hafiz's *Divan*. In this regard, a comparative look at the introductions of the three commentaries provides insight into the context against which the grammatical nature of Sudi's commentary should be interpreted. Looking at Süruri's introduction, one can especially notice that it is heavily marked by the commentator's intention to uncover and transmit the mystical aspects of Hafiz's poetry to his readers. From the same introduction, it also becomes clear that in writing a mystical commentary on Hafiz the commentator pursues the goal of leading his readers to the path of mysticism that would provide them with spiritual guidance. Though Şem'i's brief introduction to his commentary on Hafiz does not include any overt indication that the commentator is in the pursuit of a solely mystical interpretation, one can still see Şem'i's mystical attitude toward textual exegesis if one pays attention to what he writes about his exegetical approach in his other commentaries. As he makes it clear in his concluding words to one of his commentaries, Şem'i takes all of the Persian classics he wrote commentaries on as allegorical texts and writes his commentaries to elucidate their mystical content. In the same concluding remarks, Şem'i also accentuates the idea that his primary goal as a commentator is "to multiply the mystical benefits" that readers would derive from reading his commentaries.¹⁰⁷ Considered against the background of this mystical context, Sudi's offering a grammatical approach in his introductory words to the commentary represents a radical departure from his predecessors. Seen in this light, Sudi's departure from the mystical context also reflects a critical attitude informed by the commentator's contention that there is a need for a non-mystical commentary that would elucidate and illustrate the linguistic, not the mystical, aspects and intricacies of the *Divan* and thus would give readers an insight into why

¹⁰⁷ Öztürk, "Şem'i'nin *Mesnevi* Şerhi," 68.

Hafiz is considered as one of the master poets of the Persian language as well as into why his *Divan* is accepted as one of the major texts of Persian.

Another benefit of looking at Sudi's commentary in the context of his predecessors' writings is that it provides us with a framework through which one can compare and contrast Sudi's perception and representation of Hafiz and his *Divan* in relation to the mystical canon, which not only includes Süruri's and Şem'i's perspectives but also a broad spectrum of perceptions and representations of the poet and his poetry in the sixteenth-century Ottoman Empire. Given such framework, one can notice that Sudi's perception of Hafiz's *Divan* as a literal text that should be interpreted literally stands in contrast with the mystical perceptions of Süruri and Şem'i, which lead both commentators to laud Hafiz as one of the highly esteemed members belonging to the class of mystical adepts and interpret his text as one of the major handbooks of mysticism. Considered especially in relation to the sixteenth-century Ottoman perceptions of Hafiz as a mystic of high esteem and of his *Divan* as a source of divine guidance, it can be said that Sudi's perception and representation of Hafiz as one of the outstanding poets of the Persian language marks a radical point of divergence from a long standing tradition.¹⁰⁸ What lies behind Sudi's divergence from the heavily mystical perceptions and representations of the poet can again be associated with his critical attitude, especially if one considers that in many parts of his commentary Sudi heavily attacks his predecessors' extreme interpretations of Hafiz's couplets and illustrates how insisting on a purely mystical approach to the *Divan* results in interpretive fallacies.¹⁰⁹

¹⁰⁸ For sixteenth-century Ottoman mystical perceptions and interpretations of the *Divan* and the ways in which it was used for bibliomancy, see İ. Hakkı Aksoyak, *Kefeli Hüseyin: Razname*, Harvard University, 2004; J. Schmidt, "Hafiz and Other Persian Authors in Ottoman Bibliomancy," 63–74; M. U. Inan, "Rethinking the Ottoman 'imitation' of Persian poetry" (forthcoming); Massumeh Farhad and Serpil Bağcı, *Falnama: The Book of Omens* (Washington, D.C.: Arthur M. Sackler Gallery, Smithsonian Institution, 2009), 21–22.

¹⁰⁹ For Sudi's criticisms of his predecessors' extreme interpretations, see, for instance, *Şerh-i Divan-ı Hafiz* (Alexandria, Egypt: Bulak, 1834), vol. 1, 388–389 and vol. 2, 147.

In this connection, it is important to note that one can find a criticism similar to that of Sudi in a *fetva* (religious edict) issued by the sixteenth-century Ottoman *şeyhülislam* (the chief judge) Ebussuud Efendi (1490–1574), who held a number of madrasa positions as a scholar of Islamic sciences before finally serving as the *şeyhülislam* of the empire between 1545–1574. The *fetva* uncovers the critical attitude of an Ottoman judge toward those readings of the *Divan* that exceed the interpretive limits established by the *şeriat* (Islamic jurisprudence) and attempt to put mystical interpretations on every poem of Hafiz.¹¹⁰ As such, Ebussuud’s *fetva* helps us better contextualize Sudi’s critique of the purely mystical representations and extended interpretations of the *Divan*, for it allows us to consider Sudi’s critical approach in the context of sixteenth-century interpretive tensions between Ottoman mystical circles, which were inspired by the teachings of the major mystics like Hafiz, and the madrasa scholars, who adopted a literalist attitude toward texts and adhered to the interpretive principles set by the *şeriat* and shaped by Quranic exegesis and grammar. Seen in this light, that Sudi shares the same concerns with Ebussuud suggests that Sudi’s demystifying approach to Hafiz and his *Divan* can be viewed as a criticism voiced by a madrasa-based scholar who writes an intentionally non-mystical commentary as a response to extremist forms of mystical interpretation.

2. The Larger Context:

Sudi and the Ottoman scholarship on Persian language and classics

Unlike the case with the immediate context, one does not have much information to explore the broader context surrounding the commentary, except for what can be deduced from the general view of Sudi’s scholarly career and writings. Still, it can be argued that the commentary can be seen in relation to sixteenth-century Ottoman scholarship on Persian language and classics if one approaches it from two perspectives. Seen from the first perspective,

¹¹⁰ For the *fetva*, see Katip Çelebi, *Keşfü’z-Ziünun*, vol. 2 (Istanbul: Matbaa-i ‘İlm, 1892), 784.

the commentary is a text that identifies, focuses on, and corrects those parts of the preceding texts where Süruri and Şem‘i misinterpret certain aspects of the grammar of Persian. Given that both Süruri and Şem‘i are established commentators who were noted, in sixteenth-century Ottoman scholarly circles, for their scholarship on Persian classics, one can see that one of the motivations behind Sudi’s revealing the grammatical misinterpretations of his predecessors is to engage in a critical discussion with mainstream scholarship.¹¹¹ Especially considering that Şem‘i, a contemporary of Sudi, was particularly famous as an instructor of Persian, and also that he attracted patronage for his commentaries from the Ottoman palace, one can better see not only the nature and significance of Sudi’s unearthing of scholarly fallacies but also the reason why he directs most of his attention to the fallacies in Şem‘i’s text.¹¹²

Seen from the second perspective, the commentary appears as a text where Sudi goes beyond his critical dialogue with the scholarship of his predecessors to engage in a wider discussion with a range of scholarly works. Of these works, a corpus of sixteenth-century Ottoman commentaries on Sa‘di’s *Gülistan* is the most revealing in terms of showing us how Sudi engages in a critical discussion with the Ottoman commentators of Sa‘di on issues related to the study and interpretation of Persian grammar.¹¹³ In this regard, it is especially worthy of notice that Sudi turns his critical eye on the Ottoman commentators of Sa‘di in discussing the grammatical aspects of Hafiz’s text, which can be interpreted as an indication that the commentator concerns himself with a broad range of scholarly perspectives on Persian language

¹¹¹ For references to Süruri’s and Şem‘i’s recognition in sixteenth-century scholarly circles, see Güleç, “Gelibolulu Musluhiddin Süruri,” 6 and Öztürk, “Şem‘i’nin *Mesnevi Şerhi*,” 59–61.

¹¹² For the support Şem‘i received from Palace circles, see İsmail Ünver, “Şem‘i Şem‘ullah”, *Türk Dili* 49:397 (January 1985): 38–43.

¹¹³ For Sudi’s references to Ottoman commentaries on the *Gülistan*, see, for instance, GI:6 (the sixth couplet of the first poem) in the transcribed text of the commentary.

and classics, and especially with the ones on the *Gülistan*, the focal text of Ottoman scholarship on Persian grammar.

PART II

I

TRANSCRIBED TEXTS

A Note on Transcriptions

The transcribed texts presented here follow the following transcription scheme:

أ, ء	a, e, ʾ	ش	ʃ
آ	ā, a	ص	ʂ
ب	b	ض	ʒ
پ	p	ط	ʈ
ت	t	ظ	ʐ
ث	ʂ	ع	ʕ
ج	c	غ	ɣ
چ	ç	ف	f
ح	ħ	ق	q
خ	ħ	ك	k, g, ŋ
د	d	ل	l
ذ	z	م	m
ر	r	ن	n
ز	z	و	v, o, ö, u, ü, ū
ژ	j	ه	h
س	s	ي	y, i, ī, ī

**Sudi's Introduction and His Commentary
on the First Five Poems in Hafiz's *Divan*¹¹⁴**

Bismillāhi'r-rahmāni'r-rahīm

El-ḥamdü li'llāhi ellezī veffeḳānī li-beyāni'l-'ulūmi ve'l-ma'ārifi ve lisāni'l-'arabi el-mühezzebi ve'l-'acemi el-mü'eddebi; ve's-şalātu ve's-selāmu 'alā efdali ḥalkihi Muḥammedin efşahi zī'l-ḥasebi ve's-şerefi ve'n-nesebi ve 'alā ālihi el-ebrāri ve aşḥābihi el-aḫyāri.

Ve ba'd ma'lūm ola ki bu evrāḳuñ muḥarriri ve bu musattaruñ muḳarriri beze-kār-ı naḫif a'nī Sūd-i za'if eydür ki bir gün eşref-i sâ'âtde ve es'ad-ı evkâtde aḫlaş-ı muḫibbân ve aḫaşş-ı düstân, ol ki envâ'-ı 'ulūmla ārāste ve eşnâf-ı fûnûnla pîrāste idi, cāmî'-i menâḳib u mefâḫir ve ḥāvî-i mekârim ü me'âşir, mazḫar-ı cūd u 'atâ ve menba'-ı semâḫat ü seḫâ; mürüvvet ü keremini görse Ḥâtem ḥamiyyet ü ğayretinden çekerdi mâtem, ol ki mişlin görmemiş rûzgâr, devr ideli nüh-felek-i devvâr, ya'nî Şeyḫü'l-Ḥarem-i Yeşrib 'Ömer Efendi—ṭayyebe Allāhu rûḫehu ve zâ'afe fi ğurefi'l-cināni fütûḫehu—resm-i sâbıḳ üzere bî-tekellüf ḥâne-i kemîneden içeri girüp dest-i bende[y]i üç kerre būs eyledi ve buyurdi ki “Sizden temennî iderüm ki *Dîvân-ı Ḥâfız*ı bir vechile şerḫ eyleyesiz ki ṭāliblere nâfi' ve mübtedîlere nâci' ola. Ḥaşılı te'vîl ü taşavvuf söylenmeye. Hemân üslûb-ı 'Arabiyyet üzere kavâ'id beyân olup ma'nâ-yı şî'r ile iktifâ oluna.” Böyle buyurınca, temennîsini ḥükm ve tereccîsini ğunm bildüm. Zîrâ bu du'â-ğüya merḫûm u mağfûr ol ḳadar iḫsân ü ikrâm eylerdi ki ne ata oğula ve ne ḳardaş ḳardaşa eyler, şöyle ki ol merḫûmı ve bizi bilen bilür ancaḳ.

Mercûdur ki bu şerḫe nâzır olanlar merḫûmı ve Sūd-i za'ifi ḫayır du'âdan ferâmûş buyurmayalar—bi-Muḥammed ve ālihi el-emcâdi. Ehl-i inşâfdan me'mûldur ki bu şerḫimizde sehv ü zelev ve ḫaṭâ vü ḫaṭel vâḳi' olan maḫallerin ḳalem-i 'afv ü şafḫla

¹¹⁴ The transcribed text of Sudi's introduction is based on MS Hazine K.933, which is the oldest copy of the commentary that includes the introduction. Copied in 1007 A.H. (1599 A.D.), the manuscript is located in Topkapı Palace Library, Istanbul. The transcribed text of Sudi's commentary on the first five poems is based on MS Feyzullah Efendi 1641 (located in Fatih Millet Library, Istanbul), which is the oldest extant copy of the commentary and is dated 1006 A.H. (1598 A.D.).

ıslāh idüp ‘uyübını ibrāz ü izhārına sa’y ü kūşış eylemeyeler zīrā biz mu’terifiz ki böyle müşkil kitābı şerh eylemek bizim haddimiz ve miqdārimız degildür. Līkin ibrāma düşdük. Nite ki sâbıken mezkûr oldu, bunuñ biriyle nāzırından inşāf nazarın temennī iderüz.

Beyt

Ve ‘aynü’r-rızā ‘an külli ‘aybin kelīletün
Velākinne ‘ayne’s-suḥṭi tūbdi’l-mesāviyā

Ma’lūm ola ki H’āce Hāfız’uñ ism-i şerīfi Şemsü’d-dīn Muhammed’dür ve meşāyiḥ arasında nāmı lisānü’l-ğayb ve tercümānü’l-esrārdur. Eş’ār-ı āb-dārı reşk-i çeşme-i ḥayvān ve benāt-ı efkārı ğayret-i ḥūr u vildāndur. Mezāḳ-ı ‘avāmmı lafz-ı metīn ile şīrīn ve dehān-ı ḥavāşşı ma’nā-yı mübīn ile nemekīn idüp aşḫāb-ı zāhirüñ aña ebvāb-ı āşinālığı güşüde ve erbāb-ı bāṭınuñ rüşenāyī-i çerāğ-ı çeşmi efzūde olup her vākıf-ı sūḥana nisbet-i ḥāline muvāfık söz söylemiş ve herkes için ma’nā-yı laṭīf ü ğarīb peydā eylemiş ve ‘ibāret-i ḳalīde ma’nā-yı keşīr derc eylemiş ve cihān-gīr ğazelleri ednā müddet içinde ḥudūd-ı eḳālīm-i Türkistān u Hindüstān’ irişmiş ve dil-pezi kelimāti eḳall zamānda eṭrāf u eknāf-ı ‘Irāḳeyn u Āzerbeycān’a vāşıl olmuş.

Semā’-ı şūfiyān anuñ şūr-engīz ğazelleri oḳunmayınca zamānında germ olmazdı ve meclis-i selāṭīn anuñ zevḳ-āmīz kelimātınuñ nuḳl-i meze-dārı naḳl olmayınca zīb ü zīnet bulmazdı. Belki hāy u hūy-ı müştāḳān anuñ velvele-i şevḳiyle olurdu ve sürūd-ı mey-perestān anuñ ğulgüle-i eş’ārıyla revnaḳ bulurdu. Şöyle ki temşīlinde buyurmışlar:

Ḳıṭ’a

Ġazel-serāyī-i Hāfız bedān resīd ki çerḥ
Nevā-yi Zohre o sāz-i ḥoşeş be-bord ez-yād
Be-dād dād-i ğazel der-zemān bedān vechī
Ki hīç şā’ir ez-ān ğüne dād-i nazm ne-dād
Çu şī’r-i ‘azb-i revāneş zi-ber konī ğüyī
Hezār raḥmet-i Ḥaḳḳ ber-revān-i Hāfız bād

Likin muhāfaẓa-i *Qurʾān* ve mülāzemet-i ūġl-i taʿlīm-i sultān ve taḥṣiye-i *Keşşāf* u *Miftāh* ve mütālaʿa-i *Meṭālī* ü *Miṣbāh* ve taḥkīk-i ḳavānīn-i edeb ve taḥsīn-i devāvīn-i ʿArab ūṣetāt-ı ğazellerini cemʿ eylemekden mānīʿ olurdu ve tedvīn-i ebyāt-ı dil-pezīrini silk-i ʿıḳda çekmekden vāzīʿ düşerdi. Ve bu ebyātuñ müsveddesini kendi içün Kıvāmüʿd-dīn Ḥasan binā eyledüġi medresenüñ ders-ḥānesinde kerrāt ü merrāt ile tezekkür idüp eṣnā-yı muḥāverede buyururdu ki “Bu fevāyid-i ferāyidi bir ʿıḳda çekmek gerek ve bu dürer-i ġureri bir silke dizmek gerek tā ki kılāde-i cīd-i vücūd-ı ehl-i zamān ve temīme-i viṣāḥ-ı erbāb-ı devrān ola.” Ve bu binānuñ refʿ ü terfīʿini nā-rāstī-i rüzgāra ḥavāle iderdi ve ehl-i ʿaşruñ ʿözri miḳdārınca ʿözr getürürdi tā kim tāriḥ-i sene iḥdā ve tisʿin ve sebʿa-miʿe-i hicriyyede vedīʿat-ı ḥayātı müvekkelān-ı ḳazā vü ḳadere teslīm eyledi ve raḥt-ı vücūdını dihlīz-i tengnāy-ı ecelden taṣra iletdi ve rüḥ-ı pāki sākinān-ı ʿālem-i ʿulvīye ḳarīn oldu ve müfāreḳat-ı bedenden ūṣra hem-ḥābe-i pākīze-i ḥür-ı ʿayn oldu.

Tārīḥ

Be-sāl-i bāʿ o ūṣād o zāl-i ebced

Zi-rüz-i hicret-i meymün-i Aḥmed

Be-süy-i cennet-i aʿlā revān ūṣod

Ferīd-i ʿahd ūṣemsüʿd-dīn Muḥammed

Be-ḥāk-i pāk-i ü çün ber-gozeṣtem

Nigeḥ kerdem ūṣafā o nūr-i merḳad

Baʿdeʿl-vefāt baʿz-ı aḥbāb, sevābıḳ-ı ḥuḳūḳ-ı ūṣoḥbet ve levāzım-ı ʿuhūd-ı meveddet ü maḥabbet sebebiyle müteferriḳ ġazeliyyātını tertīb ü tebvīb eylemiş. Ṭayyebe Allāhu rüḥehu ve zāde fī ġurefiʿl-cināni fütüḥehu. Āmīn yā Rabbeʿl-ʿālemīn. Vʿallāhu el-muvaffıḳu ilā sebīliʿr-reṣādi ve huve reʿüfün biʿl-ʿibādi ve huve ḥasbī ve niʿmeʿl-vekīl.

GI

1a

الا يا ايها الساقى ادر كاساً و ناولها

Bu mışrā' Yazīd bin Mu'āviye'nün baħr-ı hezecden bir kıt'asınıñ beyt-i şānīsidür. Bi-kemālihi aşl-ı kıt'a böyledür:

انا المسموم ما عندي
بترياق ولا راقى
ادر كاساً و ناولها
الا يا ايها الساقى

Pes H̄'āce H̄āfız ğazelinün kâfiyelerine muvāfık olmağcün iki mışrā'ını taqđīm ü te'hīr idüp tazmīn tarīkiyle dīvānınıñ evvelinde irād eylemiş. Bu cihettendür ki ba'zı şu'arā H̄'āce'ye ta'rīz eylemişlerdür. Nite ki Ehli-i Şīrāzī buyurmuşdur:

Kıt'a

خواجه حافظ را شبى دیدم بخواب
کفتم ای در فضل و دانش بی مثال
از چه بستی بر خود این شعر یزید
با وجود این همه فضل و کمال
گفت واقف نیستی زین مسئله
مال کافر هست بر مؤمن حلال

Ve Kātībī-i Nīşābūrī buyurur:

Kıt'a

عجب در حیرتم از خواجه حافظ
بنوعی کش خرد زان عاجز آید
چه حکمت دید در شعر یزید او
که در دیوان نخست از وی سر آید
اگرچه مال کافر بر مسلمان
حلالست و درو قیلی نشاید
ولی از شیر عیبی بس عظیمست
که لقمه از دهان سک رباید

Elā: ħarf-i istiftāḥdur. Nite ki āyet-i kerīmede vāki'dür:

الا ان اولياء الله لا خوف عليهم ولا هم يحزنون

Keşşāf şāhibi terkībine zāhib oldı ve İbn Mālik "Basītdür" didi. Mufaşşalāt-ı naḥviyyede ikisinüñ de edillesi mestür ve mezkürdur.

Yā: ħarf-i nidā

Eyy: münādā-yı müfred-i ma'rife

Hā: ħarf-i tenbīh. Lafz-ı eyy lāzımü'l-izāfe olduğün muzāf^{un} ileynden 'ivaz gelmişdür.

Es-sākī: taqdiren merfū'; şıfatıdur eyy lafzınıñ. Ḥaḳıkatde münādā sākīdür. İki ālet-i ta'rīf cem' olmamağün eyy lafzıyla tavassuṭ eyleyüp hāyla tenbīh eylediler. Luğatde "şuvarıcı" dimekdür ammā ıştılāḥda "bāde meclisinde kadeḥ süren"e dirler.

Edir: fi'l-i emr-i muḥāṭabdur if'āl bābindan, "dönder" dimekdür; "döndert" degüldür ba'zılar zannı gibi.

Ke'sen: "tölu". "Kadeḥ"e dirler ammā kadeḥ ke'sden e'ammdur.

Ve nāvilhā: nāvil emr-i muḥāṭabdur müfā'ale bābindan, "şun" dimekdür. Aşında "ve nāvilnīhā" idi nūn-ı viḳāye ve yā-yı mütekellimle. Żarūret-i vezniçün 'yā' ḥazf olmuşdur.

