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SYNTHESISING THE NOVELTIES WITHIN OLD STRUCTURES: VOICING NEW TRENDS IN OLD GENRES IN THE 18th CENTURY OTTOMAN POETRY

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In the history of the Ottoman Empire the eighteenth century marks an age of important changes not only in Ottoman political philosophy but also in overall understanding of arts including architecture, calligraphy, literature and miniature. This is a time period that also witnessed a strong transformation of classical Ottoman poetry. The poets of this age took up more native and realistic subjects for their poetry creating a sense of literary romanticism being more individualistic and local in a rich thematic diversity that they created within the structures of both old and new genres. Thus, as Stephen Greenblatt states "That art doesn't simply exist in all cultures; it is made up along with other products, practices, discourses of a given culture." (Greenblatt 13) In this period, the poets gradually relinquished the poetic stock of the classical literature that was nourished for centuries by a common Islamic Turco–Persian mythology and poetic topoi. They often assigned new meanings and functions to old images and formal devices of poetry. They constantly searched for a new diction, tone and modes for their realistic subjects and emotional experiences to adapt their poetry to new artistic tendencies. In doing this, as a source of new inspiration, the poets more often turned their faces towards the traditional folk poetry. Notwithstanding being called less learned and less refined urban popular literature by the traditionalists, its representatives found larger audience in coffee–houses, marriage feasts and in other public gatherings. Therefore, they produced the most carpe diem poems in Turkish within the lively and energetic local dialect of Istanbul, being, as Gibb puts it, "in it Turkish poetry is most truly Turkish." (Gibb 3).

It is after about the mid–seventeenth century a number of well–read young urban people took a wide interest in classical Ottoman poetry with a predominantly local and secular outlook by making changes not only in the established canonical rules of poetics as in topoi, images and diction, but also

in overall subject matters reflecting and representing the soul of the time as much and clearly as possible. Although, this change has been called "mahallileşme" (localization) in the Turkish literary history because of the extensive utilization of the everyday colloquial speech in the context of the classical poetry, it goes much beyond the issue of language code in literature. It should rather be read and interpreted as a complex transformation of the poetry concerning especially its theme, purpose, subject matters and associated demands. This new way of poetic approach that is called "nev–tarz" (new style) by the contemporary poets, became very popular especially in the eighteenth century. (Boratav 47–48) As other new social and artistic formations and trends it also existed together with the old school side by side so much so that some poets sometimes produced works in both traditions at the same time, although the major representatives of the old and new continued their ways separately.[1] Each school had its own profile of poets, space of performance and audience.

One major characteristic of this new poetic approach is that poetic experiences based on various areas of daily life are now reflected with new tone and diction mostly in the old forms. The traditional genres like the *ghazel* and *kasidah* with their well–established cosmos of theme, subject and image, and with an ultimate and inviolable poetic authority of the one single poet–speaker, were now employed with a disregard of their established content requirements and rhetorical principles. In this, the ghazel form which was traditionally by far the most common and popular genre known as the form in which were uttered the sudden outburst of a passionate desire of love, pain of separation from the beloved, disappointments of an unrequited emotional attachment, complaining of the beloved's false promises and her constant whining, the wine drinking and drunkenness of the lover, and so on. These themes were conventionally articulated within a web of highly abstract set metaphors and images that coined into set phrases, and were used by almost all poets as common vocabularies of the classical literature. Sufi poets

1 Writing in both canonical and popular traditions at the same time was a very common practice in the 18th century. In literature, this discursive situation is usually a result of linguistic horizon that more or less is created by socio–economic position and social trajectory. It embraces all theoretical possibilities that are gained by informal familiarization and formal education degree of which is based on author's socio–economic position. As Gaitet points out many causes may explain variables of this discursiveness: to what kind of audience the discourse is addressed, the immediate situations in which it is formulated and received, whether or not it is occurring specifically in one single social class, "the symbolic or material gains at which it aims, the "method" best suited to the gain (threat, persuasion, seduction), and so forth" (Gaitet 14).

also employed the same phrases symbolically by assigning the various aspects of Sufism to each vocabulary in a well defined fashion. And because of this double–entendre, the exact theme of a classical poem often became obscured between a sense of courtly love being wholly mundane and an impression of esoteric Sufi spiritualism, and this, in turn, left much space for multiple interpretations of ghazels, albeit in prescribed ways, since non–sufi poets also often alluded to Sufism and contributed to this obscurantism. This was also a common way of poetic conduct in all high Islamic poetry that was led by predominantly Persian poets. Now, after the late seventeenth century, these new style "nev–tarz" poets challenged the philosophy of this long canonical poetry as widespread movement by taking daily social and individual issues as the subject matters of their poetries using local words, phrases, idioms as well as colloquial elements of daily speech.[2]

The poets of this new trend were mostly coming from varying levels of middle class or sometimes from poor family background spending much of their time at coffeehouses and at social gatherings of refined conversations (sohbet meclisleri) held at dervish convents, houses, shops or at taverns.[3]

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2 In the 18th century many literary works deal with traditionally disregarded local issues expressed in such a diction that included many elements of local dialects. This interest in local cultures could be observed best in the eighteenth century Ottoman work "Aydın Lügati," by Şermî, a versified dictionary in the masnawi genre of Turkish dialect spoken in Aydın region which by itself was a novel trend, because this form of literature had traditionally been used for the teaching of Arabic and Persian languages as part of the formal "edeb" education. On the appearances of local themes, issues and dialects see (Gibb 29–38), (Turan 2002a) and (Turan 2002c). However, it is unfortunate that, by accepting their views and following the footsteps of the Ottoman canonists, modern scholarship has not given much attention to unearthing and analysing these numerous "non–canonical" literary texts in handwritten manuscripts that have been remaining in many Turkish, European and Middle Eastern libraries begging for being discovered, deciphered and interpreted. Naturally the biggest task for modern scholarship should be the creation of a detailed inventory of these literary texts as a whole, and revising the generally accepted views on the period in the light of new findings. Apart from general artistic and socio–historical attitudes of literati, such an inventory and re–analysis will yield, I believe, many insights on the history of genres, relationships and contact influences between poetry and other fields like miniature, music, architecture, and so on, in all of which fresh data are needed dearly.

