

The Correlations Between Sound and Meaning in Fuzûlî's Su Kasidesi (The Eulogy with the Repeated Word "Su")

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Abstract

Repetition of sounds, i.e. alliteration and assonance, supports, and even sometimes forms, various meanings in literary works. Literary scholars argue that the well-known poet Fuzûlî uses repetitions of sounds masterfully in his poems. In this study, we provide evidence for this claim by analyzing Su Kasidesi (The Eulogy with the Repeated Word "Su") in the light of sound-meaning correlations. We examine which consonants and vowels are repeated with respect to specific emotions, whether these repetitions and the frequency of those change from line to line, and if they do, whether these lines reflect particular meanings. As a result, we show that plosive consonants increase in lines expressing strong emotions. In the 8th line, for instance, which corresponds to a climax of emotions in the poem we find 17 plosive consonants (44%), the significance of which can be appreciated by observing that in the lines preceding and following the 8th, the proportion of plosives is only 15% and 33% respectively. Instead, in the 8th line, the ratio of fricative and liquid consonants (56%) decreases compared to the preceding (85%) and following (67%) lines. The proportion of front vowels rises in lines with an optimistic mood or where the water gently flows. In line 25, for instance, 73% of the vowels are front (compare this to the preceding and the following lines where the ratio of front vowels is 48% and 55%, respectively). Thus, this study provides quantitative evidence for the use of sound-meaning correspondences in Fuzûlî's Su Kasidesi.

Keywords: Fuzûlî, "Su Kasidesi" (The Eulogy with the Repeated Word "Su"), Sound Repetitions, Sound and Meaning Correlations, Alliteration, Assonance

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Introduction

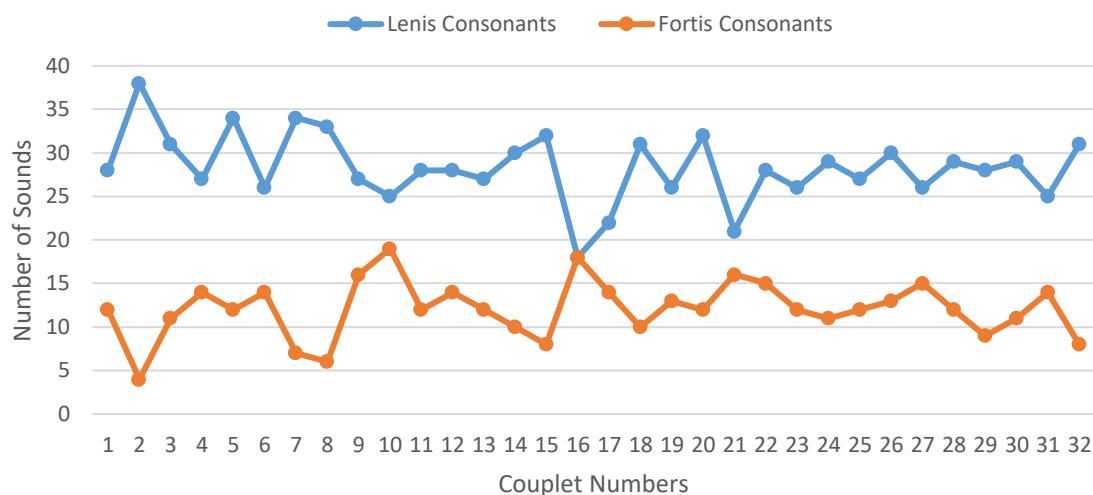
The term "style" can be described as telling the same thing in different ways and includes the text creator's devices to effectively express his ideas and purposes to the reader (Torusdağ & Aydın, 2020, p. 219). Moreover, it describes a situation in which the creator of the text goes beyond any language's vocabulary and grammar standards, reshapes the existing order, and differentiates the object from the text from which it came (Gürgün, 2016, p. 1867). Recurring elements of the text, unique narrative styles, grammatical structures, different groups of sounds and noun phrases are gathered to express certain things, and special attitudes developed for different circumstances all together form the style of the creator of the text (1867). One of the essential aspects that play a role in the creation of style is the repetition of sounds, which leads to harmony in a poem, increases its effect, creates a rhythm, and emphasizes certain concepts and statements (Kaplan, 2014, p. 209). Repetitions of sounds, i.e., alliteration and assonance, have maintained their existence since the oldest epochs of Turkish literature and their significance in the eyes of poets and have sometimes been used unconsciously but mostly intentionally in literary works. The meaning is emphasized through those repetitions, and a musical effect is produced (209). This effect is produced by "the repetition of similar vowels or consonants in one or more lines, according to the meaning and the subject" (209); thus, the inner harmony of the poem is formed. Fuzûlî, who grew up in the heyday of classical Ottoman literature in the sixteenth century and whose fame is not specific to his era but has endured until today (İsen, 2017, p. 114), also wrote poems with such inner harmony. His poems "were top in musicality and inner harmony" and are literary works in which all sound-based figures of speech are successfully used (Dilçin, 2010, p. 111).