Hā zamīr-i mü'enneş. Ke'se rāci'dür.

Ma'lūm ola ki ḥamruñ cem' ālāti ve esmā vü şıfatı te'nīş-i ma'nevī[de] müsta'meldür.

Pes **maḥşūl-i kelām bu oldı ki** "Ey sākī ke'si ehl-i meclise birer birer şun, andan sonra baña şun." Zīrā idāre birer birer şunulmayınca bulunmaz. 'Aṭfü'l-ḥāşş 'ale'l-ām kabīlindendür.

Fehvā-yı kelām: Ke'si sür, nevbet baña gelsün, nūş ideyin.

"Nāvil bunda sen iç ma'nāsına olmak evlādur" demek ve Ḥazret-i Mevlānā Cāmī'nüñ bu beytini eyledüğü müdde'āya delīl irād eylemek:

Beyt

صفای جام می جامی برد ژنک غم از خاطر
اذا ما تلق من هم فحاولها و ناولها

medlülde ve delīlde istikāmetden kemāl-i inḥirāfdur ve münāvele ile tenāvüli 'adem-i teşḫīşdür. Ve 'ale'l-ḥuşuş ki şākīnün içmesi maḳşūd degüldür; belki şā'irün kendinüñdür ve "Ene el-mesmūm" 'ibāreti buña şāhiddür. Nite ki nāvil lafzına yā-yı mütekellim taqdīr eyledüğimizden ma'lūm olmuşdı ve şā'irün kavli de buña delīldür:

Beyt

اترع قدح المدام فالفجر يلوح
واشربه وناولني كالمسك يفوح

Ve elā ḥarfi “mısrā’-ı şāniye maşrūfdur” demek nehc-i müstaḳımden küllī inşirāfdur. Zīrā elā istiftāḥ içündür ya’nī ibtidā-yı kelāmda vāḳi’ olmuş. Te’kīd ifāde ider ancak. Tenbīh-i muḥāṭab için olduğu taḳdīrce iki şīḡa-i emre müteveccih olur. Mısrā’-ı şāniye aşlā ‘ alāḳası yokdur.

1b

که عشق اسان نمود اول ولی افتاد مشکله

Ki: kāf-ı ‘Arabīnūñ kesri ve hā-yı resmīyle ismle ḥarf beyninde müşterekdür. İsm olıcak zāt-ı zevī’l-‘uḳūle delālet ider. *Gūlistānuñ* bu beyti gibi:

Beyt

از دست و زبان که برآید
کز عهده شکرش بدرآید

Ḥarf olıcak iki şey’üñ beynini rabṭ için gelür: mübtedāyla ḥaber ve şıfatla mevşūf ve ‘ illetle ma‘lūl ve ḡāyetle muḡayyā ve bunlardan ḡayrı. Bunda ḥarf-i ta‘līldür ya’nī mezkūr emr şīḡalarına ‘illetdür.

İşk: ‘aynuñ kesriyle envā’-ı te‘ārīf ile mu‘arrefdür. Eşher ta‘rīfi, “ifrāṭ-ı maḥabbet”dür.

Āsān: “kolay” dimekdür.

Nümūd: fi’l-i māzī. Lāzımla müte‘addī beyninde müşterekdür. Bunda lāzım vāḳi’dür.

Velī: ḥarf-i istidrākdür. ‘Arabīde “lākin” gibi.

Üftād: fi’l-i māzī. ‘Arabīde “vaḳa‘a” gibi. İki ma’nāda müsta‘meldür. Biri “düşmek, suḳūṭ” ma’nāsına biri de bir şey’üñ keynūnetinden ‘ibāretdür. Türkīde de müsta‘meldür. Meşelā “Böyle vāḳi’ oldı” dirler.

Müşkil: “çetiñ” dimekdür; “güç” ma’nāsına.

Hā: zevī’l-‘uḳūlūñ ḡayrınıñ edāt-ı cem‘idür. Zevī’l-‘uḳūlde isti‘māli şāzzdür.

Maḥşūl-i beyt bu oldı ki “Ey sākī baña bāde vir zīrā ‘işk-ı cānān evvelde kolay göründi ammā āḫırde müşkiller vāḳi’ oldı.”

Zirā bir kimseye gönül virseñ ibtidāda saña envā'-ı mülāyemetler gösterür. 'İşk u maḥabbet istiḥkām bulunca soñra istiḡnāya başlar. 'Āşık-ı bīçāre de istiḡnāya taḥammül idemeyüp gāh bādeye ve gāh afyūna ve berşe ve filuniyāya ve gāh esrāra ve ḳahveye düşer tek dīvāne gönli bir miḳdār ārām u ḳarār eylesün diyü.

2

بیوی نافه کاخر صبا ز آن طره بکشاید
ز تاب جعد مشکینش چه خون افتاد دردلها

Bu beyti bir risālede müstevfī taḥḳīḳ eylemişüz. Murād idinen anda görsün. Ammā bunda icmālen ma'nāsını zıkr iderüz inşā' Allāh^u Te'ālā.

Būy lafzı bāyla olıcaḳ iki ma'nāda müsta'meldür. Birisi "ḳoḳu" ma'nāsına ki meşhūrdur biri de "ümīd ve recā" ma'nāsına. Bunda ikisi de cāyızdır. "Ḳoḳı" ma'nāsına olıcaḳ bā sebebiyyet ma'nāsını ifāde ider, "ümīd" ma'nāsına olıcaḳ ma'ıyyet ma'nāsınadır.

Nāfe: "misk göbegi"ne dirler. Āḫirinde hemze nişānesi ki 'ayn-ı betrā şeklinde yazıla yā-yı vahdete tevessül içündür. Zirā hā-yı resmiyyeye yā-yı sākine imlā olmağa ḳābil degüldür. Pes 'yā'dan evvel bir hemze-i müctelibe īrād iderler telaffuz mümkin olsun için.

Ki: şıfatla mevşūfı rabṭ eylemişdür.

Āḫir: lafz-ı Fārsīdür. Taḳrīr ü te'kīd ifāde ider ancak. "Ta'rīz içündür" diyenler ma'nā-yı ta'rīzi böyle maḳāmlarda beyān eylemek gerek idi ki ḳaşdları ma'lūm olaydı.

Şabā: luḡatde "günle gice berāber olduḳda maṭla'-ı şems cānibinden hūbūb iden bād"a dirler. Ammā elsine-i şu'arāda "kūy-ı cānān ḳıbelinden esen rīḥ"e dirler.

Zān: "ez-ān"dan muḥaffefdür. Ez "min ve 'an" ma'nāsınadır, ān ism-i işāretdür ba'ide.

Ṭurre: "alından yukarı başuñ öñi"dür ki 'Arabīde aña "nāşıye" dirler. Soñra nāşıyenüñ alın üzerine inen saçlarda isti'māl eylediler. Zıkr-i maḥall ü irāde-i ḫāl ḳabīlindendür.

Cem'i "ṭurer" gelür ṭānuñ zammı ve rānuñ fetḫiyle.

Be-güşāyed: Bā ḫarf-i te'kīd. **Ma'lūm ola ki** ef'āl evāyilinde bā-yı meksūre-i zā'ide ve "der" lafzı te'kīd ifāde ider egerçi bānuñ vaz'ı istiḳbāl içündür. Güşāyed fi'l-i muzāri'-i müfred-i ḡāyib. "Açar" dimekdür. Lāzımla müte'addī mā-beyninde müşterekdür. Bunda müte'addīdür.

Zi-tāb: zā-yı müfrede “ez”den muḥaffefdür. Tābuñ niçe ma’nāsı vardur ammā bunda “burum ve büküm” ma’nāsına olmaḵ evlādur.

Ca’d: şıfat-ı müşebbehedür; şa’ra ya’nī kıla şıfat olur; “şa’rūn ca’dūn” dirler “müca‘ad” ma’nāsına. Zencīr şeklinde olan şaçlarda müsta’meldür. Gāh olur ki mevşufını ḥazf idüp kendüyi maḵāmına iḵāmet iderler bundaki gibi.

Müşkīneş: müşk mīm-i mazmūme ve şīn-i mu’ceme ile Fārsīdür. Ammā mīm-i meksūre ve sīn-i mühmele ile ‘Arabīdür. Yā ma’nā-yı nisbet ifāde ider ‘Arabīdeki gibi. Ammā ‘Arabīde müşedded ve Fārsīde sākin olur dāyimā ve ba’zı maḵāmdaki ‘yā’dan şoñra nūn-ı sākine gelür bundaki gibi. Te’kīd ifāde ider ancaḵ. Ve Ḥazret-i Mevlānā Cāmī Ḳāfīyye risālesinde bu ‘nūn’a “nūn-ı taḥşīş” buyurmışdur yā-yı nisbīye maḥşūş olduḡıçün. Şīn zamīr-i ḡāyibdür. Cānāneye rācī’dür veyāḥūd turreye.

Çe: bunda mübālaḡa ifāde ider bu beytdeki gibi:

Beyt

چه سالهای فراوان و عمرهای دراز
که خلق برسرما برزمین بخواهد رفت

Ḥūn: ḵandur.

Üftād: fi’l-i māzī. Sābīḵā beyān olınan gibi “suḵūṭ” ma’nāsına.

Der: ḥarf-i zarf

Dilhā: dilūñ cem’idür üslūb-ı ‘Acem üzre ve dil lafz-ı müştarekdür “yürek”le “ḡoñūl” beyninde. Ammā bunda “yürek” ma’nāsınadır.

Maḥşūl-i beyt bu oldı ki “Bir nāfe ḵoḵusu sebebiyle veyā bir nāfe ümīdiyle, ancılayın nāfe ki şabā ol nāfe[y]i turre-i cānāndan açısardur, cānānenūñ müşkili zülfinūñ burumından ve büküminden veyā turrenūñ müşkili ca’dınuñ burumından ve büküminden yüreklere mübālaḡa ḵan düşdi.”

Ḳan düşmege sebab ziyāde intizārdur. Zīrā şabā zülf-i müca‘aduñ tāblarını açmaḡa ziyāde eglenür ve ziyāde eglenmesi ziyāde ıztırāba bā’iş olur ki yüreklere ḥūn düşmek zarūrīdür.

Ḥāşıl-ı kelām: Āḥū iki kısmdur: Birine “āḥū-yı sepīd” dirler ve birine “āḥū-yı müşkīn” dirler. Nite ki Āşāfī ikisini bile bir beytde cem’ eylemiş:

Beyt

چشمت آهوست ولی آهوی مشکین خطا
چشم خوبان دکر در غمت آهوی سپید

Pes āhū-yı müşkīn Hıṭā ve Ḥoten ve Tübüt ve Çīnde olur ve ol memleketüñ ādemīsi bunları süri süri beslerler ki hem etiyile sebeblenürler ve hem miskiyle fāyidelenürler. Rūmuñ āhūları ya'nī āhū-yı sefid yılda bir kerre boynuzların düşürdüğü gibi āhū-yı müşkīn yılda bir kerre nāfelerin düşürür. Ḥattā zamānı geldükde zarflar peydā idüp qarınları altına bağlarlarımış zāyi' olmaya diyü. Pes müşküñ ḥuşūline sebep anı yazarlar ki ol āhūyı yā ḥayvān cinsi veyā insān ürküdüp ḥarāret kesb ider veyā biri biriyle oynamakdan ḥarāret kesb ider ve bu ḥarāret sebebiyle nāfesine bir kaç kaṭre kan düşer. Pes tekrārla nāfe ṭoptolu olur ki vaḳti geldükde düşer. 'Aḳīl-i Baḡdādī, tāriḥinde āhū-yı müşküñ ba'zı aḥvālin zikr eylemiş. Dimiş ki: "Ayaḳlarınıñ incikleri incecikdür ve baḳanağı arası geñişdür. Siyāh-reng olur ve aḡzında ḥinzīr gibi iki diş ṭaşra çıkup ṭurur. Maşriḳda Tübüt vilāyetinde çok olur. Kaḳan ki āhūda göbek belürse bīmār gibi olur tā nāfe kemālin bulınca ve yılda bir kerre aḡaç şemere virdüğü gibi bu āhū yılda bir nāfe virür ve ba'zılar didiler ki nāfe āhūdan çıkar tavuḡdan yumurda çıkar gibi." Temme kelāmü'l-'Aḳīl.

Ammā aṣl meşhūr olan budur ki nāfe geyüğüñ seresinde bi-izni'llāh meme gibi belüre daḡı içine kan ine ve yap yap büyüye, zamānı gelicek ḳopa, düşe. Kezā fi *Ḳāmūsü'l-luḡat*.

Bu da ma'lūm ola ki āhūdan münfaşıl olduḡda ḳoḳı virmezimiş. Ba'dehu ba'zı mu'ālecātla terbiye iderler ki ma'hūd ḳoḳıyı virür. Ba'zılar didiler ki "Misk her otı otlamakdan ḥāşıl olmaz; belki lāle ve sūnbül otlamakdan olur." Nite ki Āşafī dimiş:

Beyt

در دور لاله مستی آهوی چشم او
مشکین غزاله را بقدح نوشی آورد

Ve lehu:

Beyt

چشمت آهو بیست مشکین روی کلکونرا زتب
لاله زاری ساختی بهر غزال خویشتن

Ve lehu:

جهانرا آصفی پر خون دلت آن لاله زار آمد
که شد مشکین غزالی هر طرف آهوی صحرائش

Selmān:

Beyt

دراج و بوم او همه شاهین کند شکار
و آهوی دشت او همه سنبل کند چرا

Pes turreyi nāfeye ve şabāyi müşk-fürūşa ki nāfe-güşādur teşbīh eylemiş ve yüreklere
қан düşmege sebep tevaḳḳuʿ ve intizārdur.

3

بمی سجاده رنگین کن کرت پیر مغان کوید
که سالک بی خبر نبود ز راه و رسم منزلها

Be-mey: bā “bile” maʿnāsına

Rengīnde yā nisbet ve nūn teʿkīd içündür.

Kon: fiʿl-i emr-i muḥāṭab “konīden”den. “Eyle” dimekdür.

Maʿlūm ola ki maşādiruñ āḫiri ‘nūn’ olur ve ‘nūn’uñ mā-ḳabli yā ‘tā’ olur veyā ‘dāl’, “dānisten” ve “ḥānden” gibi, ve ‘dāl’uñ mā-ḳabli ‘yā’ olursa, “āmūzīden” gibi, cemī müştakḳāt andan gelür. Ammā ol iki şūretde olan maşādırdan māzī ile ism-i mefʿūl gelür ancak. Bu üslūbı zabṭ idince, cemī müştakḳāt-ı ‘Acem kıyāsı olur; hiç bir nesnesi semāī olmaz.

Geret: ger ḥarf-i şarṭ, “eger”den muḥaffef; tā zamīr-i ḫiṭāb, zamīr-i menşūb-ı muttaşıl maʿnāsına. “Eger saña” dimekdür.

Muḡān: muḡuñ cemʿidür. “Keşīş”e ve “oda ṭapan kāfir”e ve “muṭlaḳ^{en} kāfir”e dirler. Nite ki Şāhidī dimiş:

Beyt

مغ کاور شعله فروغ و هزل لاغ

Pes pīr-i muḡāndan murād bunlaruñ ulusıdur.

Gūyed: “gūyīden”den müştakḳ, fiʿl-i muzārī-i müfred-i ḡāyib. Bunda “diye” dimekdür.

Ma'lûm ola ki fi'l-i muzâri' ve emr-i gâyib şîğaları Fârsîde müşterekdür. Bunda muzâri' dür. Cümle-i şartiyye vâki' olmuştur. Cevâbı taqaddüm eylemişdür ve bu dilde câyizdür muṭlakâ.

Ki: ḥarf-i ta'îl

Sâlik: "yolcu"ya dirler. Bunda pîr-i muğāndan kinâyetdür. Ya'nî "mey-ḥāneci."

Resm: 'âdet

Menzilhâ: menzillerden murād mey-ḥānelerdür.

Maḥşûl-i beyt: "Eger saña pîr-i mey-ḥāne ya'nî bâde-fürûş seccâde ve esbâbuñı meyle âlûde eyle dirse sözün ḳabûl eyle. Zîrâ ol, bâde-nuşlar ṭarîḳinüñ sâlik-i murtâzıdır ve mey-ḥānelerüñ rûsûm ü 'âdâtından bî-ḥaber degüldür."

Zîrâ her gün niçe 'ârif ü kâmiller ḳondırup göçürmededür ve rindler ṭarîḳini ḥûb zabṭ eylemişdür ve herkesüñ ṭabî'atını ve meşrebini a'lâ añlamışdır ve herkese ne lâyıḳdur güzel bilmişdür. Pes aña bi'z-zarûret ittibâ' lâzımdur ki şoñra nedâmet ḥumârın çekmeye. Zîrâ emrinde ḥikmet-i 'azîme vardır ve ol ḥikmet anuñ ve emşâlinüñ ma'lûmıdır ancaḳ.

4

مرا در منزل جانان چه امن عیش چون هر دم
جرس فریاد میدارد که بر بندید محلها

Merâda mîm zamîr-i mütekellim-i vaḥdedür. Râ niçe ma'nâya gelür. İnşâ' Allâh^u Te'âlâ her birini maḥallinde beyân iderüz. Bunda mef'ûliyyet ma'nâsını ifâde ider. 'Arabîde "iyyâye" gibi.

Menzil: "ḳonaḳ"dur. Ḳıyâs, "menâzil" demek idi beyt-i sâbıḳda gibi. Ammâ zarûret-i vezniçün müfred îrâd eyledi. Zîrâ cānâna vuşûl menzili bir yire münḥaşır degüldür. Belki niçe menzil olmak gerekdür ki 'âşık cānâna vuşûlde küllî miḥnet ve ta'ab çeke tâ ki vuşlatuñ ḳadrini bile ve dāmân-ı ḥidmetine muḥkem teşebbüş eyleye.

Cānân kıyâs budur ki cānuñ cem'i ola mübâlağa ṭarîḳiyle. Gūyâ ki cemî' 'uşşâḳuñ cānıdır. Nite ki şâ'ir dir:

Mışrâ'

همان بن خسته نک جانی دکلسن جان عالمسن

Yāhūd muzāf maḥzūf ola. Aşlında “cān-ı cānān” ola, “cānlar cānı” ma’nāsına. Şoñra ğalebe-i isti’mālle muzāfı ḥazf idüp muzāf^{un} ileyhi¹¹⁵ maḥalline iḳāmet eylemiş olalar. Çe emn-i ‘ayş: çe kelime-i istifhām, “ne” dimekdür. Emn maşdardur “emine,” “ye’ menu”dan, ya’nī “alime” bābından. ‘Ayş ‘ayn’uñ fethiyle “dirlik” dimekdür, “ḥayāt” ma’nāsına. Emn muzāfdur ‘ayşa. “Emnle dirlik” dimekdür. Ba’zılar emne ‘ayşı ‘atf ider. Līkin selīka-i ‘Aceme muvāfıq degül egerçi Rümileruñ ba’zısı ḳabūl eylemişdür.

Çün: bunda ta’līl ma’nāsınadır, “çünki” dimekdür.

Her dem: her lafzı “küll efrādı” ma’nāsında müsta’meldür. Dem bunda “vaḳt” ma’nāsınadır, “sepīde-dem” ve “şubḥ-dem” gibi. Ammā “nefes”e¹¹⁶ ihāmından ḥālī degüldür.

Ceres: “çañ”dur ya’nī develerüñ ve ḳatırlaruñ boynına aşduḳları.

Feryād: “meded meded” diyü çağırmağ”a dirler. “Figān” lafzıyla ‘atf-ı tefsīrī vāḳi’ olur.

“Feryād-res” dirler medede irişen kimseye. Beliyelerde ve muşbetlerde müsta’meldür:

Beyt

هر که فریاد رسی روز مصیبت خواهد
کو در ایام سلامت بجوانمردی کوشد

Ammā bunda “bāng u āvāz” ma’nāsına tazmīn olunmuşdur ve bu ḳarīnedür ceresi insāna isti’āre eyledüğine.

Bu da ma’lūm ola ki evvel zamānda seferlerde göçmek vaḳtinde ceres ötdürürlermiş herkes mütenebbih olsun diyü. Ammā ‘Oşmāniyān borı çalarlar.

Mī-dāred: Fārsīde mī lafzı ma’nā-yı ḥāliyyet ve bā-yı müfrede¹¹⁷ istikbāliyyet ifāde ider ve gāh olur ki biri birinüñ ma’nāsında müsta’meldür ve gāh olur ki her biri maḳām-ı istimrārda vāḳi’ olur ve gāh olur ki ‘mīm’üñ evveline bir ‘hā’ ziyāde iderler te’kīd içün: “hemī reved” ve “hemī resed” gibi. Dāred fi’l-i muzāri’dür “dārīden”den. Ammā bunda maḳşūd istimrārdur.

Ki: feryādı beyāndur.

Ber-bendīd: ber ve “der” kelimeleri ki ef’āl evāyilinde vāḳi’ olur, ekşer te’kīd ifāde ider. Gāh olur ki her biri bir ma’nā ifāde ider. İnşā’ Allāh^u Te’ālā maḥallinde beyān oluna.