3 Köprülü was one of the earliest scholars who recognised the participation of the underprivileged classes in high Ottoman culture and art in this period as he states "XVII.–XVIII. asırlarda İmparatorluğun Asya ve Avrupa'daki büyük şehir ve kasabalarında oldukça kalabalık münevver bir sınıf vardı ki, İslam ilimlerini ve edebiyatlarını layıkıyla kavramıştı. Maddi refah ve servetle birlikte bu yüksek kültür havası, uzun asırlar boyunca, daha aşağı seviyedeki diğer içtimai sınıflara da geçerek umumi zevk ve kültür seviyesini yükseltmişti." [In the seventeenth and eighteenth centuries there was a well educated intellectual class in the big cities of the Empire that

Especially, as Faroqhi states "dervish convents brought young people in contact with written culture. This was achieved by means of teaching and libraries, but also by reciting literary texts before a group of listeners – usually men, but sometimes also women. Moreover following the mystic path enabled some townspeople to speak about themselves and about their dreams. (Faroqhi 185–186)" Social issues that were debated in these gatherings were often centred on such matters that directly affected their ways of life and became highly controversial and divisive. Issues like coffee drinking, social prominence of coffeehouses and smoking were some of the topics that caused very heated debates especially at times coffeehouses were closed down, or when coffee and tobacco were banned or the market was supplied insufficiently and as a result they were scarce and expensive or their quality were degraded. Now, the ghazel genre became a battleground of these issues as the controversy over the coffee and coffee–houses is reflected in a framework of con and pro–views by the following ghazels of Safâyî and Sükûnî:

This is how Safâyî views coffee:

Fâ i lâ tün / Fâ i lâ tün / Fâ i lün

Kahve–yi rû–yı siyâhı içmez ola nekbetî
Ehl–i zevk olan içer mi ol siyeh–rû şerbeti

Kâbız u yâbisdür anın tab'ı dâ'im ber–nizâm
Hem muharrikdür vücûda içmiş olan illeti

Lâ–cerem çirkâba benzer sûretâ ol rû–siyâh
Zehrimâra benzer anın hem dahi ta'miyyeti

Ba'z berrâşî vü haşhâşî içerler anı kim
Tezce versün deyü a'nî ceveceb keyfiyyeti

Mecma'ul–fesâd olupdur şimdi kahvehâneler
Kim varanlar ana dinlerler hezâran gıybeti

Kahve–nûş olan 'azîzânı Safâyî seyr edin,
Hîç birinin var mıdır vechinde nûrâniyyeti.
(Süleymaniye Library: Esad Ef. 3409)

Translation:

May those bad people not drink coffee the black–face,
How would such refined people drink that sherbet of black face,

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were highly informed with Islamic sciences and literatures. Based on material richness and welfare, this atmosphere of high culture gradually comprised lower classes through the passage many centuries, and this, in turn, increased the level of general artistic taste and cultural sophistication.] (Köprülü 1962, 24).

Conventionally it is always styptic and dull thing,
It is also stimulant to anyone drinks that ill–thing.

By all means, that black–face looks like foul dirty water
As for its taste, it tastes just like snake poison.

Some opium and hashish users drink it so that briskly
They would get intoxicated degree by degree

Coffeehouses have become the centres of evils
Whoever goes there listens to many gossips and slanders

O Safâyi, look at those good friends who drink coffee,
Is there any light or brilliance on their faces at all?

And with the same fervour Sükûnî answers Safâyî within the same meter and rhyme in a *nazire ghazel* (parallel poem):

Kahveyi zemm–eden er dîvâne bed–hû nekbetî,
Var senün sevdâna versünler etibbâ şerbeti

Kahve yâbis deyü hikmetden dem urma asfiye
Ana isnâd eyleme tab'ında olan 'illeti

Zulmetinde kaldın anın lezzetin fehm etmedin,
Âb–i hayvân gibi pinhândur anın ta'miyyeti

Mecma'ul–irfân olupdur şimdi kahvehâneler
Sende de ger ma'rifet var ise gel ko gıybeti

Kahve–nûşa ta'n edüp gel cehlin izhâr eyleme
Kutb Şeyh Şâzelî etmiş bu resm–i âdeti

[Ayda bir fincânını kahveyle mâhın toldur][4]
Kahvenin benzer Sükûnî çarha çıkdı şöhreti.
(Süleymaniye Library: Esad Ef. 3409)

Translation:
O the bad–natured, disgraceful and crazy one who denigrates coffee!
Go and ask doctors to prescribe [then, just] sugary water for your malady.

O my friend, don't get philosophical saying it is dry and dull,
Don't ascribe to it the illness in your own nature that is dry and dull.

You've remained in its darkness, couldn't comprehend its taste,
Because, like life–water, its taste is hidden inside it.