Furthermore, in his poems, harmony is not only the repetition of sounds and words, but also has a "function as an axis that manages and directs meaning" (111). Hence, in Fuzûlî's poems, the meaning directs the sounds while the sounds emphasize the signification of the poem, and eventually, these literary works become harmonious in terms of content, form, and musicality (Karahan, 1996, p. 243). In this study, we will try to provide evidence for these claims by analyzing *Su Kasidesi* (The Eulogy with the Repeated Word "Su"), in which Fuzûlî reflects "the rhetorical, intellectual, and informational power" he possesses (Çalışkan, 1999, p. 52). We will initially show that there is a correlation between sound and meaning, and after that, by means of alliteration and assonance, each of which is a figure of speech, we will demonstrate what the quantity and quality of this correlation is. To show this, we will first examine how alliteration and assonance are applied: which vowels and consonants are repeated in which couplets, including specific meanings and emotional states, and at what frequency. Subsequently, we will look at whether these repetitions and frequencies change from couplet to couplet and, if they do, whether the couplets, including some changes, also differ from others in meaning and emotional state. We will, eventually, provide graphs indicating which sounds are used and repeated consistently with the notable meanings and emotions in each couplet. In this way, we will propose that firstly, in *Su Kasidesi*, the repetition of sounds, i.e. alliteration, and assonance, is used in parallel with meanings and emotional states; secondly, a particular type of sound increases and another type of sound decreases proportionally in the couplets containing certain meanings, and thirdly, when a meaning changes in any couplet, the proportions of the sounds also change. In conclusion, at the end of this study, we will have shown a correlation between the sounds and meanings of *Su Kasidesi*.

1. Alliteration in *Su Kasidesi* (*The Eulogy with the Repeated Word "Su"*)

Alliteration provides harmony, makes utterances easy to remember, and is a figure of speech in which the same letters, syllables, and especially consonants are repeated frequently in each couplet, line, or sentence (Çelik, 2019, p. 353). On the other hand, these repetitions are not random, and the classification of consonants plays a prominent role in this. Because of that, it is necessary to touch upon the issue of how consonants should be categorized. Consonants are divided into two categories in terms of voicing. These are those that vibrate the vocal cord like vowels (Coşkun, 2003b, p. 46) (b, c, d, g, ğ, j, l, m, n, ñ, r, v, y, z, ż, ž, z̈) and the others that produce their sounds not by vibration but by friction and beat (47) (ç, f, h, ħ, ĩ, k, k̇, p, s, ş, ṡ, t, ṫ). Regarding the vocal tract, consonants are divided into two groups, those formed in the blocked and the unblocked vocal tract. The first ones, i.e. the plosives (b, c, ç, d, g, ğ, k, k̇, p, t, ṫ), are produced when the air stream passes the obstacles in the vocal tract by exploding, and this plosiveness can be felt more obviously in fortis consonants compared to those lenis (49). The second ones, formed in the unblocked vocal tract, are also separated into two: Fricative consonants (f, h, ħ, ĩ, j, s, ş, v, z, ż, ž, z̈), which are produced by the free flow of air, without any stop but with a little restriction and liquid consonants (l, m, n, ñ, r, y), which are produced by the free flow of air around the mouth openings¹ (50). Since which consonants are repeated in a text, and how many of them are lenis, fortis, plosives, fricatives, or liquids, are so important both in terms of musicality and the correspondence between form and meaning, the masters of writing have paid special attention to this subject; Fuzûli was one of them. By looking at our quantitative evidence, we can see that he was meticulous about the quality and quantity of the consonants repeated in his literary works. There are 2229 sounds in *Su Kasidesi*, and 1292 of them are consonants, 58% of all sounds. Among the consonants, 906 (about 70%) are lenis, and 386 (about 30%) are fortis. If we look at the consonants in relation to the vocal tract, we see that 392 are plosives (about 30%), 295 are fricatives (about 23%), and 605 are liquids (about 47%). Finally, for lenis consonants, 220 of them (about 24%) are plosives, 81 of them (about 9%) are fricatives, 605 of them (about 67%) are liquids, and for fortis consonants, 172 of them (about 45%) are plosives, 214 of them (about 55%) are fricatives. "r" (172 / about 22%), "n/ñ" (147 / 19%), "m" (127 / 16%) and "l" (101 / 13%), which are mostly repeated consonants in the poem, are lenis-plosive consonants, as it would be accepted as natural when looking at the data given below. Accordingly, we can say that lenis-plosive consonants mainly create alliteration in *Su Kasidesi*. On the other hand, another interesting detail about the relationship between lenis and fortis consonants is that their distribution is inversely proportional to each other, and two lines in the graph representing them seem to look at each other in a mirror. The only exception to this is the 16th couplet which, because it is the center of the poem and is a bridge connecting the following and preceding couplets, has a balanced appearance, including fortis and lenis consonants equally. This situation is reflected in Graph 1.