¹¹⁵ Written as *ileyh* in MS 1641

¹¹⁶ Written as *nefes* in MS 1641

¹¹⁷ Written as *yā-yı müfrede* in MS 1641

Bendīd fi'l-i emr-i cem'-i muḥāṭabdur "bendīden"den. "Bağlañ" dimekdür. Fi'l-i māzīnūñ müfred-i ğāyib şīğasıyla müşterekdür.

Maḥmilhā: maḥmilūñ cem'idür, "yükler" dimekdür.

Maḥşül-i beyt: "Baña cānān konaqlarında emne dirlik ne müyesserdür." Ya'nī "müyesser degül." İstifhām-ı inkārīdür. "Çün her vaqt ve her nefes ceres feryād ider ya'nī tenbīh ider ki yüklerüñüz bağlañ" ve cānāna tizcek vāşıl oluñ ki fırsat ğanīmetdür.

5

شب تاریک و بیم موج و کردابی چنین هایل
کجا داند حال ما سبکباران ساحلها

Şeb: gice

Tārīk ve "tār", "karanlık" ma'nāsınadır.

Ü: izāfet-i beyāniyyedür.

Bīm: ḥavf

Mevc: deñiz talğası.

Ü: izāfet-i lāmiyyedür.

Girdāb: "çevlik" ma'nāsınadır. 'Arabca "durdür" dirler. Ya'nī "şu çevrindisi ve döndüğü yer" ki ğarḫ olmak ḥavfı olur.

Yā vaḥdet veyā tenkīr içündür. "Ḥarf-i maşdar" tutanlar ma'nāyı bilmemişler.

Çünin: mürekkebdür çün ile ĩnden. Çün bunda edāt-ı teşbīhdür. ĩn ism-i işāretdür qarīb için. Terkīb sebebiyle çünüñ vāvı ve ĩnüñ hemzesi ḥazf olınmışdur.

Hāyil: "hevl"dendür, "korku" ma'nāsına.

Kucā: kanda

Dānend: fi'l-i muzāri'; "dānīden"den müştakḫ; cem'-i ğā'ib şīğasıdır. Emr-i ğā'ib şīğasıyla müşterekdür. "Bilürler" dimekdür.

Ḥāl-i mā: ḥāl "emr ü şe'n" ma'nāsınadır. Mā "biz" dimekdür "naḥnu" ma'nāsına.

Sebük-bārān: sebük-bāruñ cem'idür. Elif ve nūn ile cem' olmuşdur zevi'l-ıukūle şıfat oldığıçün. Taḫdīr-i kelām, "merdān-ı sebük-bārān" dimekdür. Sebük "yeyni" ya'nī "ḥafīf" ve bār bunda "yük"dür. Pes ma'nā "yeyni yükli"ler" dimekdür.

Sāhilhā: sāhilūñ cem'idür üslub-ı 'Acem üzre; "deñiz kenarı", "şāṭi'ü'l-baḥr" ma'nāsına.

Maḥşūl-i beyt: “Şeb-i hicrān zūlmeti ve rakīb ḳorḳusı ve mü’ebbed firāk girdābında ḳalmak ḥavfı. Pes biz ki böyle olavuz, ḳanda bilürler bizüm ḥālümüzi sāḥil ve şalda olup bīm-i aḡyār u ḥavf-ı infişālde olmayanlar.”

6

همه کارم ز خود کامی بیدنامی کشید آخر
نهان کی ماند آن رازی کزو سازند محفلها

Heme: iḥāṭa-i efrād içündür; “küll” ma’nāsına

Kār: bunda “iş”, “fi’l” ma’nāsınadır.

Zi ḥod-kāmī: ḥod “kendi” ma’nāsına. Kām bunda “murād” ma’nāsınadır. Ḥod-kāmī vaşf-ı terkībī aḳsāmındandır, “kendi murād-ı dili” dimekdür. Yā ḥarf-i maşdar.

Be-bed-nāmī: bā ḥarf-i şıla, keşide müte’allikdür. Bed “yaramaz”; nām “ism”; yā ḥarf-i maşdardur. Bed-nām iştilāḥda “rüsivā” ma’nāsına; bed-nāmī “rüsivāyılıḳ” ma’nāsına.

Keşid: bunda “inḳilāb ve taḥavvül” ma’nāsına fi’l-i lāzımdur. Müte’addī degüldür ba’zılar ḳann eyledüḡi gibi. “Çekildi” dimekdür şarāb sirkeye ve süd yoḡurda çekildiḡi gibi. Nite ki Ḥazret-i Mollā Cāmī’nün bu beytinden ḳāhirdür:

Beyt

جا کن درون پاک ضمیری که عاقبت
زین شیوه کارقطره بدردانکی کشید

Beyt

چند آصفی بکوی پری پیکران روی
کار تو رفته رفته بدیوانکی کشید

Hilālī:

Beyt

وه که سودای تو آخر سر بشیدایی کشید
قصه عشق نهان ما برسوایی کشید

Āḥir: kelime-i te’kiddür sābıḳā beyān olınan gibi.

Nihān: aşlında “pinhān” idi. ‘Pā’yı ḥazf idüp taḥffifen, ‘nūn’a kesre ḥareket virdiler. “Gizli” dimekdür; “ḥafī” ma’nāsına.

Key: Fārsīde “ḳaçan” dimekdür.

Māned: fi'l-i muzāri'-i müfred-i gā'ib. Bunda “kalur” dimekdür. “Māniden”den müştak্কdur. Lafz-ı müştarekdür. “Kalmak” ve “komak” ma'nāsına gelür. Bir ma'nā dağı vardır ki “beñzemek” ya'nī müşābehet ma'nāsına ki “mānisten” maşdarı da bu ma'nāya gelür. Ammā mā naħnu fīhi maşdaruñ birisi dağı “mānden” gelür iştirāk üzere ya'nī lāzımla müte'addī mā-beyninde. Pes *Gülistānda*:

Beyt

عمر برفست و آفتاب تموز
اندکی ماند و خواجه غره هنوز

Müte'addīdür. Lāzım degüldür cemī'en şurrāhuñ zann itdükleri gibi. Ya'nī “āfitāb-ı temmüz berf-i 'ömrden az kodı” dimekdür. Pes mā naħnu fīhide “kalur” dimekdür lāzım ma'nāsına.

Ān: ism-i işāretdür.

Rāz: “gizli iş”

Yā: vaħdet veyā tenkīr içündür.

K'ez-ū: üç kelimededen müterekkibdür: Kiden ve ezden ve ūdan. Kiden hā-yı resmī ve ezden ve ūdan hemzeler ħazf olınmışdur. Ū zamīr-i merfū'-ı münfaşıldur “huve” ma'nāsına, rāza rāci'dür.

Sāzend: fi'l-i muzāri'-i cem'-i gāyib; “sāziden”den “eylerler” dimekdür. Bir ma'nāsı dağı vardır. İnşā' Allāh^u Te'ālā yirinde beyān olına.

Maħfilhā: maħfilūñ cem'idür üslūb-ı 'Acem üzre. Maħfil “mecma” ma'nāsınadır.

Maħşūl-i beyt: “Cemī ef'āl ü aħvālüm; kendi murādum ve maqşūdum muqteżāsınca olduğumdan, ya'nī kendi murādum ħuşūliyle muqayyed olup cānān murādıyla taqayyüd eylemedüğümden, bed-nāmlığa ya'nī rüsvāylığa müncerr ve münkalib ve müteħavvil oldı.”

Hāşıl-ı kelām: Muqteżā-yı 'ışķ u maħabbet, cānān göñlini ele getürmekdür mälla ve cānla ve maqbul-i ħidmetle ve kemāl-i edeb ü erkānla. Belki eķārib ü ebā'id-i müte'allikātınuñ, belki dergāh-ı devlet-fer ü südde-i sa'adet-maķarrını pister ü bālīn idinen kelbinūñ ri'āyetini iltizām eylemek lāzım ü vācibdür. Nite ki dimişler: “İssini ağırlayan itine kemük atar.”

Pes mışrā'-ı şāniyi bu taķrīre irsāl-i meşel idüp buyurur: “Kaķan maħfī kalur bir rāz ki andan mecma'lar peydā ideler.”

Ya'nī, bir sırr ki mecāmī' ü maḥāfilde söylene kaçan gizli kalur. Elbette gizli kalmaz. Zīrā
كل سر جاوز الاثنین شاع . Nite ki şā'ir demişdür:

Beyt

بعد ازین راز هلالی نتوان ساخت نهان
که بهر خلوت ازو انجمنی ساخته اند

Rāzdan maḥāfil ü mecāmī' peydā eylemekden maḫşūd, cā-be-cā anı söyleşmekdür.

7

حضورى كرهى خواهى ازو غايب مشو حافظ
متى ما تلقى من تهوى دع الدنيا و اهلها

Huzūr: naḫīz-i “gıybet”dür ve “sefer” muḫābilinde de müsta'meldür. Ammā bunda murād
“istirāḫat”dür.

Yā: vaḫdet veyā tenkīr içündür.

H'āhī: fi'l-i muzāri'-i muḫāḫabdur; “h'āhīden”den müştakḫ. “Eger ḫuzūr dilerseñ”
dimekdür.

Ez-ū: ū zamīri mışrā'-ı şānīnün maẓmūnına ya'nī feḫvāsına maşrūfdur. İzmār ḫable'z-z
ikr tārīḫiyle zāt-ı Bārī'ye ircā'ı efḫeş-i ḫaḫāyādandur.

Gāyib: muḫābil-i “ḫāzır”dur. Ammā bunda “gāfil” murāddur. Nite ki ba'zı nüsaḫda vāki'
dür.

Me-şov: fi'l-i nehy-i muḫāḫabdur. “Olma” dimekdür.

Hāfız: münādādur. Ḥarf-i nidāsı ḫazf olınmışdur. Aşlında “Ey Hāfız” dimekdür.

Metā: esmā'-i menḫūşadan iki fi'l-i muzāri'i cezm ider. Müşterekdür şartla istifhām
beyninde. Bunda şart içündür.

Mā: ḫarf-i zāyid; te'kīd için.

Telḫa: fi'l-i muzāri'-i muḫāḫabdur. “Laḫiye”, “yelḫā”; ya'nī “alime” bābından. Lāmü'l-fi'li
cezme düşmişdür. “Bulışasın” dimekdür. Taḫdīr-i kelām

'da اذا قمتم الى الصلوة نite ki ma'nā müştakīm ola. Nite ki اردت ان تلقى
böyledür.

Men: ism-i mevşūldür; “ellezī” ma’nāsına. Ekşer zevi’l-‘uķūlde müsta’meldür. Mef’ül bihidür telkānuñ. “Ez-ūda olan zamīr-i ğāyib men lafzına rāci’dür izmār ķable’z-zıkr tarīķiyle” diyen hem tenāķuz söyledi ve hem haķā eyledi.

Tehvā: “alime” bābından fi’l-i muzāri-i muķāķabdur. “Seversin” dimekdür. İsm-i mevşūlün şılasıdır. Aşlında “tehvāhu” idi. Mevşūle rāci’ olan zamīr-i menşūb ģazf olmuşdur.

Da’ ed-dünyā: da’ “teda” dan müştakķ emr-i muķāķabdur. “Terk eyle” dimekdür. Maşdarı ve māzisi müsta’mel degüldür. Ammā ism-i fā’ili ve ism-i mef’uli nedretle müsta’meldür.

Ed-dünyā: dünyā “cihān” dimekdür.

Ve ehmilhā: ehmil emr-i muķāķabdur “ehmele,” “yuhmil” dan ya’nī if’āl bābından. “Terk eyle” dimekdür “da” gibi. Hā zamīr-i menşūb-ı muttaşıl; rāci’dür dünyāya. Āķirinde elif-i te’nīş olduğundan aña te’nīş zamīri rāci’ oldı.

Maķşūl-i beyt: “Eger ģuzūr ister isen ey Ĥāfız, andan ğāfil olma” ya’nī “sevdüĝüne vāşıl olmak dilersen dünyāyı terk eyle”; ya’nī yolına bezl eyle ve ģıdmetine şarf eyle.

Zıkr-i maķall ü irāde-i ģāl ķabīlindendür. Emvāl ü esbāb-ı dünyeviyye murāddur beyt-i sābıkda zıkr olan gibi. Zirā esbāb-ı vuşlatuñ aķvāsı māldur. Andan şoñra bezl-i nefis ya’nī şāyeste-i ģıdmet, andan şoñra cānān murād idinürse ‘ilm ü ma’rifetdür.

GII

1

ای فروغ ماه حسن از روی رخشان شما
آب روی خوبی از چاه زرخدان شما

Ey: ģarf-i nidā; münādāsı maķzūf. “Ey cānān” dimekdür. Mā-ba’dı maķşūdün bi’n-nidādur.

Fürūĝ: ismdür “ziyā” ma’nāsına.

Māh: ay; lafz-ı müştarekdür. Bunda “cirm-i ķamer” murāddur.

Ĥüsn: ģüzellik

Rūy: yüz

Raḥṣān: ʃıfat-ı müşebbehedür “raḥṣiden”den; “yıldırağan” ma’nāsına

Şumā: siz; “entüm” ma’nāsına. Zamīr-i merfū’-ı münfaşıldur.

Āb-rūy: yüz şuyı; “ırz” ma’nāsına.

Hüb: güzel

Yā: harf-i maşdar

Çāh: kuyı; bunda “çuķur” murāddur.

Zenaḥdān ve “zenaḥ”, “eñek” ma’nāsınadır.

Maḥşūl-i beyt: “Ey cānān, güzellik ayınuñ ziyāsı sizüñ yıldırağan yüzüñüzdendir.”

Ya’nī felegüñ ayı güneşden nūr alduğı gibi güzellik ayı sizden nūr u ziyā alur dimekdür.

Māhuñ hüsne izāfeti isti’āre tarīkiyledür.

“Ey cānān, güzellik yüzü şuyı sizüñ eñegüñüz kuyısındanur”; ya’nī çukurından. **Hāşılı**: Cemī’en ḥüsn ü leṭāfet sizüñ zenaḥdānuñuzda maḥşūrdur, her güzel ḥüsni andan alur, ay güneşden alduğı gibi.

İki mışrā’ tekerrür-i ḥaber kabīlindendir.

2

كى دهد دست اين غرض يا رب كه همدستان شوند
خاطر مجموع ما زلف پریشان شما

Key: bunda “kaçan” dimekdür.

Dehed: fi’l-i muzāri’-i müfred-i gāyib; “dehīden”den “virür” dimekdür.

Dest: el

Ġaraz: bunda “murād” ma’nāsınadır.

Yā Rābb: bunuñ gibi yirde “acabā” ma’nāsınadır.

Hem-destān: hem edāt-ı muķārenet; “hem-ḥāne” ve “hem-hücre” gibi; “ḥānedaş” ve “hücredaş” dimekdür. Destān, “dāstān”dan muḥaffef; “ḥikāyet” ma’nāsına. “Ḥikāyet-daş” dimekdür. Bir ma’nāsı daḥı vardur. İnşā’ Allāh maḥallinde beyān olına.

Şevend: fi’l-i muzāri’-i cem’-i gāyib; “şevīden”den; “olalar” dimekdür.

Hātır: aslında “gönüle gelen”dür. Şoñra “gönül”e itlāk eylediler zıkr-i ḥāl ve irāde-i maḥall tarīkiyle.

Zülf: “ķulak öñinden inen saçlar”dur.

Periřān: “tağuk” dimekdür.

Maḥşūl-i beyt: “Acabā bu murād qaçan el virür ki muřāḥib ola bizüm ḥāṭır-ı mecmū umuz ve senüñ periřān zülfüñ.”

İstifhām-ı inkārī ṭarīkiyle ya‘nī ikisinüñ muřāḥabeti ve muķāreneti müyesser degüldür. Zırā bizüm ḥāṭırumuzuñ cem‘iyyetine bā‘iř zülfde ķarār eylemekle olur. Bu ise muḥālldür. Zırā zülfde ķarār müca‘ad ve tāb-dār olmağla olur. Pes bu ğaraż el virmez.

3

عزم دیدار تو دارد جان بر لب آمده
باز کردد یا برآید چیست فرمان شما

‘Azm: “ķaşd u niyyet” ma‘nāsınadır.

Dīdār: “yüz” ve “görme” ma‘nāsında müsta‘meldür. Vařf-ı terkībīdür. Aşlında “ārende-i dīd” idi, “görme getürici”, soñra “yüz”de ve “görme”de isti‘māl eylediler.

Tu: vāv-ı resmīyle “sen” dimekdür; “ente” ma‘nāsına. Gāḥ olur ki ‘vāv’ını żarūret-i vezn-içün telaffuz iderler.

Cān: “rūḥ-ı ḥayvānī”ye dirler; rūḥ-ı insānīye “revān”.

Ber-leb āmede: ber bunda edāt-ı isti‘lādur; “alā” ma‘nāsına. Leb bunda “dudaķ” ma‘nāsınadır. Āmede “gelmiş” ma‘nāsına; mazīden bir ķısmdur. Türkīde ism-i mef‘ūl degüldür ba‘zılar żann eyledügi gibi.

Cān lafzı ber-leb ‘ibāretine muzāfdur bu beytdeki gibi:

Beyt

یکدو روزی صبر کن ای جان بر لب آمده
زانکه خواهم در حضور دوست بسپارم ترا

Āřafi:

شد طبیب من بیمار مسیحا نفس
که مرا جان بلب آمده وا میگردد

Ve lehu:

آمدی تا زلبت جان بلب آمده را
عذر خواهی کنم امروز که مهمان دارم

Pes “Cān ber-leb āmede cümle-i ḥāliyyedür” diyen ḥaṭā eyledi.

Bāz: bunda “gerü” dimekdür.

Gereded: fi'l-i muzāri'-i müfred-i ğāyib; “gerdīden”den. “Dönmek”dür “avdet” ma'nāsına. Maḳām-ı istifhāmda vāḳi' olmuş; “dönsün mi” ma'nāsına.

Yā: ḥarf-i 'aṭfdur; 'Arabīde “ev” [أَوْ] gibi.

Ber-āyed: bi-ḥasebi'l-luġa “yukarı gelür” veyā “yukarı gele.” Ammā bunda “çıkmak”dan ta'bīrdür; “ḥurūc” ma'nāsına. “Çıksun mı” dimekdür istifhām ṭarīkiyle.

Fermān: “buyruk”dur; “emr” ma'nāsına.

Maḥşūl-i beyt: “Lebe gelmiş cān seni görmek kaçdın tutar. Girü dönsün mi yoḥsa çıksun mı? Emrūñüz nedür?”

Ya'nī: ‘Cān-ı ‘azīzi saña teslīm ideyin mi yoḥsa yine yirine varsun mı? Buyruġuñuz nedür?’ dimekdür.

4

دور دار از خاک و خون دامن چو بر ما بگذری
کندریں ره کشته بسیارند قربان شما

Dūr: “ıraq”dur; “ba'īd” ma'nāsına.

Dār: emr-i muḥāṭabdur “dārīden”den. “Tut” dimekdür.

Ḥāk: toprak

Dāmen ve “dāmān”, “etek”dür; “zeyl” ma'nāsına. İnsānda ve ğayrīde müsta'meldür.

Çü: ḥarf-i ta'līl; “çün”dan muḥaffef.

Ber-mā: bizüm üstümüze; “aleynā” ma'nāsına.

Be-ġüzerī: bā ḥarf-i te'kīd; ġüzerī fi'l-i muzāri'-i muḥāṭabdur; “ġüzerīden”den; “geçersin” dimekdür.

Kenderīn: üç kelimededen müterekkibdür: Birisi kidür ki ḥarf-i ta'līldür. Ve birisi de enderdür ki edāt-ı zarfdur ki “der” bundan muḥaffefdür. Ve birisi de īn ki ism-i işāretdür ḳarībe. Pes terkīble, kiden hā-i resmī ve enderle īnden hemzeler ḥazf olmuşdur.

Reh: “rāh”dan muḥaffefdür; “yol” ya'nī “sebīl” ma'nāsına.

Ma'lūm ola ki Fārsīde 'vāv'dan ve 'yā'dan ve elifden şoñra ki hā-yı aşliyye vāḳi' olsa bu ḥarfleri ḥazf eylemek cāyızdır. Meşelā “ṭaġ”a “kūh” ve “kuh” ve “köy”e “dīh” ve “dih” ve “ay”a “māh”, “meh” dirler ve ḳıs 'alā hāzā.

Geşte: ‘gāf’uñ fethiyle “olmuş” dimekdür. Māzīden bir kısmdur; “geşten”den. “Geşten” ve “gerdīden” maşdarlardur; “şayrūret” ma’nāsına. Bu cihetdendür ki “intikāl” ma’nalarında müsta’meldür. Gāh olur ki “dönmek” ma’nalarında müsta’meldür. Meşelā “giderken dönmek” ve “Mevlevīler gibi dönmek”.

Bisyār: “çok” dimekdür; “keşīr” ma’nāsına. Bisyārend lafzındaki ‘nūn’la ‘dāl’ “est” lafzınıñ edāt-ı cem’idür. Bunda ma’nā cihetinden geşteye muqayyeddür. Żarūret-i vezniçün te’hīr olmuştur.

Qurbān: luğatde “şol şeydür ki anuñla Allāh’a yaqīn olasın”. Ammā bunda “Allāh için kesilen koyun ve ğayrısı” murāddur.