Coffee–houses have become the centres of education
If you too have knowledge and talent, come and quit gossiping and slandering,

Don't demonstrate your ignorance criticizing the coffee drinkers
It is Shayk Shazeli who has initiated this tradition.

4 This line was taken from another copy of the poem located in a handwritten manuscript (Süleymaniye Libr. Esad Ef. 3398, folio 125a).

Fill the cup of the moon–faced beloved with coffee once in a while.
O Sükûni, it seems the fame of coffee reached the heavens.

In both ghazels, except for the formal stanzaic and prosodic characteristics, all semantic and rhetorical elements are new. At first, traditional themes of the genre are denied, and instead, an actual social issue is dealt with. Accordingly, the conventional images and metaphors are also relinquished and the subject matter and purpose are demonstrated as clearly and directly as possible without allusion to any further concepts or events. So these secular and temporal themes required more concrete images and metaphors that are easy to make associations between what is said and what is meant as is the case here between coffee and dirty water, or coffee and black–face, coffee and life–water, and so on[5].

An important change also appears in the authority of the ghazel genre that meant sharing the authorship of one single piece by two poets, and it is witnessed especially among the traditional poets starting more or less in the second half of the seventeenth century but becoming highly popular in the 18th century. Composing a literary work in collaboration with another artist and showing both names in the work are a radical development in the tradition of classical literature, in fact in the tradition of whole Turkish literature including high, popular and folk traditions. Sharing the authorship and poetic license with another artist suddenly raises the question of speaker's identity in the poem and authorial responsibility of whole poetics which in turn necessarily open up new vistas for the conventions of readings and interpretations. We don't exactly know who composed what part, and whether these ghazels were recited by both poets together. However, one thing is clear, that is ghazel now becomes a social activity not only at the moment of presentation but from the very moment of composing that seems rather an improvisation performed before the audience. The poets viewed the classical way of producing and consuming of the literary arts too narrowly restricted and they wanted larger participation, and this novelty was aimed to attract more audience. It also indicates literary groupings around varying thoughts of the classical poetry in the forms of group identities that sharing same literary beliefs, style, and aims. The following ghazel composed by Kâzım and Necîb demonstrates how strictly they sometimes followed the canonical tradition in terms of subject matter, diction and rhetoric as well as the formal features, even though they add a new element by composing it in two.

5 Creating the poetic effect through simpler and direct speech–like diction is in fact a practise that was upheld mostly by folk poets. For the mutual influences between divan and folk poets, see (Kurnaz 1997).

Gazel–i müşterek–i Kâzım ve Necîb
Me fâ î lün / Me fâ î lün / Me fâ î lün / Me fâ î lün

'Aceb mi câm–ı meclis olsa hûbân ile leb–ber–leb
Dü la'l–i nâb–ı dilber birbiriyle oldı hem–meşreb

Harîdâr ol döküp necm–i sirişkin nakdini ey dil
Felekde mihr ü meh seyr–i cemâle müşterîdür heb

Perîşân olmada hâl–i dil–i uşşâk–ı gam–dîde,
Hayâl–i kâkül ü dîdâr–ı nahvet–kâr ile her şeb

Eder ustâd–ı 'aşkın bir nigehle tıfl–ı ebced–hân
Füsûn–ı cevri tekmîl etmiş ol şûr–efken–i mekteb

Olursan Kâzım–âsâ dâhil–i bezm–i mey[e] vaslî
Necîbâ sûzişin teskîn eder sâkî–yi hoş–meşreb

(Süleymaniye Library: Esad Ef. 3484)

Translation:

No surprising, if the goblet of the assembly is brimful with the beauties,
[Like] two bright ruby lips of the beloved become soul mates of each other.

O heart, be generous by pouring out the glistening stars of your tears,
[As] in the heavens, the Sun and Moon are the spectators of the beautiful face.

The hearts of the sad looking lovers get miserable,
By thinking every night of [her] lock of hair and of naughty face.

[She], by one glance, makes her teacher of love like a school boy learning abc,
That tormentor of the school has learned the magic of oppression completely.

Like Kâzım, if you entered the drinking assembly and became one of them,
O Necîb, the pleasant natured cup–bearer would sooth your pain.

The universal themes and images of the classical poetry are employed in each couplet of the poem. Here, the opening couplet is about a drinking gathering (meclis) which is attended by the fair beautiful ones. All lovers and beloveds are at the same place, but the nature of this gathering is vague, because it might well be the gathering of close friends with no implication of the opposite sex. Because each couplet is an independent yet highly condensed unit, and because the meaning of each couplet is contained within itself, the poet feels free to deliberate about distress of the lovers, the beloved's tyranny and playfulness, the pleasure of the affliction of love by the lover, and finally the remedy that lovers find in wine served by the cupbearer (the sâkî). The overall theme of this ghazel is once again concerning how difficult and painful the love is for the lover and also how unavoidable a human emotion it is.

However, in the following double–poet ghazel by 'Abdî Paşa and Nâbî Efendî, it is advised that this traditional theme of affliction of the lover and

oppression of the beloved should be avoided, instead a more realistic and normal love relation should be taken. Here, being the representatives of the canonical poetry, both poets are clearly aware that the traditional perception of lover–beloved relation and its poetic assumptions are out of date, perceived rather odd and undesired. And now a reachable, feasible and satisfactory worldly love relation is recommended. Observing extensively the elements of new understanding of poetics in the works of traditional poets both in the subject matter and in the form, it is clear that the poetic transformation was overtly and decidedly taking place on almost all layers of literary philosophy[6].