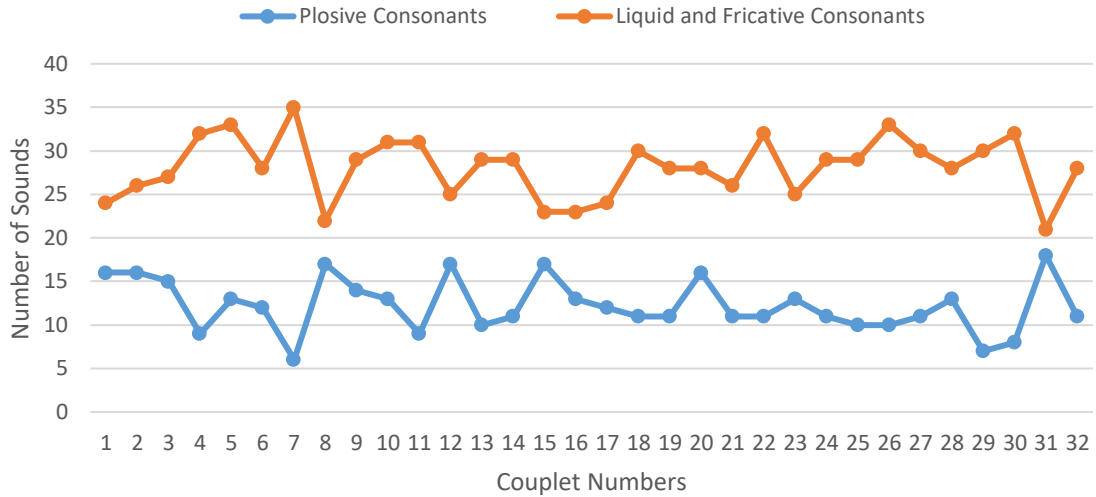
¹ Here, we have primarily taken into account the classification of sounds made by Coşkun, but we have also benefited from some attempts at classification made by other researchers in their articles. For more information, see also (Coşkun, 2003a; Coşkun, 2003b; Allahverdiyeva & Bulduk, 2013; Dursunoğlu, 2017; Türkmen, 2019).