Maḥşūl-i beyt: “Bizüm üstümüzden geçdükde ya’nī yanumuza ugradukda etegüñi kandan ve toprakdan ırak tut”; ya’nī etegüñ çekerek ekābirāne geç. “Zīrā bu yolda ki biz yıkılıp yaturuz çok kimseler sizün qurbānuñuz olup yaturlar”; ya’nī ‘uşşāq, yoluñda kırılıp yatur.

Maḥşūd, cānāna şefkat idüp andan merḥamet taleb eylesidür.

5

دل خرابی میکند دلدار را آکه کنید
زینهار ای دوستان جان من و جان شما

Ḥarāb: yıkık; “imāret”üñ zıddıdır.

Yā: ḥarf-i maşdar

Mī-koned: mī ḥarf-i ḥāl; koned fi’l-i muzārī’-i müfred-i ğāyib; “eyler” dimekdür.

Dil-dār: vaşf-ı terkībīdür; “dārīden”den; “göñül tutıcı” dimekdür. Ma’nā-yı lāzımīsi “göñül alıcı”dur ya’nī “kabz idici”. Aşlında “dārende-i dil” idi. Pes edāt-ı fā’ili ki ‘nūn’ ve ‘dāl’ ve hā-yı resmīdür ḥazf idüp ma’nā-yı ‘āmm-ı terkībīden ma’nā-yı ḥāşş-ı ‘ilmiyyeye naql eylemek-içün muzāf^{un} ileyh taqdīm idüp “dil-dār” didiler. Cemī’en müştakqātten olan vaşf-ı terkībilerde bu kâ’ide cārīdür. “Māl-dār” ve “diz-dār” ve “ser-dār” bu kabīldendür. Hāşılı, dil-dār bunuñ gibi maḳāmlarda “cānān”dan ‘ibāretdür.

Rā: edāt-ı mef’ūldür.

Āgeh: “āgāh”dan muḥaffedür kâ’ide-i sâbıka üzre; “āgāh” da “āgāhīden”den. Cemī’isi lāzımla müte’addī beyninde müştarekdür; “duymak” ve “duyurmak” ma’nāsına.

Konīd: fi'l-i cem'-i emr-i muḥāṭab; "eyleñ" dimekdür, "āgeh eyleñ" ma'nāsına; ya'nī "dil-dāra tıyuruñ".

Zīnhār iy dūstān: zīnhār 'yā'nuñ şübūtiyle bunda te'kīd içündür; "elbette" ma'nāsına. Gāh olur ki 'yā'sını ḥazf idüp "zinhār" diler. İy hemzenüñ kesri ve 'yā'nuñ sükūniyle Fārsīde ḥarf-i nidādur. Dūstān elif ve 'nūn'la cem' olmışdur zevi'l-'uḳūlden olduğıçün.

Cān-ı men u cān-ı şumā: Fārsīde bu 'vāv', Arabīde كل رجل و ضيعته 'vāv'ı gibi muḳārenet ma'nāsını virür. Nite ki şā'ir dir:

Beyt

ای رند جرعه نوش تو و مستی و خمار
ما و نشاط مستی عشق و می الست

Ba'zılar didiler " 'vāv' sektdür, zarūret-i vezn-içün gelmişdür".

Taḳdīr-i kelām, "cān-ı men cān-ı şumāst" ya'nī "benüm cānum sizüñ cānuñuzdur".

Hāşılı, 'kendi cānuñuza ne lāyık ise benüm cānuma anı eyleñ'.

Maḥşūl-i beyt: "Göñül ḥarāblik ideyorur, ya'nī ifşā'-i rāz ideyorur, dil-dārı āgāh eyleñ elbette ey dūstlar zīrā benüm cānum hemān sizüñ cānuñuzdur" yāḥūd "benüm cānum sizüñ cānuñuzladur; her ne ki benüm cānuma olursa sizüñ cānuñuza ol olur".

Hāşıl-ı kelām: 'Göñül bī-ḳarār olup āh-ı āteşinle cihānı yaḳup yıḳıyorur ve siz de dil-dār da cihāna dāḥilsiz. Pes dil-dārı āgāh eyleñ ki göñlüme merḥamet eylesün, ḥalāş bulasız'.

Zīnhār lafzı iki vechle te'kīde ḳābildür: ḥarābī mī-konede de ve āgāh konīde de te'emmüldür.

6

کس بدور نرکست طرفی نسبت از عافیت
به که نفروشد مستوری بمستان شما

Kes: kimse

Be-devr: bā ḥarf-i zarf; devr ve "devrān" Arabīde "dönmek"dür ammā 'Acem "zamān" ma'nāsında isti'māl ider.

Nergis: Rūm'da “zerrīn ḳadeḥ” didükleri çiçekdür. “Göz”i şu‘arā aña teşbīh iderler teşbīh-i kināye ṭarīḳiyle. ‘Arab ta‘rīb idüp “nercis” dir zīrā anlar ta‘rībde kāf-ı ‘Acemī[y]i ‘cīm’e ibdāl iderler, “beng”e “benc” didükleri gibi. Pes şol ma‘hūd şarı çiçege “nergis” diyen ma‘nāda ḥaṭā eylemiş:

Beyt

نرکس اوزره برک زرد و ژاله لر کم واردر
ار چراغینه دیزلمش در هم و دیناردر

Rūm'da “zerrīn ḳadeḥ” didüklerine ‘Acem “nergis” didüğine Kātībī'nüñ nergis redfīli ḳaṣīdesinde bu beyt şāhiddür:

Beyt

بسته دستار و سر طاقیه نارنجی
در شکسته است ظریفانه و رعنا نرکس

Ve bu rübāī-i Bushāḳ:

Rübāī

نرکس که چمن از رخ او گشت منور
گویند که دارد طبقی سیم پر از زر
در دیده بسحاق نه زر دارد و نه سیم
شش نان تنگ دارد و یک طاس مزعفر

“Nān-ı teng” diyü “yufḳa etmegi”ne dirler.

Ve Hilālī'nüñ bu beyti:

Beyt

با جام و قدح عزم چمن کرد چو نرکس
هرکس که درین دور بکف سیم و زری داشت

Tā: zamīr-i muḥāṭab

Ṭarf: ‘rā’nuñ sükūniyle ‘Arabīde “göz” ya‘nī “çeşm” ma‘nāsınadır. Ammā ‘Acemde “cānib” ve “fāyide” ma‘nāsınadır. Bunda “fāyide” ma‘nāsınadır.

Yā: vaḥdet veyā tenkīr içündür.

‘Āfiyet: bunda “perhīz-kārılıḳ” ma‘nāsınadır.

Bih: “yeg” dimekdür.

Ne-fürüşend: fi‘l-i nefy-i müstaḳbel-i cem‘-i gāyib; “şatmayalar” dimekdür. Maşdarı “fürüşiden” gelür. Nūn-ı müfrede Fārsīde ḥarf-i nefydür.

Mestūrī: ‘yā’ harf-i maşdar; mestūrīden “perhīz-kārılık” murāddur. Tefennün fi’l-‘ibāret eyledi.

Be-mestān: bā harf-i şıla; mestān elif ve ‘nūn’la cem‘ eyledi zevi’l-‘uqūl mertebesin ilhāk eylemekle. Zīrā murād “çeşm”dür ve “çeşm”i elif ve ‘nūn’la cem‘ idegelmişlerdür:

Beyt

دل شیشه و چشمان تو هر گوشه برندش
مستند مبادا که بنا که شکنندش

Maḥşūl-i beyt: “Kimse senūñ çeşmūñ zamānında perhīz-kārılığdan fāyide bağlamadı ya‘ nī müstefid olmadı”; zīrā her kimse ki seni gördi mest-i ‘işkuñ oldu. Hāşılı, ‘tamām-ı ‘ālemi esrük ü dīvāne eyledūñ’ dimekdür.

Pes “Yegdür ki perhīz-kārılık ve mestūrluğ şatmayalar sizūñ mestāne çeşmūñüze”. Zīkr-i cüz’ irāde-i küll kabīlindendür. Ya‘nī murād kendidür. Çeşme nisbet mestūrluğ ḥüb vāqī‘ olmuş.

7

بخت خواب آلود ما بیدار خواهد شد مکر
زان که زد بر دیده آبی روی رخشان شما

Baḥt: ḫālī‘; mu‘arrebdür; ‘Arabīsi “cedd”dür.

H̄āb: “uyku” ve “düş” ma‘nāsına; “ḫ̄ābīden”den

Ālūd: ismdür “ālūden”den; “bulaşmak” ma‘nāsına.

H̄āb-ālūd: “uyku bulaşığı” dimekdür.

Bīdār: uyanık

H̄āhed şod: ḫ̄āhed “diler” ma‘nāsına. Şod fi’l-i māzī-i müfred-i gāyib; bunda maşdar ma‘nāsınadır. Zīrā māzī muzāri‘e muḫārin olsa maşdar ma‘nāsı murād olur; “ḫ̄āhed şoden” ma‘nāsına.

Meger: bunda “ki-ennehu” ma‘nāsınadır.

Zān ki: aşlında “ez ān ki”dür: ān ism-i işāret; ki harf-i ta‘līl.

Zed: fi’l-i māzī-i müfred-i gāyib; “urdu” dimekdür “zedden”den.

Ber-dīde: ber bunda bā-yı şıla ma‘nāsınadır; dīde bunda “göz” dimekdür.

Ābī: yā harf-i vaḥdet veyā tenkīr. Bunda ābı rūya muzāf eyleyen ḫaṭā eyledi.

Maḥşūl-i beyt: “Ki-ennehu bizüm ḥāb-ālūd ve ḥāb-nāk ṭālī’ümüz uyanısardur zīrā senūñ rüy-ı raḥşānuñ baḥtumuñ gözine şu sepdī”.

Ya’nī: ‘senūñ rüy-ı raḥşānuñı görmemüz ṭālī’ümüzüñ bīdārılığına bā’ışdür’. Zīrā meşhūrdur ki bir kimsenūñ ṭālī’i ḥābda olsa kendü elemde olur ammā ṭālī’i bīdār olsa kendi rāḥat olur. Pes “Baḥt-ı ḥāb-ālūd, baḥt-ı bed ma’nāsınadur” dimek beddür.

8

با صبا همراه بفرست از رخت کلدسته
بوکه بویی بشنویم از خاک بستان شما

Bā-şabā: bā “ma’a” ma’nāsına; şabā sābıkā beyān olmışdur.

Hem-rāh: hem edāt-ı muḳārenet; hem-rāh “yoldaş” dimekdür.

Be-firist: fi’l-i müfred-i emr-i muḥāṭab; “firistīden”den.

Ez-ruḥet: ez bunda min-i teb’ziyye ma’nāsınadur. Ruḥ “yañaḳ”dur. Bunda “yüz” murāddur zıkr-i cüz’ ve irāde-i küll ma’nāsına.

Gol-deste’i: hemze ḥarf-i tevessül veyā ḥarf-i vaḥdet; nite ki sābıkā taḥḳīḳ olmışıdı. “Bir tutam gül” dimekdür.

Bū ki: bū bunda “boved” lafzından maḳşūrdur. Bū ki “ola ki” dimekdür. Bu ki ‘ibāreti lāzımdur, ansız müsta’mel degüldür.

Maḥşūl-i beyt: “Ey cānān, ruḥuñ gülşeninden şabāyla bir deste gül irsāl eyle, ola ki ayağūñ başduğı bustānuñ türābından bir ḳoḳucuk tıyayduk”.

Ya’nī: Ayağūñ başduğı bustānuñ türābı hemān gül ḳoḳusın virür. Pes ruḥsāruñ gülin istişmām, hemān ḥāk-i pāyuñ istişmāmıdır.

Ba’zılar bu beyti ğayrinūñ terzīḳ-i taḳdīrātıyla taḳrīr idüp beyān eylediler ve ziyāde pesend eylediler. Ḥaḳḳ bu kim ṭab’ında zerre miḳdārı istiḳāmeti olan kimesne bu maḳūle hezeyānātı jāj-ı Bāḳil ḳabīlinden ‘add ider.

9

عمرتان باد و مراد ای ساقیان بزم جم
کرچه جام ما نشد پرمی بدوران شما

‘Omr-e t̄an: lafzındaki t̄a hit̄ab için ve elif ve ‘nūn’, zamīri cem’ içündür. Zīrā Fārsīde zamāyir elif ve ‘nūn’la cem’ olur. Meşelā “dil-e t̄an” ve “dil-e şān” ve “dil-e m̄an” dirler ve bu zamāyirüñ m̄a-ķabli meftūh okınur. Gāh olur ki żarūret-i vezn-içün s̄akin okınur:

Beyt

عشق بحر از دلشان سر برزد
آتش شوق بجان شان در زد

Bād: emr-i ġāyib şīġasıdır. “Bovīden”den müştakķ; “olsun” dimekdür. Mevāķi’-i du‘āda isti‘māli ekşerdür bundaki gibi.

Bezm: meclis

Cem: H̄azret-i Süleymān Peyġam-ber’dür. Nite ki H̄āce H̄āfız buyurur:

Beyt

خاتم جم را بشارت ده بحسن خاتمت
که اسم اعظم کرد ازو کوتاه دست اهرمن

Cām: ayaklı ķadeh

Por-mey: şarābla tolu

Be-dovrān: b̄a ħarf-i żarf; dovrān ‘vāv’uñ sūkūniyle Fārsīde “zamān” ma’nāsında müsta’ meldür. Bunda bezme nisbet ħūb vāķi’ olmuş.

Maḥşūl-i beyt: “Ömrüñüz uzun ve murāduñuz ħāşıl olsun ey pādişāh meclisinüñ sākīleri egerçi bizüm ķadeḡümüz sizüñ zamānuñuzda pūr-mey olmadı”.

Murādı, pādişāh-ı Yezd’e ta’rīzdür. Zīrā H̄āce anı medḡ eylemiş imiş ve medḡine muķābil şıla ve cāyize virmemiş imiş. Nite ki bir kıt‘ada buyurur:

Beyt

شاه هر موزم ندیده یک زمان صد لطف کرد
شاه یزدم دید و مدحش کردم و هیچم نداد

Pes murādı H̄āce’nüñ budur ki ‘Ey şāh-ı Yezd ‘ömrüñ ve devletüñ uzun olsun egerçi beni behr-mend idüp murādum virmedüñ’ dimekdür.

میکنند حافظ دعایی بشنو آمینی بکو
روزی ما باد لعل شکر افشان شما

Bu beytūñ nüşhaları muḡtelif vāķi’ olmuş. Ba’zısı meşūr olan gibi ve ba’zısı:

میکنند حافظ دعا و بشنو و آمین بگو

Ve ba'zısı:

میکنند حافظ دعا و بشنو آمینی بگو

Du'āyide ve āminide yālar vaḥdet veyā tenkīr içündür.

Rūzī: “rızk” ve “naşīb” ma'nalarında müsta'meldür.

Şekker-efşān: vaşf-ı terkībīdür; “efşāniden”den; “şeker şaçıcı” ma'nāsına. Aşlında şekker muḥaffedür, zarūret-i vezn-içün müşedded kılınmıştır. Zīrā Reşīdü'd-dīn Vaṭvāṭ 'Arūzında “Luğat-ı 'Acemde teşdīd yokdur” demiş. Hattā “ḥurrem” ve “ferruḥ” aşlında muḥaffedür, galebe-i isti'mālle müşedded kılınmıştır.

Maḥşūl-i beyt: “Ḥāfız du'ā eyler ey cānān, sen işit ve āmīn di”. Ol du'ā budur: “Bizüm naşībümüz olsun sizüñ şeker şaçıcı dudaguñuz”.

11

ای صبا با ساکنان شهر یزد از ما بگو
کای سر حق نا شناسان کوی چوکان شما

Ba'zı nüshada میدان کوی düşmüş. İkisi de gūya münāsibdür.

Murād “şehr-i Yezd'üñ sākinleri”nden şāh-ı Yezd kendidür. Ta'zīmen cem' eylemiştir.

Ve şehr-i Yezd “Şīrāz'dan üç günlük yoldur” dirler ve Rūkn-ābād şuyı ki menba'ı Şīrāz'dur Yezd'e akar ve şuyuñ iki cānibi söğüdle kavaḥ dikilmiştir. Söyle ki yolcular güneşden hiç zahmet görmezmiş. Ve bu iki şehriñ mā-beyni gāyetle ma'mūr imiş Tokatla Amāsiyye mā-beyni gibi. Ve'l-'uhdetu 'ale'r-rāvī.

Ḥakk nā-şināsān: “küfrān-ı ni'met” ma'nāsınadır.

Gūy: top

Çevgān: cīm ü kāf-ı 'Acem-ile bir “uzun degnek”dür; ucı egri, keşşler 'aşāsı gibi ki anuñla at üzerinde oyun oynarlar. Ya'nī bir topı meydāna şalarlar ve ol çevgānla anı ortadan kaparlar. Her kim ki kaparsa devlet anuñdur.

Maḥşūl-i beyt: “Ey şabā, şehr-i Yezd'de sākin olan pādişāha ve a'yān-ı devlete söyle ki küfrān-ı ni'metüñüz olanlaruñ başı sizüñ çevgānuñuz topı olsun”.

Mısrā'-ı şānī ḥaşv-ı meliḥ ṭarīkıyla vāki' olmuş. Aşl-ı maḥūl-i kavlı, gelecek beytdür. Ya'nī:

کرچه دوریم از بساط قرب و همت دور نیست
بنده شاه شمایم و ثنا خوان شما

Bisāt: “döşenen eşyā”da müsta’meldür.

Ḳurb: “yakınlık”dur.

Himmet: Kesr-i ‘hā’yla ve fethiyle luğatdür “irādet” ma’nāsına.

Maḥşūl-i beyt: “Ey Yezd’üñ sâkinleri, egerçi sizden vücūdumuz ve tenümüz irâğdur ammâ himmetümüz irâğ degüldür”; ya’nî gönümüzden çıkmazsınız. “Pâdişāhuñuzuñ ḳulı ve sizüñ du’acuñuzuz”.

Murādı pâdişāhı isti’tâfdur.

ای شهنشاه بلند اختر خدارا همتی
تا ببوسم همچو کردون خاک ایوان شما

Şehenşāh: “şāhānşāh”dan me’ḥūz̄dur. Aşlı “şāh-ı şāhān” idi. “Pâdişāhlar pâdişāhı” demekdür, “begler begi” gibi.

Bolend: ‘bā’nuñ fethiyle ve zammıyla luğatdür.

Aḫter: Fârsīde “yıldız”dur ammâ “ḫālī’ ü baḫt” ma’nāsında isti’mâli çokdur:

Beyt

اخترم سیر بجایی کند از مهر مهی
که نبوده اثر از انجم و افلاک انجا

Ḥodā-rā: Ḥodā Tañrı; rā edāt-ı taḫşış veyā edāt-ı ḳasem

Himmetīde yā vaḫdet veyā tenkīr

Tā: ḫarf-i ta’līl

Be-būsem: bā te’kīd için; būsem bā’-i ‘Arabīyle fi’l-i muzāri’-i mütekellim-i vaḫde şīğasıdır. Bunda “öpem” demekdür.

Hem-çu gerdün: hem ḫarf-i te’kīd; çu “çün”dan muḫaffef, edāt-ı teşbīhdür. Gerdün “felek” ve “kañlı” ki iki tekerlekli olur, Anaḫolı vilāyetinde “araba” yirine isti’māl eyledükleri hep oldur. Bunda “felek” murāddur.

İyvān ve ivān hemzenüñ kesriyle ‘Arabīde “büyük şuffa”ya dirler. Ammā ‘Acem fetḥ-i hemze ile “büyük çār-ṭāḳ” ma‘nāsında isti‘māl iderler.

Maḥşūl-i beyt: “Ey bülend-ṭālī‘ pādişāh, Hüdā ḥaḳḳı-çün veyā Hüdā içün himmet eyle tā gerdūn gibi ḥāḳ-i eyvānuñ öpeyin”; ya‘nī gerdūna müşābih veyā gerdūn öpdügi gibi öpeyim.

GIII

1

ساقی بنور باده برافروز جام ما
مطرب بگو که کار جهان شد بکام ما

Sākī: münādā

Be-nūr-ı bāde: bā “ma‘a” ma‘nāsına; nūr “āteşüñ ziyāsı”na dirler; bāde, ḥamr. Nūruñ bādeye izāfeti müşebbeh^{ün} bihüñ müşebbehe izāfeti kabīlindendür. “Şafvet”den kināyetdür.

Ber-efrūz: ber ḥarf-i te‘kīd; efrūz “efrūzīden”den müştakḳ, fi‘l-i emr-i muḥātabdur.

“Efrūḥten” ve “efrūzīden” lāzımla müte‘addī beyninde müşterekdür; “yalıñlanmak” ve “yalıñlatmak”. Bunda müte‘addīdür.

Muṭrib: ism-i fā‘il; “aṭrab^a, yuṭrib^u”; if‘āl bābından; “sevindirici” ma‘nāsına. Ammā işılāḥda “sāzende”ye ve “güyende”ye dirler.

Be-gū: bunda emrdür “ırla” ma‘nāsına.

Ki: ḥarf-i ta‘līl veyā rābiṭa-i ḳavl ü maḳūl.

Maḥşūl-i beyt: “Ey sākī, nūr gibi şāfi ve ḥāliş bāde ile bizüm cāmumuzu rüşen yā‘nī pür eyle. Ey muṭrib, ırla zīrā cihān işi ya‘nī aḥvāl-i cihān murādumuzca oldı”. Yāḥūd ‘bu mażmūnı ırla’ ya‘nī ‘mışrā‘-ı şānī mażmūnın oḳı’ demek ola.