Gazel–i müşterek by 'Abdî Paşa and Nâbî Efendî

Mef 'û lü / Me fâ 'î lü / Me fâ 'î lü / Fe 'û lün

Bir dilbere dil ver ki belâdur demesünler
Bir bâdeyi nûş et ki hatâdur demesünler

Bir derde esîr ol ki etibbâ'–i zamâne
Şâyeste–i tünd bir devâdur demesünler

Dök nakd–i sirişkin ser–i kûyında nigârın
Tâ müdde'iyân sana gedâdur demesünler

Laht–ı ciger ü nâleni izhâr–ı şitâb et,
Tâ kim sana bî–berg ü nevâdur demesünler

'Abdî gibi âşufte–i hûbân–ı cihân ol,
Nâbî, sana tâ ehl–i riyâdur demesünler.
(Süleymaniye Library: Esad Ef. 3484)

Translation:
Love such a beauty that they wouldn't call it a calamity,
Drink such a wine that they wouldn't call it a mistake.

Be the capture of such an affliction that the physicians of the time
Wouldn't say its cure is most likely very fierce and violent.

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6 The eighteenth century poets often concentrated on revising and re–evaluating of the trends, practices and attitudes in both traditional and contemporary poetries like literary critiques by openly criticising the problems and shortcomings of certain poets and by strongly encouraging and endorsing originalities and newness. And interestingly enough they did it within various poetic forms specifically dealing with the question either in a whole single piece or in a part of wider poem. Şeyh Galip, Nedim, Sürûrî, Hevâyî and Aşık Ömer all contributed into this practice advocating the "nev–tarz" (new style, new path) in poetry, while Sünbülzâde Vehbî criticised it within a kasidah in the same fashion. So, an extensive involvement of the poets in metapoetic excursions is another important aspect of the period. For the analysis of Galib's self–conscious assertions of his own poetry in Hüsn ü Aşk [Beauty and Love], see (Holbrook 1992).

Shed your tears at the entrance of the beloved's quarter,
So that those gossips wouldn't say you are a beggar.

O my dear child, do your moaning fast, so that
They wouldn't think you are poor with no daily subsistence.

Like 'Abdî, be the most passionate lover of the fair ones in the world,
O Nâbî, so that they wouldn't call you an impostor.
(Süleymaniye Library: Esad Ef. 3484)

As a widespread artistic tendency, similar transformation is observed in kasidah genre as well in this period. Traditionally established formal divisions, subject matters and the functional characteristics of the kasidah were often obliterated, and it became a genre describing any subjects ranging from miserable situations and inflictions of certain people to the praise of a certain kind fruit in a remote area in a vernacular speech. The kasidah genre was originally an elaborate poetic form in the classical literature that had a strict internal order of topics and a highly convoluted abstract diction. It usually consisted of 15–99 couplets and it had the parts *nesîb* or *teşbîb* (a general celebration and glorification of nature), *girizgâh* (an introductory couplet to start praising), *medhiyye* (praising and dignifying God, the prophet or an important public and political figure), *fahriyye* (the poet's self acclamation), *tegazzül* (a gazel with the same meter) and *du'a* (praying God asking favour for the praised one)[7]. However, as is seen in the following kasidah, almost non of the formal rules is observed, instead how certain Hammâl–zâde Ahmed Paşa was robbed in the mountains while he was coming from the city Erzurum and how a miserable life he had had since then, described in a tragic tone. Although it is composed by Hâmî Efendi, the speaker in the poem is Hammâl–zâde Ahmed Paşa. It also lacks the by–line, and both the poet and the protagonist are indicated in the title instead. As it occurred in the ghazel genre, apart from the meter and rhyme structure, the kasidah was turned into a new, non–formal poetic pattern based on ordinary daily events with thematic divergences[8]. So this following kasidah of Hâmî Efendi demonstrates the trend very well by language, subject matter, the number of couplet and most importantly by a short single slogan–like line that added to the end of the poem as a new structural change.

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7 For general information on the kasidah form in Ottoman literature see (Andrews 1976, 146).

8 In this period, the kasidah genre often assumes the thematic features of the traditional masnawi genre by articulating social and individual events and experiences, social issues, literary criticism, and so on. Thus, in a way, kasidah was stripped from its canonically accepted thematic characteristics of praise poem and identified by only its formal features rather than its content.

Kasîde–i Hâmî Efendi der vasf–ı Hammâl–zâde Ahmed Paşa
(Kasidah of Hâmî Efendi about the story of Hammâl–zâde Ahmed Paşa)
Fe 'î lâ tün / Fe 'î lâ tün / Fe 'î lâ tün / Fe 'i lün
Erzenurrûm'dan etdikde geçen sâl kufûl.
Cebel–i Keşmer'e (?) geldikde belâ etdi nuzûl

Hep inüp atlarımızdan bu kışın yaşında
Teng u pürseng idi zirâ ki o derbend mehûl

Bî–mehâbâ yürüyüp gaflet ile bir mikdar,
Eyledik çün vasat–ı muzîk derbende duhûl

Kûhdan tutdı tüfenge bizi kıtâ'–i tarîk
İki nevreste civân oldu şehîden maktûl

Ben ü etbâ'im olub cümle zahımdar u carîh
Kıldılar seng ü tüfeng–ile bizi hôr u huzûl (?)
(...)
Soymadık koymadı bizde derimizden gayri,
Böyle târâc edemez leşker–i Cengiz–i Mogûl

Kârbân ile benim gitmek idi maksûdum
Yoldan azdurdı beni bir iki nâdân cugûl

Sâha–i haşr: sıfat–i râcil ü 'ârî–yi hâmî,
Eyledük anda nüzûl ve ayu inine duhûl

Yok bir icrâsın eder kimse sığındık Hakka
Âh–ı hasretle olup mu'tekif–i genc humûl
(...)