2

ما در پیاله عکس رخ یار دیده ایم
ای بیخبر ز لذت شرب مدام ما

Piyāle: Lāmiṭ Çelebi “boş kadeh” demiş ammā luğatlerde “şağrak” demişdür.

Müdām ve “müdāme”: Cevherī “Şarābdur” didi. Pes “Müdām cem’-i ‘müdāme’dür” diyen muhālif söyledi. Bir de müdām “dāyīm” ve “sābit” ma’nāsına gelür. Pes şürb-i müdām “şürb-i dāyīm” ma’nāsına olur.

Maḥşūl-i beyt: “Biz piyālede ya’nī nūr-ı piyālede yārūñ yūzi ‘aksini görmüşüz ey bizüm dāyimā içkümüzden yāhūd bāde içdügümüzden bī-ḥaber kimesne”; bizi ma’zūr tut. İki mısrā’ ma’nā cihetinden taḫdīme ve te’ḥīre maḥmūdür.

3

چندان بود کرشمه و ناز سهی قدان
کاید بجلوه سرو صنوبر خرام ما

Girişme: kāf-ı ‘Acemīnūñ kesriyle “nāz” lafzına mürādifdür. Ba’zı rüstāyīlerūñ fetḥ-i kāf-ı ‘Arabīyle okıduklarını fuşāḥā vü zūrefā-i ‘Acem kabūl eylemedi.

Sehī: ‘sīn’ūñ fetḥi ve kesriyle luğatdür “ṭoğrı” ma’nāsına. Ekşer “serv”e şıfat olur.

Sehī-ḳadān: elif ve ‘nūn’la cem’ olmış vaşf-ı terkībīdür; “ṭoğrı ḳāmetlü maḥbūblar” dimekdür.

Be-cilve: bā ḥarf-i şıla; Lāmiṭ Çelebi cilve “şalınmak” demişdür ammā luğatlerde “arż-ı cemāl” ma’nāsınadır.

Şanevber-ḥırām: vaşf-ı terkībīdür. Şanevber, çam ağacı; murād bunda serv şeklinde olanıdır, muṭlaḳı degül. Ḥırām “ḥırāmīden”den müştakḳdur; “şalınmak” ma’nāsına. Ya’nī “şanevber şalınışlı serv”.

Maḥşūl-i beyt: “Mevzūn ḳāmetli maḥbūblaruñ nāz ü şīvesi ol zamāna degdür ki bizüm şanevber şalınışlı servümüz ya’nī maḥbūbumuz şalına veyā ‘arż-ı cemāl eyleye”. Ya’nī bu gelince anlara i’tibār ḳalmaz.

Pes bunda istifhām-ı inkārīye ḥükm eyleyene inkār iderüz.

4

هرگز نمیرد آنکه دلش زنده شد بعشق
ثبتست بر جریده عالم دوام ما

Ne-mired: fi'l-i nefy-i istikbāl; “ölmez, lā-yemūt” ma'nāsına.

Zinde: “diri, hayy” ma'nāsınadır.

Ceride: bir dürlü defterdür ki kâğıddan yelpäze gibi dürlür, iki cānibden bile oqınur. Bu zamānda isti'māli mehcürdür. Ceridenüñ 'āleme izāfeti beyāniyyedür.

Maḥşül-i beyt: “Şol kimsenüñ ki göñli 'ışq u maḥabbet-i cānānla zinde oldı, ol hergiz ölmez. Pes bizüm ceride-i 'ālemde devām ve beḳāmuz şābitdür” zīrā biz ol zindelerdenüz.

5

ترسم که صرفه نبرد روز باز خواست
نان حلال شیخ ز آب حرام ما

Şarfe: “ziyāde” ma'nāsınadır iştilāḫ-ı 'Acemde. Meşelā evvel zamānda altūnı aqçeye şarf eylesek bir iki aqçe ziyāde virürlerdi. Ol ziyādeye “şarfe” dirler. Ammā bunda muṭlaq “ziyāde” ma'nāsınadır.

Yā: ḫarf-i vaḫdet ve hemze ḫarf-i tevessül

Bāz-ḫ'āst: kıyāmet

Rūz-i bāz-ḫ'āst: “yevmü's-su'āl” dimekdür, “kıyāmet günü”nden ta'bīrdür.

Nān-ı ḫelāl: kināyetdür “nān-ı vaḳf”dan. Zīrā ekser-i meşāyih ḫānḳāhlarda ve zāviyelerde olup vaḳf etmegın yirler.

Āb-ı ḫarām: kināyetdür “ḫamr”dan.

Maḥşül-i beyt: “Korḳaram ki kıyāmet güninde faẓileti olmaya şeyḫüñ ḫelāl diyü yidügi vaḳf etmegınüñ bizüm ḫarām diyü içdügümüz şarāb üzerine”.

Ya'nī 'anuñ zerḳle ve riyāyla geçindügi ve bizüm rindlikle geçindügümüz berāber gele'.

6

ای باد اکر بکلشن احباب بکذری
زنهار عرضه ده بر جانان پیام ما

Aḫbāb: düstlar; ve “ḫabīb”üñ cem'idür.

Gol-şen ve gol-zār “güllük” ma'nāsınadır.

Aḥbābdan murād cānānı ve sâ'ir eḥibbāsıdır. Yāḥūd bunda müfred murāddur ya'nī cānān; ta'zīmen cem' eylemişdür.

'Arze: “arż” ma'nāsınadır. Hā-yı resmī edāt-ı nakıldür; ya'nī 'Arabīden 'Acemīye.

Ber-i cānān: izāfetle “ind” ma'nāsınadır; ya'nī “cānān katına”

Peyām ve “peyem” ve “peygām” ve “peygām” “ḥaber”dür.

Maḥşūl-i beyt: “Ey bād, eger düstlar meclisinden geçerseñ elbette cānān ḥuzūrına bizüm ḥaberümüzi 'arż eyle”.

'Arż eyleyecegi, gelecek beytüñ maẓmūnıdır.

7

کو نام ما ز یاد بعداً چه میبری
خود آید آنکه یاد نیاید ز نام ما

Yād kerdən: “añmak”dur.

'Amd: kaşd

'Amd^{en}: kaşd^{en}

Maḥşūl-i beyt: “Ey bād, cānāna söyle: Bizüm adumuzu kaşdla ḥāṭıruñdan ne giderürsin? Ol zamān ḥod gelür ki adumuz hergiz añılmaz”.

Ya'nī 'ölürüz ve nām u nişānumuz defter-i kā'inātdan maḥv olisardur'.

8

مستی بچشم شاهد دلبند ما خوشست
زان رو سپرده اند بمستی زمام ما

Mestīde yā ḥarf-i maşdardur.

Be-çeşmde bā ḥarf-i zarf. “Bā-yı sebebiye” diyenden sebebini şormak gerek.

Şāhid: “maḥbūb” ma'nāsında müsta'meldür.

Dil-bend: vaşf-ı terkībīdür “göñül bağlayıcı” ma'nāsına. Göñül müte'allik olan zāt murāddur.

Hoş: iyi; bunda “yaraşıq” ma'nāsınadır.

Sipurde-end: “sipurden” luğatde “ışmarlamak” ve “teslīm eylemek” ma’nāsınadır. Bunda fi’l-i māzī-i cem’-i gāyibdür “havāle” ve “ihāle” ma’nāsına.

Be-mestīde bā, ḥarf-i şıla; yā, ḥarf-i maşdar.

Zimām: luğatde “uyan, dizgin” ma’nāsınadır. Bunda muzāf^{un} ileyh maḥzūfdur. Taqḍīr-i kelām “zimām-ı ihtiyār-ı mā” idi, “inān-ı ihtiyār” didükleri gibi.

Maḥşūl-i beyt: “Bizüm göñlümüz kendüye müte’allik eyleyen maḥbūbuñ çeşmine mestānelik yaraşık ve yaqışıkdur. Ol vechdendür ki bizüm zimām-ı ihtiyārumuzu mestānelige havāle eylemişlerdür”.

Ya’nī: ‘Ol mestāne-çeşm olduğıçün biz mestligi ihtiyār eyledük’.

9

حافظ ز دیده دانه اشکی همی فشان
باشد که مرغ وصل کند قصد دام ما

Eşk: göz yaşı

Yā: ḥarf-i tenkīr; “vaḥdet-içün” degül ba’zılar didügi gibi.

Hemī: te’kīd için.

Feşān: emr-i muḥāṭab; “feşānīden” “şaçmak, nişār” ma’nāsına.

Murğ: muṭlaq^{en} “ṭayr” ma’nāsınadır, izāfetle taḥşış kesb ider. Meşelā tavuğa “murğ-ı ḥānegī” dirler.

Kaşd-ı dām: ba’zı nüşhada “kaşd” yirine “meyl-i dām” düşmişdür. Dām “duzak”dur.

Maḥşūl-i beyt: “Ey Ḥāfız, gözünden eşk ya’nī göz yaşı dānesini şaç, ola ki vaşl murğı bizüm duzağumuza meyl eyleye”.

Ya’nī: ‘Ağla, ola ki cānān gözünü yaşını görüp saña raḥm eyleye’:

Beyt

فشان سرشک نیاز آصفی ز ناله چه سود
بدانه رام کن آن طائر همایونرا

Beyt-i Ḥāfızda iltifāt vardur muḥāṭabdan mütekellime.

10

دریای اخضر فلک و کشتی هلال
هستند غرق نعمت حاجی قوام ما

Ahđar: yaşıł

Keştî: gemi

Deryā-yı ahđar müşebbeh^{ün} bih, felek müşebbehdür.

Deryā ahđara ve ahđar felege muzāf olmuşdur izāfet-i beyāniyye qabīlinden. Mezkūr teşbīh ahđar deryāya şıfat olduđı taqđircedür. Ammā felege şıfat olunca, deryā müşebbeh^{ün} bih, felek-i ahđar müşebbeh olur. Līkin qalbe maħmūdür. ‘Alā küllī ħāl, izāfet-i beyāniyyedür. Keştî-i hilāl de bu qabīlendür.

Qıvām: fetħ-i qāfla ve kesre luğatdür. Nite ki İmām-ı Zevzenī, Lebīd-i ‘Āmirī’nüñ qaşidesi, ki *Mu‘allakātüñ* birisidür, anuñ şerħinde dimişdür:

قوام الشئ و قوامه بالكسر والفتح ما يقوم به الشئ والكسر افصح

Hācī Qıvāmü’-d-dīn Hasan, Sultān Hasan-ı İlĥānī’nüñ ve anuñ ođlı Sultān Şeyĥ Üveys’üñ vezīr-i a‘zamı idi. Nite ki Hāce Hāfız anuñ vefātı tārīħinde buyurmuşdur:

Beyt

سرور اهل عمايم شمع جمع انجمن
صاحب صاحب قران حاجی قوام الدين حسن

Zīrā ‘Acem “şāħib” ‘ibāretini ekşer vezīrlerde isti‘māl iderler. Huşūş^{en} “şāħib-qırān”a izāfeti mezkūr müdde‘ayı mü’eyyiddür. Bundan evvel vezīr-i a‘zam Qıvām-ı Ekber idi ki Hāfız anuñ vefātı tārīħinde “A‘zam-ı Qıvām” demekle ta‘bīr ider:

Beyt

اعظم قوام دولت و دين آنکه بر درش
از بهر خاکبوس نمودی فلک سجود

Bundan şoñra Hācī Qıvāmü’-d-dīn Hasan on yıl vezīr-i a‘zamlık sürmişdür. Nite ki ikisinüñ tārīħlerinden mefhūmdur. Ve bu Hācī Qıvām, Hāce için bir medrese bünyād eylemişdür ve Hāce niçe yıllar tedrīs ü tezkīre meşğul olmuşlar ve *Tefsīr-i Keşşāfüñ* niçe muğlak yirine ĥāşiyeler ta‘līk eylemişler ve Sekkākī’ye de cā-be-cā ĥāşiyesi vardur.

Maħşül-i beyt: “Yaşıł felek deryāsı ve hilāl keştisi, ya‘nī eflāk ü nücüm, bizüm Hācī Qıvām’umuzuñ ni‘metine ġarqıdurlar”.

Hāşıl-ı kelām: Bu şāħib-i sa‘adetüñ veliyy-i ni‘met olduđına mübālağa tārīħiyle i‘tirāfdur.

GIV

1

صوفی بیا کہ آینه صافیت جام را
تابنکری صفای می لعل فام را

Şūfī: ism-i mensūbdur. “Şūf”, “koyun yūñi”ne dirler. Bu ʔāʔife ekşer yūñ esbābını giydüklerinden buña nisbet idüp “şūfī” didiler. Harf-i nidā ʔazf olmuşdur.

Biyā: fiʔl-i emr-i muḥāṭabdur; “āyiden”den.

Ḳāʔide-i külliyyedür ki bir kelimenüñ evvelinde hemze olsa, “āmeden” ve “āġāziden” ve “āsāyiden” gibi, edāt-ı ḥāl veyā istikbāl veyā harf-i nefy ü nehy evveline dāḥil olsa hemze ‘yā’ya münkalib olur. Meşelā “beyāyed” ve “neyāyed” gibi ve kıs ‘aleyhi sāʔire.

Fām: “reng” maʔnāsına

Laʔl-fām: laʔl renkli

Maʔlūm ola ki şuʔarānuñ ʔādetindendür zerrāk ve mürāʔī şūfilere yaʔnī şūfiler şeklinde olan sālūslara taʔrīz iderler. Ammā ehl-i meşreb şūfilere daḥl eylemezler. Zīrā anlar kendü ḥālleriyle muḳayyed olup kimsenüñ ʔanz u ʔaʔnıyla taḳayyüd eylemezler.

Pes **maḥşūl-i beyt**: “Ey şūfī, gel ki cāmuñ āyīnesi şāfidür”. Maḳşūd, şafvet-i bādedür, cām degül. “Tā laʔl rengli meyüñ şafāsını göresin” yaʔnī seyr eyleyesin ki ne ḥālet virür.

2

عنقا شکار کس نشود دام باز چین
کاینجا همیشه باد بدست است دام را

ʔnḳā: *Şiḫāḥ-ı Cevherde* “bir ulu kuşdur mevcūdüʔl-ism, mechülüʔl-cism”.

Hāşıl-ı kelām: ʔnḳānuñ zuhūrında iḥtilāf eylediler. Kimi didi ki “Ḥāzret-i Mūsā zamānında Allāhü Teʔālā bir çift kuş yaratdı Ḳudūs-i mübārek eṭrāfında. Ḥāzret-i Mūsā-ʔaleyhiʔs-selām–müteveffā olınca Mekke ṭaġlarına gitdiler.” Ve kimi didi ki “Ress ḳavminüñ zamānında geldi ki anlaruñ peyġam-beri Ḥāzret-i Mūsā bin Şafvān idi”. Baʔzılar didiler ki “Müddet-i ʔömri Ḥāzret-i Ḥālīd bin Sinān ʔsā zamānına dek sürdi ki ol bir peyġamber idi, Ḥāzret-i ʔsā ile Ḥāzret-i Muḥammed mā-beyninde geldi”. Şalavātuʔllāhi ʔ

aleyhim ecma'ın. Cāhiz dir ki "Cemī-i ümem-i sālīfe 'ankāyı darb-ı meşel eyler bir şeyde ki işidilür ammā görünmez. 'Kibrīt-i aḥmer' de böyledür". Ve didiler "Ankā anuñçün didiler ki boynında aḳ ṭavḳ varıdı" ve ba'zılar didiler ki "boynı uzun olduğıçün" ve didiler ki "Fārsīce 'sīmurğ' didiler kemāl-i 'aḳametinden gūyā ki otuz murğdur". Hāşıl-ı kelām, 'ankānuñ aḥvāl ü tefāşılıni bilmek isteyen *Maḳāmāt-ı Harīr*üñ ellinci maḳāmenüñ, ki āḥir-i maḳāmātdur, Muṭarrizī şerḥine nazār eylesün.

Şikār: "av"dur. Meşhūr-ı kırā'at, şikārı kese izāfetledür ve ba'zılar 'ankā-şikārı vaşf-ı terkībī okıdı ve terkībī taḳdīme ve te'ḥīre ḥaml eylediler.

K'īncā: ki, ḥarf-i ta'līl

Hemīşe: "dāyimā" ma'nāsına

Maḥşül-i beyt: "Ankā kimseye şikār olmaz" yāḥūd "Kimse 'ankā-şikār olmaz, duzağıñ devşir". Ya'nī cānān ki 'ankā-mişāldür, 'aḳametde 'ālī-cenābdur; fennle ve şan'atle ve ḥīle ile kimseye iltifāt eylemez. "Zira bunda dāyimā duzağ elinde yilden ğayrı nesne yokdur"; belki yil de yokdur zīrā yile ḥāyil olur nesne yokdur.

Ya'nī: 'Cānān vuşūlinde terk-i tedārik eyle ki sa'y-ı bī-fāyidedür'.

3

در عیش نقد کوش که چون آبخور نماند
آدم بهشت روضه دارالسلام را

'Ayş: luğatde "dirlik"dür; "ḥayāt" ma'nāsına. Ammā bunda "zēvḳ ü 'işret" ma'nāsınadır.

Naḳd: bunda "ḥāzır" ma'nāsınadır.

Kūş: emr-i muḥāṭabdur; "kūşiden"den; "dürişmek" ve "çalışmak" ma'nāsına.

Ki: ḥarf-i ta'līl

Āb-ḥor: "şuvar" ya'nī şu içecek yer

Bi-ḥişt: bā-yı meksüre ḥarf-i te'kiddür. Hişt 'hā'nuñ kesriyle fi'l-i māzī; "şalivirdi" ya'nī "terk eyledi"; maşdarı "ḥiştēn" ve "ḥilīden" gelür.

Ravza: luğatde "çemen"dür ammā bunda "bāğçe" murāddur.

Dārü's-selām: dār "ev"dür; "beyt" ma'nāsına; selām "cennet"üñ adıdır. "Cennet evi" dimekdür. Ravzanuñ dārü's-selāma izāfeti beyāniyyedür.

Maḥşūl-i beyt: “Ḥālā, ḥāzır el virdügi zevk ü şafāya sa’y eyle, müstakbele nāzır olma. Zırā Ḥazret-i Ādem’üñ ki cennetde naşibi qalmadı terk idüp dünyā evine geldi”.

Ya’nī: ‘Zamān-ı istikbāle mültefit olduğıün cennetden ihṛac oldı’:

Beyt

غم نا آمده خوردن بنقدم رنجه میدارد
همان بهتر که با فردا گذارم کار فردا را

4

در بزم دور یک دو قدح در کش و برو
یعنی طمع مدار وصال دوام را

Bezm-i devr kināyetdür “bāde meclisi”nden.

Der-keş: der te’kīd içündür; keş emr-i muḥātabdur “keşīden”den; “çek” ya’nī “iç”

Be-rev: “git” dimekdür; ya’nī “ziyādeye ṭama’ eyleme”

Maḥşūl-i beyt: “Dünya bezminde qalīl ü keşīr elüñ irdügiyle ḳānī’ ol, ziyādeye ṭamī’ olma”. Mışrā’-ı şānī, mışrā’-ı evvelüñ maḥşūlidür: “Ya’nī zevḳüm dāyim ve mütevāşıl olsun dime” bāde-nuşlar gibi ki bir iki ḳadehle ḳānī’ olmayup yığılınca içer, şoñra ḥumār elemin çeker.

Maḳşūd, naşihatdür: من قنع شبع و من طمع ذلّ dimekdür.

5

ای دل شباب رفت و نچیدی کلی ز عمر
پیرانه سر بکن هنری ننک و نام را

Şebāb: “yigitlik”dür.

Pīrāne-ser: “pīrlik vaḳti”; zarfiyyet ifāde ider.

Neng: “ār ü ḡayret” ma’nāsınadır.

Hünerī: hüner “menḳabet”dür; yā, ḥarf-i vaḥdet.

Nām-rā: nām bunda “nāmūs”dur; rā ḥarf-i taḥşīşdür.

Maḥşūl-i beyt: “Ey göñül, yigitlik zamānı gitdi. Ḥāl bu ki ‘ömrden bir gül dirmedüñ.” Ya’nī ‘ömrden bir fāyide ve netice görmedüñ; ḥaşılı civānılıḳda vāşıl-ı cānān olmadüñ. “Pes imdi pīrlik vaḳtinde bir hüner eyle, ‘aşıḳāne bir neng ü nām taḥşīl eylemek-içün.”

Ya'nī: 'Civānlıkda vuşlata bir sebep taḥşīl idemedüñ, bâri sa'y eyle pīrlıkde bir ḥālet eyleyesin'.

6

راز درون پرده ز رندان مست پرس
کین حال نیست زاهد عالی مقام را

Derūn: "iç" ma'nāsınadır ya'nī "içeri" ki 'Arab "dāḥil" demekle ta'bīr ider. Meşelā "dāḥilü'l-beyt" dirler "evüñ içeri"ne.

Rindān: "rind"üñ cem'idür. Lāmiṭ-i merḥūm "Rind: korḳusuz" dimişdür ammā 'Acem "bāde-nüş"a ıtlāk ider.