Rûz u şeb âh ederek zâviye–yi 'uzletde
Gurre–i heft–i hilâl oldu semîn u mehzûl

Gam u hem derd ü elem
(Süleymaniye Library: Esad Ef. 3385)

Translation:
Last year when we were returning from Erzurum,
A calamity fell upon [us] when we arrived at the Keşmer Mountain

We all dismounted in all its wetness of the winter
Because it was very narrow and rocky, the pass was frightful.

By mistake, walking for a while without fear,
And when we entered the passage with difficulties

A group of bandits put us under gun fires,
And two very young boys fell martyr.

My attendants and I, all of us were shot and wounded,
They put us in misery and despair by rifle–shots and stones.

They robbed us and took everything except our skin,
Even the army of Chenghiz the Mongolian can't plunder such way.

My [original] aim was to go by the caravan,
Few ignorant wretches changed my mind.

[Like] the place of Doomsday: we were on foot, insecure
Came down, and entered a bear's cave.

There is no one who acts in God's way, so we took refuge in God,
Being young retired for worship with pain of separation and forgotten.

Days and nights moaning in the corner of oblivion
The first week of the new moon (crescent) became fat and forsaken,

Grief and also pain and suffering.

Travellers like Evliya Çelebi and Monsieur de Thevenot observed during the second part of the seventeenth century that multiplications of the new socializing places like coffee–houses, boza–houses and dervish lodges played important roles for creation, spreading and infusion of the new cultural changes. The coffee–houses being the meeting grounds of all kinds of men with mixed social, economical and cultural backgrounds, became not only an arena where all social and cultural developments were discussed, but also they became halls of arts where new literary works that concerned the current issues within the form of ghazels, kasidahs or other genres were presented to the audience. These works were often recited in musical form and that was often accompanied by musical instruments. As Thevenot points out "All men are free to go to these [coffee] houses without any distinction of religion or quality; and it is no shame to go thither, many resorting to them for conversation. In these coffee–houses there are commonly several violins, players upon flutes, and musicians hired by the master of the coffee–house, to play and sing a good part of the day, to draw in customers." (Thevenot 34) We know that at least some of these musicians were the poets who were famous with their new–style poems and songs. Among them, being the most famous ones Aşık Ömer and Gevheri, living in the second part of the seventeenth and early part of the eighteenth centuries as wandering minstrels produced poems and song lyrics in both classical and folkloric genres. They mostly performed their art in coffee–houses as well as in the social gatherings that held at the houses of rich men and notables, and they lived on the tip and gift that they received from the owners of these places and the audiences[9]. When, in his "Şâ'ir–Nâme" (A Poem on Poets), Aşık Ömer

9 Evliya Çelebi presents in *Seyahatname* a rich corpus of information about the new developments in poetic genres, poet–patron relations, liveliness of local literary and cultural lives, affinities between the folk and divan poets and so on in the mid–seventeenth century, all of which became highly observable trends and practices in the eighteenth century later on. On various elements of these changes in *Seyahatname*, see

enumerates the names of the poets that he regards highly, he includes several famous Persian and many Turkish divan poets as well as folk poets. That shows clearly that a new style of poetry often accompanied by music is formed in this period as popular urban literature that consisted of various elements of the classical and folkloric tradition at the same time. (Sakaoğlu 138–140)

Being conscious of this artistic ideology, Hevâyî was perhaps the most outspoken critic of the traditional poetry in the eighteenth century by using in his poems the most up–to–date slang words and expressions for describing new fashions, modes, and manners in an artistic harmony. In his new style ghazels, he often makes entertaining remarks including current jokes, rakish anecdotes, and dashing swear words and obscenities to amuse the audience. Hevâyî, mocking and making fun of the traditional poets at every occasion, indicates in his ghazels the musical talents of poets, describes the coffee–houses and audience, advocates the new style poetry and implies his need for gift. In the couplet "Çalsın çögürin lâfı kosun kahvede şâ'ir / Burgusı kırık bağlama tanbûreyi neyler" (The poet should play his çögür, he should stop empty talking / Why should the baglama with a broken tuning peg need a tanbura?) he demonstrates how these poets perform their poems in musical form by playing çögür, bağlama or tanbûre, and in what fashion they are expected to present their art. He declares and advertises this new style poetry as "tâze–zemîn" (new ground, or new path) in "Bir tâze zemîn aç ki Hevâyî ola münbit / Yohsa zurefâ mezra'a–yı şûreyi neyler," (Open a new ground where Hevâyî becomes productive, or, / Why should the literati need a salty barren land?) He also mentions how he is rewarded by the dignitaries saying "Anlasın ehl–i câhın sırra sırra verdiği bahşîş / Hevâyî hırs eyle kim kerde ta'dâd olduğum yerdir." (He should know the gift that the eminent ones donate rank by rank / O Hevâyî, be ambitious, this is the place you recount, and be recounted.) (Hevâyî, Süleymaniye Library: Hacı Mahmud 5199)

This new ground that is nourished by a divergent understandings and pleasures of a living dynamic society is enriched further by a spectrum of marginal life experiences of underprivileged classes and individuals. The unemployed, the impoverished, the bohemian and disgruntling ones being the unrecognized members of the society also found space in this new artistic trend as Hevâyî, being one of them, goes on voicing their conditions and concerns in the following couplets:

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especially (Horata 2002) and (Turan 2002b). As for the reflections of the daily life in Thevenot's work, see (Turan 2004).

(Meter varying)

Edelden ol gözi şehlâya minnet
Dil etdi ekşili çorbâya minnet

Kestâne suyın kahvecinin çok çok içerdim
Telveyle eger olmasa fincânı mülevves,

Yolcuları kondur bir iki pâk hasır al,
Ey hancı sakın tutma büyük hanı mülevves[10]

İki fincan kahve bir lüle duhân verin bana,
Serseri boş gezmeden çamurda oldum loş meded.

Bir dilim nân gecmiyor sensiz boğazımdan benim,
Gel berü gel yanıma nazlı finom oş oş meded
(Süleymaniye Library: Hacı Mahmud Ef. 5199)

Translation:

Since I was obliged to that beloved with swaying eyes
The heart desired but could not find even sour soup.

I'd drink Kestane water of the coffeehouse owner much more,
If his cup did not get, with coffee–grounds, dirty...

Host the passengers, buy a few clean mats,
O inn keeper! Never leave the big inn dirty...

Give me two cups of coffee, a pipe of tobacco,
Walking aimlessly on muddy streets, I became exhausted, help!

One piece of bread would not go through my throat without you,
Come to my side, come my little lap–dog, doggy doggy, help!

Although in this period the classical genres ghazel and kasidah became transformed and claimed the representation of new cultural poetics, a new stanzaic form, namely the sharki was formed within the classical context under the influence of the folkloric *koshma* form and became very popular among young urban populace[11] It was originally a poetic form that composed

10 The couplets with the redif "mülevves" are published as part of a ghazel in (Levend 1984, 524).

11 Both koshma and sharki had the themes of worldly love, entertainment, separation from the beloved, description and praise of nature and environment, and so on. The major differences between them were the meter and the language used. Sharki form was the product of educated higher intellectual class, so its meter was aruz, and, its language was more sophisticated, in other words it included more Arabic and Persian vocabularies and poetic expressions as opposed to the koshma's syllabic meter and simple language of lay people. The rhyme scheme of the sharki form is aaaa, ccca, ddda so on, or abab, cccb, dddb, and so on. Some poets, however, very rarely wrote three–some or five–some sharkis as Nedim himself also composed a sharki stanzaically five–some. Its rhyme scheme is aaaaa, bbbaa, cccaa so on. See, Öztuna 1976, pp. 268–269. And about a

to be sung as a song, and under the mastery of Ahmed Nedim it was championed and promoted to be the literary symbol of the so–called Tulip Period. (Mazıoğlu 49–65) In the following stanzas of a sharki of Nedim's, the general mood of the period with its corresponding Sa'dâbâd environment and culture is reflected lively.

Fe i lâ tün / Fe i lâ tün / Fe i lâ tün / Fe 'i lün
Fâ i lâ tün Fa' lün
(...)
Gülelim oynayalım kâm alalım dünyâdan
Mâ–i tesnîm içelim çeşme–i nev–peydâdan
Görelim âb–ı hayât akdığın ejderhâdan
Gidelim serv–i revânım yürü Sa'dâbâd'a

Geh varıp havz kenârında hırâmân olalım
Geh gelip Kasr–i Cinân seyrine hayrân olalım
Gâh şarkı okuyup gâh gazel–hân olalım
Gidelim serv–i revânım yürü Sa'dâbâd'a
(...)
(Gölpınarlı 356)

Translation:

We should laugh, play and get pleasure from the life,
We should drink the paradise water from the new fountain,
We should see the life–water coming out of the dragon,
O my strutting cypress let us go to Saadâbâd.

Let us walk around the pond for a while,
Let us come to see Jinan Palace and get amazed for a while
Let us sing sharkis and recite gazels for a while,
O my strutting cypress let us go to Saadâbâd.)

The first line of the quatrain "Gülelim oynayalım kâm alalım dünyâdan" (We should laugh, play and get pleasure from the life) sums up the general mood of the age. The refrain line "Gidelim serv–i revânım yürü Sa'dâbâd'a" (O my strutting cypress let us go to Sa'dâbâd) carries the similar linguistic and literary features suggested by the refrain line of another sharki "Nice akmaya gönül su gibi Sa'dâbâd'a," (How would the heart not flow to Sa'dâbâd like water?) and both could be viewed as slogans or mottos with underlining key message that Nedim coined to promote the cause of Sa'dâbâd culture as it is used as an effective technique in modern socio–political arguments as a stimulating end–line. The similar slogans and slogan–like lines that appear in

general overview on Nedim's poetry and his contribution to Turkish poetry see especially (Mazıoğlu 1957) and (Evin 1973) who present insightful evidences for the development of new attitudes in the Ottoman poetry in a new social environment. Silay (1994) continues similar arguments by adding more dimensions.

his other sharkis like "Seyr–i Sa'dâbâd'ı sen bir kerre ıyd olsun da gör" (See once Sa'dâbâd especially when the feast time comes) or "Gel benim kaşı hilâlim bize bir ıyd edelim" (O my crescent browed beloved let's celebrate the festival) and so on are created to produce the same effect. And that it was sung, provided a great opportunity for the circulation of the artistic piece, and as a result, a channel for the advertisement of the politics of the Tulip period across the whole society.[12]