Kīn: kāf ḥarf-i ta'līl ve īn ism-i işāretdür ḳarībe; ya'nī rāz-ı derūna.

Maḥşūl-i beyt: "Perde içindeki rāzı ya'nī gizli sırrı mest 'āşıklardan şor. Zīrā bu ḥāl 'ālī-maḳām zāhidlerüñ ḥāli degüldür".

Zīrā ṭarīḳ-i zühd, ṭarīḳ-i işḳuñ ḡayrıdır. Yāḥūd zāhid-i 'ālī-maḳāmdan murād "ömrini 'işḳ-ı cānānede geçürenler"dür ki anlar ṭarīḳ-i 'işḳ u maḥabbetüñ ihtiyārıdır ve sırr-ı cānāne[y]i kimseye ifşā eylemezler; belki rāz-ı cānānı cānlarında ve cānlarını dillerinde ketm iderler. Pes 'rāz-ı derūn-ı perdeyi ifşā eylemek anlaruñ ḥāli degül' demek olur.

7

ما را بر آستان تو بس حق خدمتست
ای خواجه باز بین بترحم غلام را

Mā-rādaki rā taḥşīş ifāde ider "bizüm" ma'nāsına.

Bes: "çok" ma'nāsınadır; "bisyār" gibi.

Bāz: böyle yirde te'kīd ifāde ider ancak. Pes, bunda bāz lafzına "girü" ma'nāsını virenler ilerüsini ve girüsini ve ardını ve öñünü fikr eylemezler imiş.

Ba'zı nüşhalarda ḥıdmet yerine "ni'met" vāḳi' olmuş. Ḥaḳḳ budur ki āsītān ve ḥāce ve terahḥum ve ḡulām lafzlarına ḥıdmet ensebdür.

Maḥşūl-i beyt: "Bizüm senüñ āsītānuñda çok ḥakk-ı ḥıdmetümüz vardır. Ey ḥāce, ḡulāmuña terahḥumla nazār eyle".

H̄āce bunda “efendi” dimekdür ki cānāndan ‘ibāret ola ve ihtimāldür ki H̄āce Kıvāmü’-d-
dīn Ḥasan ola veyā Kıvām-ı Ekber ola. Sābıķā zıkr olunan gibi, vezīrlere “h̄āce” dirler.

8

حافظ مرید جام میست ای صبا برو
وز بنده بندکی برسان شیخ جام را

Bendegī: bir kelimenüñ ki āhirinde hā-i resmī ola, añā yā-yı maşdar veyā elif ü ‘nūn’-ı
cem’ lāhik olsa hā-yı resmī[y]i kāf-ı ‘Acemīye tebdīl idüp bendegī ve “bendegān” dirler.
Şeyh-i Cāmdan bunda maķşūd Şeyh Aḥmed-i Nāmıķī Ḥazretleri’dür ki Ḥazret-i Mevlānā
Cāmī ile bir şehrdendür ki “Cām” dirler. Nite ki Ḥazret-i Mevlānā Cāmī buyurur:

Kıṭ‘a

مولدم جام ورشحة قلمم
جرعة جام شیخ الاسلامیست
زین سبب در جریده اشعار
بدو معنی تخلصم جامیست

Ve her yerdeki şu‘arā-yı ‘Acem “Şeyh-i Cām” dirler, murād Şeyh Aḥmed-i Nāmıķī
Ḥazretleri’dür ve kışşası tafşılıyle *Nefehāt-ı Ünsde* mezkūr ve mestürdur ki ol kitāb-ı
müsteṭābuñ cümle-i ‘acāyibindendür.

Maḥşūl-i beyt: “Ḥāfız, ṭālib-i cām-ı meydür. Ey şabā, var daḡı ben bendeden izhār-ı
bendegī eyle Şeyh Aḥmed-i Cām Ḥazretleri’ne” ki ne vechle mümkin ise bize bāde
peydā eylesün, ol ma‘hūd zamānda kendüye peydā eylediği gibi.

Bu telmīhi bilmeyenler, bu maķāmda çok ‘indiyyāt söylemişlerdür.

GV

1

ساقیا بر خیز و در ده جام را
خاک بر سر کن غم ایام را

Sākiyā: āhirinde elif ḡarf-i nidādur ki Fārsīde ve Türkīde müsta‘meldür.

Ber-hîz: ber bunda te'kîd ifâde ider; hîz emr-i muhâtabdur "hîzîden" maşdarından; "kalk" ya'nî "örü tur"; "hâsten" de maşdardur bu ma'nâya.

Der-dih: der harf-i te'kîd; dih emr-i muhâtabdur "dihîden"den; "vir" dimekdür; "dâden" de maşdardur bu ma'nâya.

Câm-râ: râ edât-ı mef'ûldür.

Maḥşûl-i beyt: "Ey sâkî, kalk daḥı câmı vir. Ey sâkî, ğam eyyâmınıñ başına toprak eyle".

Ya'nî: 'İçüp mest olalum ve ğam eyyâmı nesye^{en} mensiyye^{en} ferâmüş idelüm' ki-enneh^u ki ḥâk altına medfûndur.

2

ساغر می بر کفم نه تا زبر
بر کشم این دل ق ازرق فام را

Sâġar: kadeḥ

Nih: emr-i muhâtabdur "nihîden"den; "ço" dimekdür.

Tâ: harf-i ta'îl

Zi-ber: mîm-i mütekellim muḳadderdür; ya'nî "zi-berem"; "üstümden" dimekdür.

Keşem: fi'l-i muzâri'-i mütekellim-i vaḥde; "çekem"

Delq: hırqa

Ezrak: gök

Fâm: reng; ya'nî "gök reng"

Râ: edât-ı mef'ûl

Maḥşûl-i beyt: "Ey sâkî, sâġar-ı meyi avucuma ço ya'nî elüme vir tâ bu gök rengli

hırqa[y]ı üzerümden çekeyin". Ya'nî mest olup hırqa[y]ı çäk idüp yabana atayın.

Bu beyt ta'rîzdür Şeyḥ Ḥasan-ı Ezrak-puş'a ve tevâbi'ine ki anlar bi-esrihim gök cämeler giyerler, nite ki maḥallinde beyân olsa gerek inşâ' Allâh^u Te'âlâ. Ve her yirde ki "ezrak-câme" veyâ "ezrak-libâs" zikr ider anlara ta'rîz murâddur:

Beyt:

غلام همت آن رند عافیت سوزم
نه آن گروه که ازرق لباس و دل سپهند

3

کرچه بدنامیست نزد عاقلان
ما نمی خواهیم ننگ و نام را

Maḥşūl-i beyt: “Ey sākī; egerçi bāde içüp, mest olup, cāme[y]i çāk idüp yabana atmaq ‘āķiller katında bed-nāmlıķdur, biz nām u nāmūs u neng ü ‘ār istemezüz”. Zīrā ‘biz Maḥmūd-ı Rind mürīdleriyüz’. Nite ki tafşīli gelür inşā’ Allāh^u Te‘ālā.

4

باده در ده چند ازین باد غرور
خاک بر سر نفس نافر جام را

Bād-ı ğurūr izāfeti beyāniyyedür.

Nā-fercām ve “bed-fercām”, “āķibeti yaramaz ve işlāḥa kâbil olmayan nesne”.

Rā: taḥşīş için.

Maḥşūl-i beyt: “Ey sākī, bāde vir elbette. Niçe bir bu ğaflet yilinden, ya’nī ğurūrta, ‘ömr zāyi’ eylemek? Toprak başına ‘āķibeti ḥayrsız nefsüñ”.

Ya’nī: Bāde-nüşlukdan ğayrıya, muḫtażayāt-ı nefse tābi’ olmak tazyi’-i ‘ömrdür.

5

دود آه سینۀ سوزان من
سوخت این افسردگان خام را

Dūd āha ve āh sīneye ve sīne sūzāna muzāf olmışdur. Tetābu’-i izāfāt bu dilde muṭlaq^{en} cāyizedür.

Dūd-ı āh izāfeti beyāniyye ve sīne-i sūzān izāfeti izāfet^u mevşūfⁱⁿ ilā şifatihⁱ.

Sūzān: şifat-ı müşebbehedür; “sūzīden”den müştakķ; “yanağan” ma’nāsına.

Efsürdegān: cem’-i “efsürde”; ‘hā’ ğāfa tebdīl olmuşdur kâ’ide-i sâbıķa üzre.

Ḥām: “çig, nā-puḥte” ma’nāsına

Maḥşūl-i beyt: “Benüm yanağan sīnemüñ āhı dütünü bu ḥām toñmişları yaķdı”; ya’nī bu ezrak-püşları.

Zirā H̄ācenūñ bunlarla çok ‘arbedesi geçmiştir. Nite ki maḥallinde beyān olur inṣā’ Allāh^u Te‘ālā.

Efsürdegān-ı ḥām ta‘biri de ziyāde nā-ḳābiliyyetlerinden ‘ibāretdür. Zirā iki şıfat bile her şeyde mezmūmdur ‘ale’l-ḥuşūş ki insānda.

6

محرم راز دل شیدای خود
کس نمی بینم ز خاص و عام را

Maḥremūñ rāza izāfeti maṣḍaruñ mef‘üle izāfetidür ve dilūñ şeydāya mevşūfuñ şıfatına. ‘Āmm-rāda rā kese maşrūfdur; “kes-rā ne-mī bīnem” taḳḳīrindedür.

Maḥşūl-i beyt: “Dīvāne göñlüme maḥrem-i rāz ya‘nī sırrına maḥrem kimse[y]i görmiyorum ḥavāşş u ‘avāmmdan”.

Ya‘nī: ‘Ālemde bir hem-rāz bulunmaz ki ādem aña keşf-i rāz eyleye ki bir miḳḳār bār-ı ğam-ı dil taḥfif ola. Zirā meşhūrdur ki “Söylemezsem ölürem, söylerisem rāz açılır.”

7

با دلارامی مرا خاطر خوشست
کز دلم یکباره برد آرام را

Bā: bi-ma‘nā “ma‘a”

Dil-ārām: vaşf-ı terkībī “ārāmīden” maṣḍarından; “göñül diñlendürici” ya‘nī “rāḥatlık virici” ma‘nāsına; elifi ḥazf idüp “ārmīden”, ‘yā’yı da ḥazf idüp “ārmeden” dirler.

Yā: vaḥdet-i nev‘iyye

Merāda rā taḥşiş içündür.

Yek-bāre: bir uğurda; “def‘at^{en}” ma‘nāsına

Ārām: rāḥat ü ḳarār

Rā: edāt-ı mef‘ül

Maḥşūl-i beyt: “Bir dil-ārāmla benüm ḥāṭırum ḥoşdur ya‘nī iyidür ki göñlümden bir uğurdan iletdi ḳarār ü rāḥatı”.

Murād bundan, cānānı yāḥūd pīridür ya‘nī Şeyḫ Maḥmūd olmaḳ var.

8

ننگرد دیکر بسرو اندر چمن
هر که دید آن سرو سیم اندام را

Nengered: fi‘l-i nefy-i müstakbel; “nazar eylemez”; “nigerīden”den.

Dīger: bunda “dahı” ma‘nāsınadır.

Be-serv: bā harf-i şıla

Dīger bunda “girü” diyene düger gerek.

Sīm-endām: sīm “gümiş”, endām “şekl ü sīmā” ma‘nāsına; sīm-endām ve “sīm-sīmā” bir ma‘nâyadır.

Maḥşül-i beyt: “Dahı serve çemende nazar eylemez her kim ki ol gümiş sīmālı servi gördi”.

Ya‘nī: ‘İnsān güzelini gören bir dahı çüb-ı nā-tırāşīdeye nazar eylemez’ dimekdür.

9

صبر کن حافظ بسختی روز و شب
تا بیابی منتهای کام را

Be-saḥtī: bā cāyızdür ki “ma‘a” ma‘nāsına ola yāḥūd harf-i şıla.

Tā: harf-i ta‘līl

Be-yābī: “yābīden”den; bā harf-i te‘kīd; yābī fi‘l-i muzāri‘-i muḥāṭab.

Müntehā: nihāyet ü gāyet

Kām-rā: rā taḥşīş içündür.

Maḥşül-i beyt: “Ey Ḥāfız, gice vü gündüz şiddetle şabr eyle” yāḥūd “şiddete şabr eyle tā ki nihāyet-i murāduñı bulasın” zīrā الصبر مفتاح الفرج dür.

Süruri's Introduction and His Commentary on Hafiz's Opening Poem¹¹⁸

El-ḥamd^u li'-llāhi ellezī ḥafīza ez-zīkr 'an taḥrīf reybe'l-münün. Kemā ḳāle "innā [nahnu] nezzelnā ez-zīkr^a ve innā lehu le-ḥāfīzūn^e."¹¹⁹ Ve'ş-şalāt^u 'alā ḥāfazahu bi't-ta'īm lāfazahu kemā fī levḥ maḥfūzīhi. Ve 'alā şaḥbihi ve ālihi el-maḥfūzīn^e bi-rümüzīhi ve melḥūzīhi.

Ammā ba'd bu Sürūrī-i şikeste-dil ve rüzgārdan münfa'il şöyle taḳrīr-i maḳāl ve beyān-ı aḥvāl kıılır ki aşḥāb-ı ḥālden selef-i şāliḥīn-rıdvān Allāh^u te'ālā 'aleyhim ecma'īn-aḥvāl-i ṭarīḳati ve esrār-ı ḥaḳīḳati remz ü imā ve ta'miyye vü ihfā ṭarīḳiyle beyān itmişlerdür ki Ḥazret-i Mevlānā-ḳaddese Allāh^u sırrah^u el-'azīz-buyurur:

Beyt

خوشر آن باشد که سر دلبران
گفته آید در حدیث دیگران

Ve bu zümrenün içinde lisānū'l-ḡayb ve tercemānū'l-esrār laḳab virilen Şemse'd-dīn Muḥammed el-Ḥāfız eş-Şīrāzī-ḳaddese Allāhu sırrahu el-'azīz-cemī' eş'ārında, remz ü elḡāz ve şūret-i mecāzda esrār-ı ṭarīḳati ihtiyār idüp ammā aḥvāl-i sülūkden ḡāfil ve esrār-ı ṭarīḳatden zāhil olanlar ḳuşūr-ı fehāmetden inkār-ı küllī kıılıp ve ba'zı müteḥayyir ḳalup

Şi'r

و کم من عائب قولا صحیحا
و آفته من الفهم السقیم

Ḳıṭ'a

جاهلان منکرند علمرا
که زجهل و عمی ندانندش
گرچه ایمان محض آن باشد

¹¹⁸ The transcribed text of Süruri's commentary is based on MS Ayasofya 4056, which is located in Süleymaniye Manuscript Library, Istanbul.

¹¹⁹ In the manuscript, the word *nezzelnā* is written as *enzelnā*.

چون ندانند کفر خوانندش

ve ehl-i dilden zürefā ve erbāb-ı kulūbdan ‘urefā gāhī bu faḳīre mā’il olup ba‘zī esrārī sā’ il olup bu ḥaḳīr daḥī bildügi ḳadar taḥḳīḳ-i merām ve taḳrīr-i kelām idüp ba‘dehu taḳrīr taḥrīre tebdīl ḳılınmaḳ ve Türkī dil ile ta‘bīr olunmaḳ ṭaleb olunup ba‘zī evḳāt aña maşrūf ḳılınup ‘alā vechi’l-icmāl ma‘nā-yı mecāzī beyān ve ma‘nā-yı ḥaḳīḳī ‘iyān olundu tā ki ḳāşır u nāḳışlar tām̄m u kām̄il ve ‘āmī vü ğāfil olanlar ehl-i dil olalar.

Lākin mütekābir ve mu‘ānid olanlar beyyināt-ı Ḥazret-i Ḥudā’dan ve mu‘cizāt-ı zāhirāt-ı enbiyādan müte’eşşir olmazlar ve ḥaḳḳa taşḳīḳ ve īḳān ḳılmazlar. Ḥāce Ḥāfız anlaruñ gibi bī-fehm olanlaruñ ḥiṭābında, laṭīfe ve luṭf vechiyle cevābında bu maṭla‘ı de miş:

Beyt

سخن شناس نئی دلبرا خطا اینجاست
چو بشنوی سخن اهل دل مگو که خطاست

Lā-cerem bī-idrāk mu‘ānidler ve ḥod-bīn ḥāsıdler cehl-i cibillī perdesinde ve ‘inād-ı ehli dā’iresinde ḳalurlar. Ne‘ūz^u bi’llāh el-Ḥāfız min zālike. İḥfaznā yā Ḥāfız ‘an el-mehālik. Fe-Allāh^u aḥyar ḥāfız^{en} ve Huve erḥame’r-rāḥimīn.

G. I

1a

الا يا ايها الساقى ادر كاسا و ناولها

Elā ḥarf-i tenbīhdür ve yā ḥarf-i nidādur ve eyy ism-i mübhemdür, mu‘arref bi’l-lām olan isme ḥarf-i nidā dāḥil olmak için vesīledür ve aña hā-i tenbīh dāḥil olmuştur te’kīd için ve lafz-ı es-sākī şıfatdur eyy lafzına ve edir emr-i ḥāzırdur “edāre”, “yüdüru”dan ve ke’s şol kadehe dirler ki içinde şarāb ola ve nāvil emr-i ḥāzırdur “nāvele”den ve ke’s mü’ enneşdür anuñçün aña mü’enneş zamīri ircā’ olunur.

Ma’nā-yı mısrā’ budur ki “Āgāh ol ey sākī, devr étdür tolu kadehi ve şun anı.”

Ve sākīden murād vā’iz ü nāşih ve rağbet ü zevk viricidür ve ke’sden murād şol va’z ü naşihat ü kelime-i ḥikmetdür ki ādeme şevk ü rağbet virür.

1b

که عشق اسان نمود اول ولی افتاد مشکله

“Ki ‘ışk-ı ilāhī āsān göründi evvel velī düşdi müşkiller.”

Pes: Sālik-i tarīkat ve tālib-i ḥaḳīkat olana şevk ü zevk virmek gerek tā kehillenmeyüp vuşul-i ila’llāh ḥāşıl olınca sa’y-ı belīg ide.

2a

بیوی نافة کاخر صبا زان طره بکشاید

Āḥirinde ‘hā’ olan lafzda hemze vahdet ifāde ider, nāfe’ī gibi, ve lafz-ı āḥir bunuñ gibi maḥalllerde Fārsīdür, ḥarfdür, ta’rīz maḳāmında isti’māl olunur ve şabā gün toğısı yiline ve seher vaḳtinde esen yile dirler ve turre alına dökülen şaça dirler.

Ma’nā-yı mısrā’ budur ki “Bir nāfe koḳusu sebebiyle ki āḥir şabā ol turrenden açar.”

Turrenden murād ḥicāb-ı cemāl-i kibriyādur, şabādan murād tecellī-i ilāhīdür, nāfe koḳusından murād eşer-i feyz-i Ḥaḳḳdur.

2b

ز جعد زلف مشکینش چه تاب افتاد در دلها

Ca'd: “kıvırcık” dimekdür.

Tāb: bir nice ma'nāya gelür. Bunda “ḥarāret” ve “ziyā” ma'nāsı münāsibdür.

Ma'nā-yı mışrā' budur ki “Anuñ müşkīn zülfinüñ kıvırcığından ne ḥarāret ve nūr düşdi göñüllere.”

Ve ca'ddan murād, ṭabakāt-ı ḥicāb ve merātib-i istitārdur.

3a

بمی سجاده رنگین کن کرت پیر مغان کوید

Geret lafzında tā ḥiṭāb içündür.

Muğ ve muğān “āteş-perest” dimekdür.

Ma'nā-yı mışrā' budur ki “Şarāb ile seccāde[y]i rengīn eyle ya'nī boya eger saña pīr-i muğān dirse.”

Şarābdan murād 'ışkdur, pīr-i muğāndan murād şeyh ve mürşiddür ki ḥarāret ve şevk şāḥibi ola.

Ya'nī: Seccādede 'ibādetüñ 'ışk ile olsun, zāhid-i ḥuşk olma eger saña mürşid dirse.

3b

که سالک بی خبر نبود ز راه و رسم منزلها

Maḳūl-i ḳavl budur; yā maḳūl-i ḳavl “Be-mey seccāde rengīn kon” mazmūnidur, bu aña ta'īldür.

Ya'nī: “Sālik bī-ḥaber gerekmez yā sālik bī-ḥaber olmaz menzillerüñ resminden ve rāhından.”

Ya'nī: Vuşūl-i ila'llāh menzillerinüñ resm ü 'ādeti ve rāh-ı vuşlatı 'ışk ile olmaḳ gerekdür ki aḳreb-i ṭuruk-ı ila'llāh ṭarīḳ-i 'uşşākdur.

4a

مرا در منزل جانان چه امن و عیش چون هر دم

“Baña cānān menziline ne emn ne ‘ayş çünki her dem”

Cānāndan murād Hāzret-i Hāḡḡdur ve menzilden murād sülūk mertebeleridür ki çoḡluk ‘aḡabelere şeyṭān izlāl ider, ilhāda düşürmek vardır.