What identifies the poetics of the sharki genre most is the lively melodic nature and its corresponding literary and linguistic devices of rhythm. The second quatrain carries the intensity of the merrymakings to a state of perplexity and ecstasy both semantically and rhythmically. The speaker's offering the beloved a promenade in the Sa'dâbâd area turns into an insistence because now his expectation is not to be a simple spectator, but rather it is an intensive involvement in the activity to such a degree that they should be passed into an ecstasy (by "hayrân olalım") where they sing sharkis and ghazels (by "Gâh şarkı okuyup gâh gazel–hân olalım") in a rejoicing mood. This quatrain is also uttered in a highly elevated rhythmic model constructed by the end–rhymes, internal rhymes, the repetitions of the words, suffixes and individual phones that were accompanied with the inherent cadence of the meter and the recurring refrain–line. The fact that all three lines of the quatrain preceding the refrain–line start with a single type of word "geh" or "gâh" and end with "olalım" in end–stop lines leads the quatrain into an irresistible flow of symmetric beats. This presto tempo is emboldened by extra impetus through the repetition of the verbal –Ip in conjunctive forms like "varıp, gelip" and "okuyup," revealing an ongoing engagement by issuing yet more liveliness as the rendition of the life styles of the age (Turan 2003).

12 It is already known that the Tulip Period was the time of Damad Ibrahim Pasha as grand vizier (1718–1730) during the reign of Ahmed III (1703–1730). Because the tulip was the most fashionable and valued flower among the horticulturists of Istanbul during this time, it has been called the Tulip Period first by some Ottoman poets of the period like Ayyâşî, and then by some modern historians like Ahmed Refik and others in the field. For more information of this period, see especially (Ahmed Refik 1331/1912), (Heinz 1967) and (Salzmann 2000). See (Turan 2003).

Conclusion

The eighteenth century presents a transformation of the classical Ottoman poetry in parallel with the social, cultural and political changes that are reflected in moods of almost all artistic areas. In poetry, one of the most marked novelties lies in the extensive representation of local cultures and emotional experiences of ordinary people mainly in the classical genres ghazel and kasidah. While, in poetry of this period, the daily concerns, conflicts and pleasures of all layers of society were voiced in an everyday colloquial speech more and more, the traditional canonical language, image and overall rhetoric continued together with the new, albeit in a decreasing mode. However, as the society and its institutions were changing, the old poetic forms conceded to varieties of new themes, sometimes with slight structural adjustments. As a result, realistic and secular subject matters with their corresponding simple images and literary devices became the dominant characteristics of this new poetry. It is a more free and "democratic" understanding of poetics not only in far–reaching subject–matters but also in the social and individual profiles of the poets, audience and the patrons both in the process of composition and presentation. The poets of this new style poetry were often the representatives of the middle class presenting their poems in coffeehouses, boza–hanes and at other social gatherings before an audience with mixed social backgrounds. Sometimes they shared the authorial responsibility by composing double–poet ghazels multiplying the technical and emotional experiences by adding to this poetry yet one more "democratic" character. In addition, the new form, the sharki became the light–hearted form of the entertainment and amusement culture of young people. Poems in all these genres were often presented in melodic modes, and they were sometimes accompanied by musical instruments. Using humour, self–criticism, comic crescendo and erotic innuendos in an idiomatic everyday speech and music, the poets could reach a wide range of audience both by representing the upbeats of an energetic change of a diverse society and by also vigorously contributing into that change itself.