Pes: Ben ki sālikem merātib-i sülūkda ve menāzil-i vuşūlda çoḡ ḡaṭarlar vardır. Öyleyse vuşūl-i ila’llāh ḡaşıl olmadın baña ne emn ve ne devām-ı üns-i Hāḡḡ vardır ki dāyim:

4b

جرس فریاد میدارد که بر بندید محلها

“Çaň feryād dutar ya’nī feryād idüp dir: Baḡlaň maḡmilleri” ki bu menzil ḡaṭarlu yirdür, bunda ḡarār itmeñ.

Ceresden murād ṭarīḡ-i Hāḡḡkuñ ḡaṭarlu yerlerin beyān idenlerdür. Nitekim Hāzret-i Mevlānā buyurur:

Beyt

نی حدیث راه پر خون میکند
قصه های عشق مجنون میکند

Pes: sālik vuşūl-i ila’llāh ḡaşıl ḡılmayınca ve temkīn taḡşīl itmeyince telvīnden ḡalāş olup emīn olmaz ve devām-ı üns ḡaşıl ḡılmaz.

5a

شب تاریک و بیم موج و کردابی چنین هایل

“ḡarañu gice ve mevc ḡorḡusı ve girdāb; buncılayın ḡorḡunç”

Şeb-i tārikden murād ḡulmet-i ḡubb-ı dünyā ve ḡulmet-i nefis ü hevādur ve bīm-i mevcden murād ‘aḡabāt-ı baḡr-i sülūk ve temevvüc-i deryā-yı ‘işyān ve teheyyüc-i iḡvā-yı şeyṭāndur ve girdābdan murād ilhāda düşmek yā “ṭarīḡatde kemāl buldum” diyü bir yirde ḡalmaḡdur.

5b

کجا دانند حال ما سبک باران ساحلها

“Kanda bilürler bizüm hālümüzi deñiz kenārınuñ yüki yeynileri”

Bunlardan murād vuşul-i ila'llāh hāşıl kılanlar ve cezbe-i ilāhiye irişüp vāşıl olanlardır.

Ba'zılar murād “melā'ikedür” demişler.

6a

همه کارم زخود کامی بیدنامی کشید آخر

“Dükeli işüm kendü murādumca olmağdan bed-nāmlığa çekdi āhır”

Murād budur ki şeyh ve mürşidsüz sülük itdügüm için bed-nām oldum.

6b

نهان کی ماند آن رازی کزو سازند محفلها

“Kaçan gizlü kalur ol bir rāz ki andan düzerler maḥfilleri?”

Ya'nī: Kaçan meclisler ve mecma'lar olsa, ḥādise söyleşür olsalar, ol rāzı söyleşür olsalar, ol rāz kaçan maḥfī ve mestūr olur?

Pes: Tarīkat ehli gerekdür ki şeyh irşādıyla sālİK ola tā ki bed-nām beyne'l-enām olmaya ki “ed-delīl^u şümme es-sebīl” demişler daḥı “er-refīk^u şümme eṭ-tarīk” buyurmışlardır.

7a

حضورى کر همى خواهى ازو غایب مشو حافظ

Huzūrī lafzında ḥarf-i yā vaḥdet içündür ve ḥ'āhī lafzında ḥarf-i yā ḥiṭāb içündür.

Ez-ū lafzı mışrā'-ı şānī mazmūnına işāretdür ve **ma'nā-yı mışrā' budur ki** “Bir ḥuzūr isterseñ ondan gāfil olma Ḥāfız”

7b

متى ما تلق من تهوى دع الدنيا و اهلها

Metā zarf-ı zamāndur ve fi'l-i muzāri' cezm ider ve mā zāyidedür ve telka "telkā" idi, cezm için āhirinden elif sākiṭ olmuşdur ve lafz-ı men ismdür, ekşeriyā ehl-i 'aql olanlarda itlāk olunur ve tehvā dördinci bābdan muzāri'dür, bu bābdan "hevā" "maḥabbet" ma' nāsınadır, ve da emr-i ḥāzırdur; "vada'a", "yada'u"dan ve ehmil emr-i ḥāzırdur if'āl bābından ve dünyā mü'enneşdür, anuñçün aña mü'enneş zamīri ircā' olunur.

Ma'nā-yı mışrā' budur ki "Ol zamānda irişürsin sevdüğüñ kimseye ki dünyā[yı] terk eyle daḡı ihmāl eyle."

Ya'nī: Anı şalıvir, berk dutma ve aña ḡalbūñi müte'alliḡ ḡılma ki ta'alluḡ-ı dünyā 'abdi Mevlā'dan ba'īd ider ki "dünyā^e mā yeb'aduk^e 'an Mevlā^e" ve Ḥāzret-i Mevlānā buyurur:

Beyt

بند بکسل باش آزاد ای پسر
چند باشی بند سیم و بند زر

Ve Şeyḡ Sa'dī demiş:

Beyt

تعلق حجابست وبی حاصلی
چو پیوندها بکسلی واصلی

Şem‘i’s Introduction and His Commentary on Hafiz’s Opening Poem¹²⁰

Ḥamd-i bī-pāyān şāni‘rā ki āftāb-ı münir-i bedīn bülendī ez-kemāl-i şun‘eş yek zerre est ve deryā-yı muḥīt-i felek-i bedān pehnāyī yek kaṭre. Ve şenā-yı bī-girān ḥāfızīrā ki be-luṭf-i ḥod āsmān u zemīnrā nigeḥ dāred ve rūz u şebrā be-kemāl-i ḥiṣṣ pedīd āred. Zihī sūbhānī ki maşnū‘āt-ı vey bedīn keşret ez kalemeş yek nokṭa ḥaṭā ne-reft:

Beyt

درین صحیفه نخواندم خط خطا زانرو
که هر چه می نگرم نقش کارخانه اوست

Ve hezārān vird ü şalavāt ve sūrūd-ı teḥiyyāt ber ḥabīb-i ekrem ve evlādeş bād ki şāḥib-i “İl ma‘a Allāh” ve maḥrem-i esrār-ı dergāḥ est. Ve ān vird ü sūrūd ber aşḥāb-ı kirāmeş bād ki her yekī kevkeb-i rāḥ-ı hidāyet est ve şem‘-i bezm-i şerī‘at. Raḍiyā Allāhü Te‘ālā ‘an hum ecmaīn.

Ba‘dehu īn bende-i kemīne a‘nī Şem‘ī-i pāy-māl-i ğumūm ve şikeste-i hūmūm ki ez-devr-i zamān āşüfte-ḥāl ve perīşān-bāl būdem ki ṭarīḳ-i ḳanā‘at iḥtiyār kerde der gūşeī nişeste būdem ki nā-gāḥ yekī buzurgterīn-i cihān ve kerīmterīn-i zamān ki ‘ārif-i devrān, vaḥīd-i ‘ālemiyān, ferīd-i zamāniyān būd ammā be-mertebeī ki derīn cihān-ı fānī-vücūd, nām-ı nīkeş be-seḥā vü cūd, meşḥūrter ez-Hātem būd:

Beyt

نام حاتم نبرد او که برد
که نیاید و را جواب برد

Ān şāḥib-i devlet be-şerḥ nivişten-i īn *Dīvānrā* işāret kerd. Īn bende-i ḳalīlū‘l-bizā‘a her çend ki be-şad zebān-i ‘acz be-ḳuşūr-ı ḥiṣṣ i‘tirāf kerdem, maḳbūl-i ān ḥazret neyoftād. ‘Āḳıbetū‘l-emr pes ez ilḥāḥ-i bisyār ve ibrām-ı bī-şumār be-emr-i şerīf-i ān

¹²⁰ The transcribed text of Şem‘i’s commentary is based on MS Kadızade Mehmed 403, which is located in Süleymaniye Manuscript Library, Istanbul.

buzurgterīn-i buzugān be-şerḥ kerdn-i ān şürū´ kerdem. Ve ümīd mī-dārem ki her kes ki ezīn şerḥ müstefīd gired ve şāriḥ u bāʿiṣ-şuderā ez-duʿā-yi ḥayr ferāmūş ne-koned.

Beyt

نامش احمد لقب فرید ونست
هر که دارد عداوتش دونست

Teyemmūnen be-nām-i şerīf-i ū īnrā be-āḥir resānīdem:

Mışrā´

الهی آخرش محمود کردان

G. I

1a

الای ایها الساقی ادر کاسا و ناولها

“Āgāh ol ey sākī, ke’si devr itdūr ve anı şun”

Nāvil: bunda “Sen iç” ma’nāsına olmaḥ evlādur. Zīrā “edir” ma’nāsı ile tekrār olur. Nite kim Cāmī’nūñ bu beytinde “iç” ma’nāsınadır:

Beyt

صفای جام می جامی برد ژنک غم از خاطر
اذا ما تلق من هم فحاولها و ناولها

Elā: ḥarf-i tenbīhdür, mışrā´-ı şānīye maşrūfdur.

Yā: ḥarf-i nidādur.

Eyy: münādādur.

Hā: zāyiddür.

Sākī: eyy^u lafzınuñ şıfatıdur.

Edir: if’āl bābından emr-i ḥāzırur.

Nāvil: emr-i ḥāzırdur müfā‘ale bābından.

Ke’s: dirler ki “içinde baqiyye ola.”

Ke’sden murād cām-ı maḥabbetdür. Sākīden murād mürşid-i kāmıldür.

1b

که عشق اسان نمود اول ولی افتاد مشکله

“Ki ‘ışq-ı ilāhī vişāl-i Ḥaḫḫ ile ‘ālem-i ervāḥda evvel āsān görindi ammā ba‘de’l-vişāl ‘ışkuñ müşkilleri düşdi”; ya‘nī ‘ālem-i nāsūta gelmek ile zāhir oldı. Bu vech daḫı cāyızdır: “İbtidā-i sülūkda ‘ışq āsān görindi”:

Beyt

عشق آسان می نمود اول بامید وصال
نا امیدیهای هجرانش چنین دشوار کرد

Mürīde lāzımdur ki her dem şeyḫinden müstefiz olup vişāl-i cānāna isti‘dād ḥāşıl ide.

2a

بیوی نافه کاخر صبا ز آن طره بکشاید

“Bir nāfe ümīdi ile ki şabā ol turrenden açar”; ya‘nī açā diyü.

Turrenden murād ḥicāb-ı cemāl-i kibriyādur. Şabādan murād feyż-i ilāhīdür. Nāfeden murād cezbe-i Ḥudādur:

جذبة من جذبات الرحمن توازي عمل الثقلين

2b

ز جعد زلف مشکینش چه خون افتاد دردلها

“Anuñ müşkīn zülfinüñ kıvırcığından ḥavāşşuñ dillerine ne ḫan düşdi”

Ya‘nī: Bir cezbe ḥāşıl idince ne ḫanlar yutmışlar ve ne riyāzetler ve mücāhedeler eylemişlerdür.

Zülfdən murād zülmet-i kevdür ki vişāle ḥicābdur. Nite kim Cāmī dimişdür:

Beyt

ظلمت کونم غرض باشد ز زلف
نقطه ذاتم مراد آمد ز خاک

Ve gāhī “esrār-ı ilāhiyye” ma‘nāsına gelür. Ca‘ddan murād z̄ulmet-i kevnüñ mütezā‘if olmasıdır.

Pes: Sālik bu cümleñ maḥabbetinden geçmek gerekdür ki tā Ḥaḫḫ ile āşinālīq eylemek mümkin ve ḳābil ola.

Nāfe bunda “rāyiḫa” ve būy “ümīd” ma‘nāsınadır.

3a

بمی سجاده رنگین کن کرت پیر مغان کوید

“Pīr-i muḡān eger saña mey ile seccādeñi rengīn ve ālūde eyle diye anuñ emrine imtişāl idüp rengīn eyle.”

Pīr-i muḡāndan murād mürşid-i kāmildür ki mışrā‘-ı şānīde olan sālik lafzı aña ḳarīnedür.

Meyden murād ‘ışḳ-ı Ḥudādur.

3b

که سالک بی خبر نبود ز راه و رسم منزلها

“Zīrā sālik sülūk menzillerinüñ ‘ādetinden ve rāhından bī-ḫaber degüldür.”

Sālikden murād bunda sālik-i müntehīdür, sālik-i mübtedī degüldür. Bī-ḫaber ne-boved kelimeleri aña ḳarīnedür.

4a

مرا در منزل جانان چه امن و عیش چون هر دم

“Baña cānān menziline ne emn ü ne ‘ayş, ya‘nī olmaz, çünki her dem”

Zīrā eger ḡaflet idüp emn ü ‘ayş üzre ola, ḫāşıl itdūgi ṭabaḳalardan düşmek lāzım gelür.

Cānāndan murād Ḥaḫḫ Te‘ālā ḫazretidür, menzilden murād seyr-i ma‘nevīde olan ṭabaḳātdur.

4b

جرس فریاد میدارد که بر بندید حملها

“Zebān-ı hāl ile çañ feryād tatar ya‘nī feryād idüp böyle dir ki yükleri bağlañ” ki bu menzilden öte dağı menzil çokdur, henüz dağı murād olan maḳāma irişmediñüz. Ceresden murād mürşid-i kāmıldür. Zebān-ı hāl ḳaydı ceresüñ kendüsine göredür.

5a

شب تاریک و بیم موج و کردابی چنین هائل

“Ḳaralu gice ve mevc havfı ve buncılayın ḳorḳunc bir girdāb”
Şeb-i tārikden murād maḳabbet-i dünyādur, mevcden murād tekāzī-i nefsdür, girdābdan murād sū‘-i ḥātimedür.

5b

کجا دانند حال ما سبک باران ساحلها

“Bizüm ḥālümüzi ḳanda bilürler deryā kenārınuñ sebük-bārları.”
Sebük-bārdan murād evliyā‘-ı Allāhdur ki ‘ışḳ-ı ilāhī ile mest olup bu ḥālleri ferāmüş itmişlerdür. Ba‘zı kimseler “Murād melā‘ikedür” demişler.

6a

همه کارم ز خود کامی بیدنامی کشید آخر

“Dükeli ‘amelüm beni ḥod-kāmlıgumdan bed-nāmlığa çekdi”
Ya‘nī: Nefse tābi‘ olduğumdan ötürü bed-nām oldum.

6b

نهان کی ماند آن رازی کزو سازند محفلها

“Kaçan mestūr alur bir rāz ki andan meclisler dūzeler”; ya’nī o rāzı bir niçe mafilde sūyleyeler.

7a

حضورى كر همى خواهى ازو غايب مشو حافظ

“Eger bir hūzūr ister iseñ Allāh’dan gāyib olma ey Hāfız”; ya’nī dāyim anuñ emri üzere ol.

Hāfız mūnādādur.

Ey harf-i nidādur, lafzen hāzıf olınmıřdur.

7b

متى ما تلق من تهوى دع الدنيا و اهملها

“Ol zamānda ki sen mūlākī olmağı murād idinesin řol kimseye ki anı seversin dūnyāyı terk ve ihmāl eyle.”

Metā mā-telada bu maallde irādet ma’nāsı muadderdūr zīrā muaddere i’tibār olınmasa bu vechle su’āl vārid olur ki “Çün dūnyānuñ ‘adem-i terki mūlākāta māni’ olmaya, pes niye terk itmek gerek?” Nite kim “İzā umtum ilā eř-řalāt” da muadderdūr. Ve mıřrā’-ı řānī ma’nāda mıřrā’-ı evvel üzere muaddemdūr.

Metā zarf-ı zamān ve mā zāyiddūr zīrā metā māsız dağı ‘amel ider.

Tela ařlında “telā” idi, metā gelmek ile ‘yā’ hāzıf olındı.

Men ism-i mevşūldūr, řılası tehvādur.

Tehvā dōrdinci bābdan fi’l-i muzāri’-i muātabdur, “maabbet” ma’nāsına olan “hevā” dan mūřtadur.

Ez-ūda olan zamīr-i gāyib men lafzına rāci’dūr izmār able’z-zıkr řarıı ile.

II

TRANSLATIONS

Notes on Translations

1. My transliteration and translation of Hafiz's opening couplet are given in square brackets.
2. All of my additions inserted into Sudi's text are indicated in brackets.
3. In the translation, some technical words used by Sudi are italicized. Translations of these words are given in brackets. At times, these words are explained in the footnotes.
4. In the translation, the lemmas listed by Sudi are also italicized.

Sudi's Introduction and His Commentary on Hafiz's Opening Couplet

In the name of God, the Merciful, the Compassionate

Praise be to God who granted me success in explaining sciences and knowledge, the immaculate language of Arabs, and the learned language of Persians. Blessings and peace be upon His most virtuous created being Muhammad, who is the most eloquent and noble in lineage, and upon his holy family and righteous followers.

Then let it be known that the writer of these pages and the narrator of what is written, this humble and sinful servant, namely, Sudi, the poor, says as follows:

One day, at the most auspicious of times and at the happiest of hours, the governor of (the city of) Madina, Ömer Efendi, who was the most intimate of companions and the most special of friends, may God bless his soul and may double his reward in Paradise, came, unceremoniously as usual, into my humble house, kissed my hand three times and said: "this is what I ask of you: you should write a commentary on Hafiz's *Divan* (poetry collection) in such a way that it would be useful to seekers and beneficial for the beginners. In short, it would not suggest any extended meaning or mystical interpretation but just explain the grammar (of the text) following the methods of the Arabic grammarians and restrict itself to the basic meaning of the verses."

Decorated with different kinds of knowledge and branches of science, Ömer Efendi was the compendium of merits and honors, the possessor of benevolence and beneficence, the abode of generosity and munificence, and the source of benefaction and bounteousness. If Hatam saw his nobility and generosity he would be mourning because of his zealous jealousy¹²¹. Ömer

¹²¹ Hatam is the name of a legendary Arab character that lived in pre-Islamic times and was famous for his generosity.

Efendi is such that the world has not seen his equal since the nine revolving spheres started to rotate.

Upon his saying so, I took his request to be a command and his behest a godsend. Because the deceased and forgiven (Ömer Efendi) was so generous and benevolent to this praying man that neither is so a father to his son nor a brother to a brother. As such, only the one who knows me and him, the deceased, can so testify.

It is hoped the readers of this commentary may not forget to bless the deceased as well as this base Sudi as they bless Muhammad and his noble family. It is expected from the people of justice that they correct with the pen of forgiveness and indulgence those places in this commentary where errors and mistakes occur, and not make an effort to show and reveal its shortcomings. Because I confess it is not within my capacity and limits to write a commentary on such an intricate book. However, as mentioned previously, I was importuned to do so. Nonetheless, I ask the readers of this commentary to cast a fair eye on it.

Couplet

The eye of contentment is dull to all faults
The eye of discontentment, however, reveals the shortcomings

Let it be known that the noble name of *Khajah* Hafiz is Shams al-Din Muhammad.¹²² Among the learned men, he is famous as “the Tongue of the Hidden” and “the Teller of Secrets.” His lustrous poems are the envy of the spring of life, and the daughters of his thought are the cause of jealousy for maidens and boys of Paradise. By solid words he sweetened the palate of the common people, and by clear meanings he added salt to the mouths of the elites. Thus the doors of acquaintance of the men of the Seen have been open to him and the splendor of the light in the eyes of the men of the Unseen has grown. For every learned man he composed poetry

¹²² The word *khajah* means lord, master. It is an honorific title of a man of great dignity.

suitable to their occasions. He invented pleasant and rare meanings for everyone and encapsulated abounding meanings in few words. His world-conquering *ghazals* (lyric poems) reached the borders of the countries in Turkistan and India in the least period of time, and his heart-pleasing words arrived the regions and districts of the two Iraqs and Azerbaijan in the shortest space of time. Without having his excitement-stirring poems recited, the ritual music and dancing of the dervishes would not become fervent, and without the tasty sweetmeats of his taste-arousing words having uttered, the gatherings of the rulers would not be embellished and adorned. Still more, the outcry of his incitement would make the hues and cries of the passionate possible, and the chant of the wine-worshippers would acquire splendor with the gurgle of his poems. This has been allegorized as follows:

Verse

The *ghazal*-singing of Hafiz reached to such an extent that
 The firmament forgot the melodies of Venus and her pleasing lyre
 In time he did absolute justice to lyric poetry
 In a way no poet composed poetry in that way
 As you memorize his pleasant-flowing poetry, say:
 May a thousand mercies of God be on the soul of Hafiz

However his diligent study of the *Qur'an*, his regular appointment as teacher of the Sultan, his annotation of the *Kashshaf* and the *Miftah*, his perusal of the *Matali'* and the *Misbah*, his studies on literary techniques, and his admiring interest in the works of the Arab poets prevented him from bringing his dispersed *ghazals* together and withheld him from assembling his heart-pleasing couplets on a string of necklace. Qivam al-Din Hasan used to bring up in conversation the rough draft of these couplets over and over again in the study room of the *madrasah* (college) which he built for Hafiz and say, in the course of conversation, that he should string these unique gems of value on a necklace and arrange these illustrious pearls in a

line, so that it would become a necklace for the graceful necks of the people of the time and an amulet for the jeweled girdles of the men of the time.

Hafiz entrusted the raising of this edifice of poetry to the unwarranted times and offered excuses amounting to the excuses of the people of the period until, in the year 791 A.H., he committed the life entrusted to him to the guardians of God's decree and determination and carried the garment of existence out of the narrow vestibule of death. His immaculate soul joined the dwellers of the sublime world, and he became a pure companion of the black-eyed maidens of Paradise after separation from his body.