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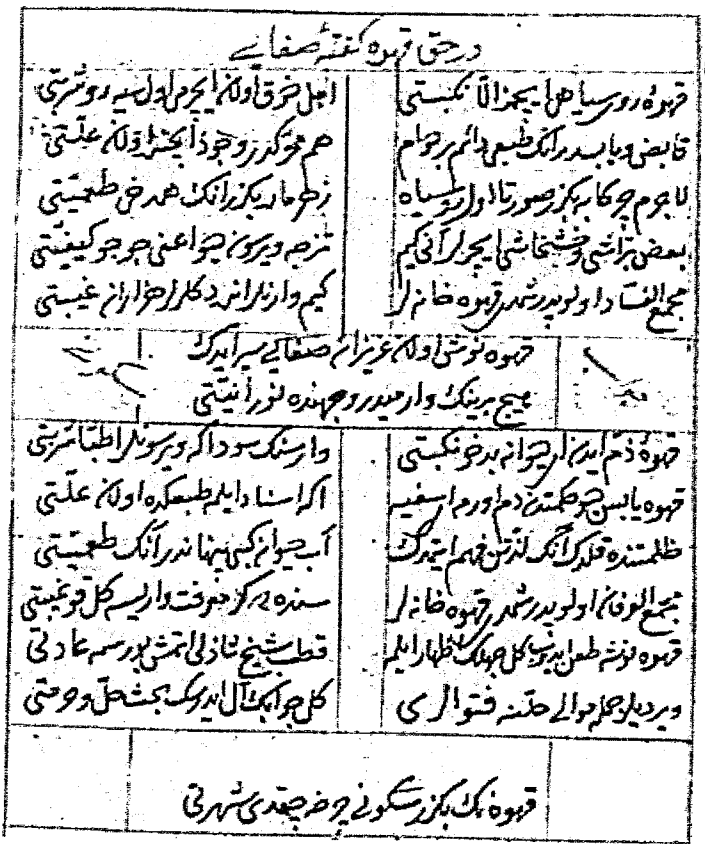
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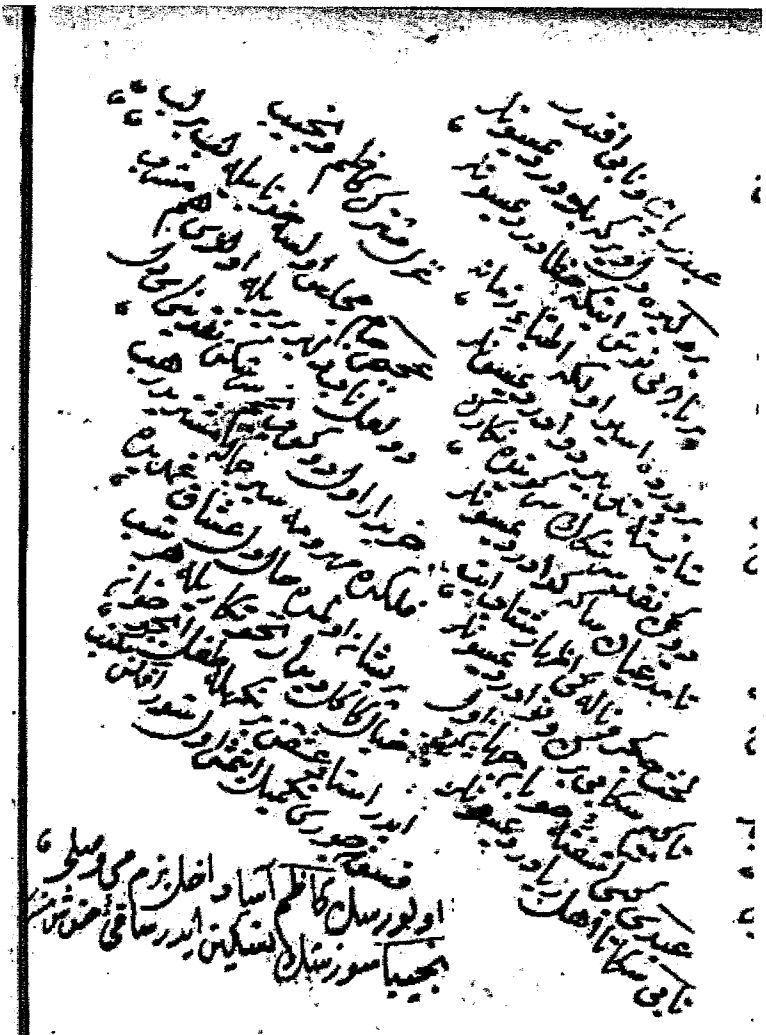
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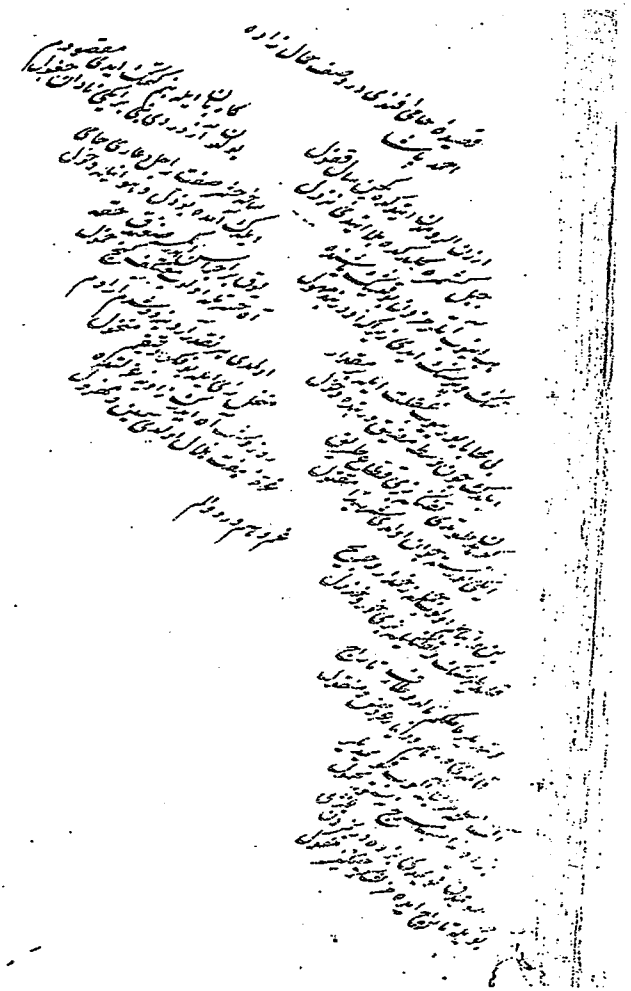
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ویرد یلر جلم حوالی حلقه فتوالری — کل جوابک آل ایدرک بحث حل وحرمتی

قهوه یک بکزر سکونی چرخ چقدی شهرتی

Gazels on coffee by Safâyî and Sükûnî
(Süleymaniye Library: Esad Ef. 3409, 193b)



Two Gazel–i müştereks by Kâzım and Necîb, and by 'Abdî Paşa and Nâbî Efendî
(Süleymaniye Library: Esad Ef. 3484, 108b)



Kasidah of Hâmî Efendi about the story of Hammâl–zâde Ahmed Paşa
(Süleymaniye Library: Esad Ef. 3385, 64b)