Chronogram

In the *Abjad* year of *ba*, *sad*, and *zal*¹²³
 From the day of the auspicious *Hijra*¹²⁴ of Ahmad
 He set out toward the highest Heaven
 The unique man of the era, Shams al-Din Muhammad
 When I passed by his pure grave
 I beheld the purity and splendor of the tomb

After Hafiz passed away, some of his companions, with commitment to companionship and obligation to respect friendship, arranged and organized his dispersed *ghazals* into a *divan*. May God set his soul at rest and perpetuate his prosperity in the rooms of Heaven. Amen, Lord of the worlds! God is the one who grants success in the road of righteousness. And He is merciful to his subjects, and sufficient for us is God, and He is the best Disposer of affairs.

¹²³ The *Abjad* is a decimal numeral system in which the 28 letters of the Arabic alphabet are assigned numerical values. According to this system, the letters *bā* [ب], *sād* [ص] and *zāl* [ذ] have the numerical values, respectively, of 2, 90 and 700. Therefore, the sum of the numerical values of the three letters (792 A.H.) gives Hafiz's date of death, which is 1389/1390 C.E.

¹²⁴ *Hijra* is the migration of the Prophet Muhammad and his followers to the city of Madina in 622 (Common Era). Alternate spellings of this Arabic word in English are *Hijrah* and *Hegira*.

ألا يا أيها الساقى أدر كأساً وناولها

[Alā yā ayy^uhā al-sāqī adir ka's^{an} va nāvilhā]

[O cupbearer! Pass around a cup and hand it (to me)]

This line (originally) belongs to the second couplet of a quatrain composed in the *hazaj* meter by Yazid bin Mu'aviya.¹²⁵ The original complete text of the quatrain is as follows:

I am poisoned,
and I have no antidote or incantation
Pass around a cup and hand it (to me),
O cupbearer!

Transposing the (last) two lines (of Yazid's quatrain) to make them correspond with the rhyme of his *ghazal*, *Khajah* Hafiz incorporated these lines into his poem and put them at the beginning of his *Divan*. It is for this reason that some poets criticized the *Khajah* (Hafiz). For instance, Ahli of Shiraz writes as follows:

One night in a dream I saw *Khajah* Hafiz
I asked him "O unparalleled in virtue and in knowledge:
why did you bind yourself to this verse of Yazid,
notwithstanding all your virtue and perfection?"
He said, "You don't understand the issue here:
an unbeliever's property is lawful to a believer."

And Katibi of Nishabur writes as such:

I am confounded at *Khajah* Hafiz,
to such an extent that reason is paralyzed.
What wisdom did he see in Yazid's verse
that he recited it at the beginning of the *Divan*?
Though the property of an unbeliever is
lawful to a believer, and regarding which there is no dispute,
it is, nevertheless, a great shame
for a lion to steal a bite from a dog's mouth.

¹²⁵ *Hazaj* is the name of one of the common prosodic patterns.

Alā is the opening particle, which occurs as such in the following Qur’anic verse: “Surely, there is neither fear nor grief for the friends of God”.¹²⁶ The author of the *Kashshaf* (The Discoverer) argues that it (*alā*) is in compound form while Ibn Malik contends that it is in simple form. The arguments of both (scholars) are mentioned in the detailed grammatical works.

Yā is the vocative particle.

Ayy is the addressee, which is definite and singular.

Hā is a particle of admonition. Since the *izafet* is required after the word *ayy*“, *hā* is used a substitute for the noun in the genitive case.¹²⁷

Al-sāqī is, by principle, in the nominative form. It is an adjective to the word *ayy*“. Actually, the *sāqī* (cupbearer) is the addressee. In order not to let the two definite articles (i.e., the particles *yā* and *al-* respectively) come together, he (Hafiz) put the word *ayy*“ in between and used *hā* as a particle of admonition. Lexically, it (the word *sāqī*) means “the one who gives water”, but as a term it refers to “the one who serves a cup at a wine gathering”.

Adir is a second-person imperative verb and is of the *if’al* pattern.¹²⁸ It means “pass it around”, but not, as some would assume, “have it passed around”.

Ka’s means “wine cup”. Some say it means *kadeh* (goblet), but the word *kadeh* has a more generic meaning than the word *ka’s*.

Va nāvilhā: *nāvil* is a second-person imperative verb and is of the *mūfa’ale* pattern. It means “hand it”. Its original form is *va nāvilnīhā*, which includes the *nūn* of protection (-n-) and the first-person pronoun suffix *yā* (-ī). *Yā* is omitted due to the prosodic requirement. *Hā* is a

¹²⁶ The *Qur’an*, Chapter 10, Verse 62.

¹²⁷ As a grammatical term, the word *izafet* refers to the annexation of one noun to another.

¹²⁸ *If’al* is the name of one of the Arabic verbal patterns.

feminine pronoun, and it refers to the word *ka's*. Let it be known that (in Arabic) all of wine-related nouns, adjectives and other vocabulary items are treated as feminine.

The summary of the line is as follows: O cupbearer! Pass the wine cup around the gathering of friends one after another, and then hand it to me!

What causes the circulation of the wine cup is its being passed from one hand to another.

(Rhetorically,) the line is a type of synecdoche. (Thus) the meaning of the line is: Pass the wine cup around, and when it is my turn, I will drink it.

One argues that “it is more probable that here the verb *nāvil* means ‘Let you drink it up!’ ”, and he brings Jami’s following couplet forward as evidence for his argument:

Couplet

O Jami! The purity of the wine cup wipes off the dust of grief from the heart!
Whenever you have something that distresses you, seek the wine cup and drink it!

By arguing so, he goes completely astray in drawing a correct relation between the evidence he provides and what the evidence stands for. Also, he is incapable of distinguishing between offering (someone a cup of wine) and receiving (a cup of wine from someone). And particularly, what is meant (in Hafiz’s line) is not that the cupbearer drinks from the cup. Rather, it is the poet himself who drinks it. This is attested to by Yazid’s (own) words —“I am poisoned”. Likewise, I made this (point) clear in my (previous) explanation that (in its original form) the verb *nāvil* is followed by the first-person pronoun suffix *yā* (-ī). One other evidence for this comes from the following words of a poet:

Fill the wine cup as the dawn appears!
Drink it, and hand it to me! It exhales fragrance like musk.

To argue that “the particle *alā* is connected with the second line” is a complete divergence from the correct path (of interpretation), for *alā* is used to begin a sentence and occurs at the beginning

of a statement. As such, it only indicates accentuation. And since *alā* is used for calling upon the addressee, it is (grammatically) related to the two imperative verbs (in the first line). (In short,) it has absolutely no connection with the second line.

1b

که عشق آسان نمود اول ولی افتاد مشکلها

[Ki ‘ishq āsān numūd avval valī uftād mushkilhā]

[For love seemed easy at first, but (then) difficulties arose]

Ki consists of the Arabic (letter) *kāf* (ك), vowelised with *kasra*, and the word-final *hā* (ه).¹²⁹ It is either a noun or a particle. If used as a noun, it refers to human beings, such as in this couplet from the *Gulistan* (Rose Garden):

Whose hand and tongue can fulfill
the obligation of giving thanks to Him?

If used as a particle, it serves to connect two things, such as the inchoative and the predicate, an adjective and its substantive, the cause and the effect, an intention and the intended action and so on. Here it (*ki*) serves as a particle of cause; in other words, it explains the reason behind the imperative utterance (in the first line).

‘Ishq is pronounced with a *kasra* on the (letter) *‘ayn* (ع). It has various definitions, but the most common definition is “the excess of love”.

Āsān means “easy”.

Numūd is a verb in the past tense. It can be transitive or intransitive. Here, it is intransitive.

Valī is a particle of limitation, like the Arabic *lākin* (but/however).

Uftād is a verb in the past tense. It is like the Arabic (verb) *vaqa‘a* (وَقَعَ / ‘fell upon’). It is used with two meanings, one referring to the act of “falling down”, the other referring to “the

¹²⁹ *Kasra* is a diacritical mark (.) used in Arabic script to indicate that a letter is pronounced with short /i/.

happening of something”. The verb is also used as such in Turkish. For example, they say “it happened thus and so.”

Mushkil means “hard” in the sense of “difficult” (to bear).

Hā is a plural suffix used with non-humans. It is ungrammatical to use this suffix with animates.

The summary of the couplet is as follows: O Cupbearer! Give me wine, for love of the beloved seemed easy at first, but then difficulties arose.

The reason (for Hafiz’s saying so) is as follows: when one falls in love with a beloved, at first s/he treats the lover with all sorts of kindness. But when the lover’s love becomes stronger and stronger, the beloved begins to act as if s/he were indifferent to him. Unable to endure his beloved’s indifference, the desperate lover tries to console himself sometimes with wine, sometimes with opium, laudanum or opium-based electuary, sometimes with hashish or coffee in order to find some relief and tranquility.

Süruri's Introduction and His Commentary on Hafiz's Opening Couplet

Praise be to God who protected the *Qur'an* from being changed by the adversities of the world. As He said, "Surely, we have sent down the *Qur'an*, and we are, indeed, its guardians."¹³⁰ Blessings be upon the one (the Prophet Muhammad) who maintained it (the *Qur'an*) through instruction and recited it as it is found in the preserved tablet (of God's decrees). Blessings be also upon his companions and family members, of whom the *Qur'an* speaks with compassion and who are protected by the signs of the *Qur'an*.

Disgruntled with the world, this broken-hearted Süruri expresses his words in this manner: the righteous predecessors with mystical experience—may God be pleased with all of them—have explained the conditions of the path to mystical perfection and the secrets of the spiritual doctrine through the media of allegorical expressions, metaphors and allusions. Thus Mavlana (Jalal al-Din Rumi)—may God bless his secret—writes as follows:

Couplet

It is better that the secret of the beloveds
should be told in the talk of others.

Shams al-Din Muhammad al-Hafiz al-Shirazi— may God bless his secret—belongs to the class of mystics, where he is given the honorific titles of "the Tongue of the Hidden" and "the Expounder of Secrets". In all of his poems and in each of his allegorical, enigmatic and figurative expressions, Hafiz intends to convey the secrets of the mystical path. But those who are unaware of and detached from the conditions and mysteries of the mystical

¹³⁰ The *Qur'an*, Chapter 15, Verse 9.

path either completely deny this due to their shortcomings in comprehension or remain confounded.

Couplet

How many have condemned a correct statement!
The problem lies in their weakness of understanding

Quatrain

The ignorant repudiate knowledge,
they do not know it due to ignorance and illiteracy.
Indeed, their only creed is that
if they do not know it, they blaspheme it.

Now and then, the ingenious men of spiritual understanding and the possessors of divine spirituality were visiting this poor Süruri to ask some questions about mystical secrets (in Hafiz's poetry). Accordingly, this poor Süruri was investigating the (individual) inquiries to the best of his knowledge and was answering each of them verbally.

Afterwards, I was asked to write down all these answers in the Turkish language.

Hereupon, I spent some time putting them into writing. (Accordingly,) I briefly elucidated the metaphorical (i.e., mystical) meaning (in the poems of Hafiz) and thus made the actual meaning (of his poems) evident, so that those who are deficient and incomplete (in mystical knowledge) would become (mystically) complete and perfect and that the ignorant and the uninformed would become men of (mystical) sensibility.

But those who are arrogant and obstinate follow neither the manifest verses of God nor the obvious miracles of the prophets. (Doing so,) they do not submit themselves to the (eternal) truth, nor do they surely know it. In his following couplet, *Khajah* Hafiz speaks to such people who lack understanding by responding to them ironically:

Couplet¹³¹

O Friend! You are not well-versed in speech, the fault is yours.
When you listen to the words of men of wisdom,
do not say that they have made a mistake.

But, undoubtedly, those who are obstinate and without understanding are not able to go beyond the veil of ignorance, and those who are self-centered and envious remain within the circle of obstinacy. May God save us from such people! Oh God, the Keeper and Preserver! Protect us from dangers! God is the most caring Preserver, and He is the most compassionate.

GI

1a

ألا يا أيها الساقى أدر كأساً وناولها

[Alā yā ayy^uhā al-sāqī adir ka's^{an} va nāvilhā]

[O cupbearer! Pass around a cup and hand it (to me)]

Alā is the particle of admonition, and *yā* is the vocative particle, and *ayy^u* is an indefinite noun that is used to attach the vocative particle to the noun in definite form, and *hā*, which is attached to *ayy^u*, is the particle of admonition and indicates accentuation, and the word *al-sāqī* is an adjective to the word *ayy^u*, and *adir* is the second-person imperative and is a derivative of (the conjugated verb forms) *adār^a* (أدار) and *yudīr^u* (يدير), and *ka's* is a cup that is filled with wine, and *nāvil* is the second-person imperative and is a derivative of (the conjugated verb form) *nāval^a* (ناول), and since *ka's* is feminine, it is referred to by the feminine pronoun (*hā*).

¹³¹ In Sūruri's introduction, the lines of the couplet are transposed. In the 'standard' version of the couplet, the second line above is the first line (cf. *Divan-i Hafiz*, ed. Abu al-Qasim Incavi-i Shirazi, Tehran: Nashr-i Shahab, 2004, 28).

The meaning of the line is as follows: Arise, O cupbearer! Pass around the full cup and hand it. What is meant by (the word) *sāqī* is a preacher or a person who offers advice. Also intended (by the word *sāqī*) is that which attracts and gives pleasure. (Accordingly,) what is meant by (the word) *ka's* is the sermon, advice or word of wisdom that inspires someone and attracts him.

1b

که عشق آسان نمود اول ولی افتاد مشکلها

[Ki 'ishq āsān numūd avval valī uftād mushkilhā]

[For love seemed easy at first, but (then) difficulties arose]

(The meaning of the line is:) For divine love appeared easy at first, but difficulties fell upon. Accordingly, (what one should infer from Hafiz's saying so is that) it is necessary to give encouragement to those who follow the mystical path and seek the mystical truth, so that they would not be discouraged (on their way to mystical perfection) and would continue to pursue their endeavor until the state of union with God is achieved.

Şem‘i’s Introduction and His Commentary on Hafiz’s Opening Couplet

Everlasting praise be to the Creator! The splendid and magnanimous sun is a mere particle of His perfect creation, and so are the oceans surrounding the world. Immeasurable glory be to the Protector! He preserves and maintains the heavens and the earth through His grace. He brings the day and the night into view through His perfect creation. Endless glory be to God! His pen (of creation) made no single error despite the multiplicity of created beings:

Couplet

I did not see any mistake on this page (of Creation),
for wherever I look, I see (nothing but) the work of His atelier

Thousands of prayers and blessings be upon His most generous companion (the Prophet Muhammad), who is honored by the statement of “I have a time with God” and is (thus) the confidant of God, and also upon his children. Prayers and blessings be on his most esteemed companions, each of whom is the guiding star of the path of salvation and the candle of religious ceremonies. May God be pleased with all of them!

This humble servant, namely Şem‘i, the one trampled upon by sorrows and afflicted with grief, had embraced sadness and been in a ruined state with the passing of time. (Accordingly,) I had chosen a moderate life and secluded myself from the world. It was during this period of seclusion that, quite unexpectedly, one of the eminent statesmen of the time visited me and implied that I should write a commentary on this *Divan* (poetry collection). A person without equal in knowledge, he was the unique of the age, to such an extent that in this world of vanities he was renowned with generosity and munificence, and even more celebrated than (the legendary) Hatam:

Couplet

Hatam's name is forgotten when his is mentioned,
thus no introduction is needed for him.

Though this servant of limited capacity confessed his own incapacity hundreds of times, it was not accepted by His Highness. After so many days of importuning from His Highness, who was the most eminent of the notables, I finally began writing a commentary on the *Divan* at his behest. I hope that this commentary would be helpful for everyone and that readers would not forget to pray to God for the commentator and for the one who motivated him:

Couplet

His name is Ahmad, and his epithet is Faridun.
Whoever is hostile to him is a wicked man.

As a token of felicity, finally, I mention His honorable name here:

Verse

May God make its end fortunate!

GI

1a

ألا يا أيها الساقى أدر كأساً وناولها

[Alā yā ayy^uhā al-sāqī adir ka's^{an} va nāvilhā]

[O cupbearer! Pass around a cup and hand it (to me)]

(The meaning of the line is:) Arise, O cupbearer! Pass around the cup and hand it.

It is more probable that here the verb *nāvil* means “Let you drink it up!”, for such meaning is also reinforced by the meaning of the verb *adir*. Likewise, the verb *nāvil* has the same meaning in Jami’s following couplet:

Couplet

O Jami! The purity of the wine cup wipes off the dust of grief from the heart!
Whenever you have something that distresses you, seek the wine cup and drink it!

Alā is the particle of admonition, and it is connected with the second line.

Yā is the vocative particle.

Ayy“ is the addressee.

Hā is a redundant particle.

Sāqī is an adjective to the word *ayy*“.

Adir is the second-person imperative and is a derivative of the *if‘al* pattern.

Nāvil is the second-person imperative and is a derivative of the *mūfā‘ale* pattern.

Ka’s is the name of that at the bottom of which there are dregs (of wine).

What is meant by (the word) *ka’s* is the cup of (mystical) affection. (Accordingly,) what is meant by (the word) *sāqī* is the (mystically) perfect guide.

1b

که عشق آسان نمود اول ولی افتاد مشکلها

[Ki ‘ishq āsān numūd avval valī uftād mushkilhā]

[For love seemed easy at first, but (then) difficulties arose]

(The meaning of the line is:) For divine love appeared easy at first when the state of union with God was achieved in the world of spirituality, but after the union the difficulties of love fell

upon. That is to say, the difficulties (of love) arose by coming to this world of mortality. The line can be interpreted in that way too: love appeared easy at the beginning of the mystical path:

Couplet

With the hope of union, love appeared easy at first,
But the despair of separation made it so difficult.

(Therefore,) it is necessary for the one follows the mystical path to receive the benefit of his master's knowledge every single moment and prepare himself for union with the Beloved.

OTTOMAN TEXTS

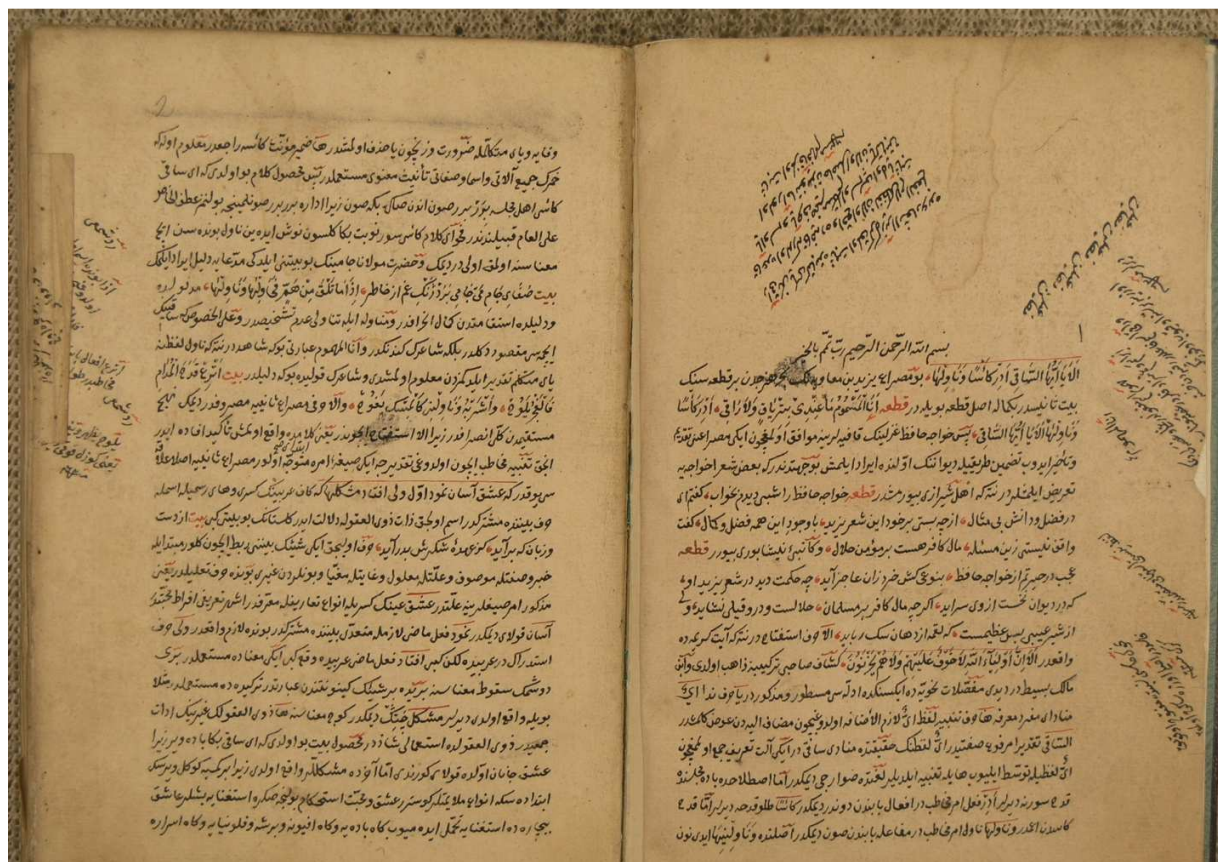
Sudi, Şerh-i Divan-ı Hafız,

MS Hazine K. 933, Topkapı Palace Library, Istanbul, folios, 2b-4a



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Şem'i, Şerh-i Divan-ı Hafız,

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