Graph 1: Distribution of Fortis and Lenis Consonants in the Couplets

1.1. Plosives, Fricatives, and Liquids

There is also a statistical opposition between consonants formed in the blocked vocal tract (plosives) and the open vocal tract (fricatives and liquids), as there is between fortis and lenis consonants. In other words, while fricative and liquid consonants decrease in the couplets where plosive consonants are numerous, they increase in those where plosives are few. This is because the plosive consonants are concentrated in the couplets where the poet raises his voice or reaches a climax after the utterances that have been narrated so far. Up to this point of climax, plosives increase gradually; after that, they decrease slowly. For example, after the high-pitched address to the eye in the 1st and 2nd couplets, a decline begins and continues until the 5th couplet, in which an exciting description of the uniqueness of the beloved is made. Other points of climax are the 8th couplet, where the lover implores the beloved by crying; 12th couplet, where the lover expresses that he is risking his life for the beloved; 15th couplet, which is the last stage before understanding what the real goal of the water is; 20th couplet, including a climax of those told about the miracles of Prophet Mohammad; 23rd couplet, where the water addresses Prophet Mohammad and its challenging journey is told; 28th couplet, where the poet addresses Prophet Mohammad and praises him; and finally, 31st couplet in which the poet touchingly describes the situation on the Day of Judgement. Plosives are the most common in these couplets. As for fricatives and liquids, they make the reader hear the water's usually smooth but sometimes rustling flow in the couplets where there is no high voice or excitement. Consequently, alliteration and harmony in the text are formed by the distribution of these sounds throughout the poem. Graph 2 is the statistical manifestation of this situation.



Graph 2: Distribution of The Plosives, Liquids and Fricatives

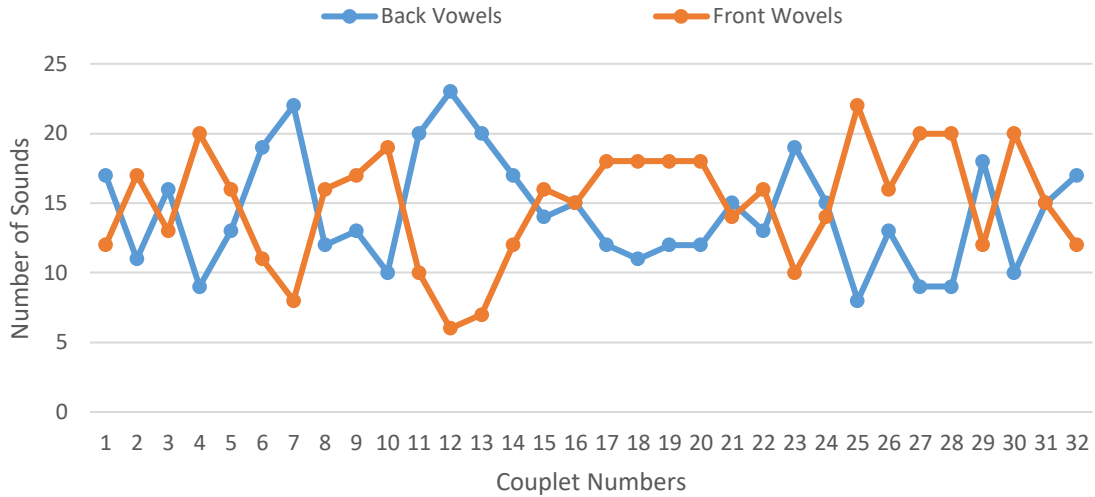
2. Assonance in *Su Kasidesi* (The Eulogy with the Repeated Word "Su")

Assonance is "the repetition of syllables whose vowels are the same but whose consonants are different in each poem" (Çelik 2019: 368), and it can be considered a part of alliteration because vowels and consonants are often used together in these repetitions (353). In *Su Kasidesi*, 937 vowels correspond to 42% of all sounds. While 459 of them (49%) are back vowels (a, ā, ı, o, ō, u, ū)², 478 of them (51%) are front vowels (e, i, ī, ö, ü); consequently, front and back vowels are almost equal in number. As for the assonance, it is formed by these vowels from more to less: The back vowel "a/ā" (258 / 28%), the front vowel "e" (225 / 24%), the front vowel "i/ī" (175 / 19%), the back vowel "u/ū" (114 / 12%), the front vowel "ü" (63 / 7%), the back vowel "ı" (53 / 6%), the back vowel "o/ō" (34 / 3%) and the front vowel "ö" (15 / 2%). As we can see from these numbers, although the number of back vowels is relatively higher than the number of front vowels, the gap between them is not massive, and they are approximately equal. Furthermore, we encounter another situation when we look at the distribution of the back and front vowels in the poem. As with the fortis and lenis consonants, there is also a proportional contradiction between the back and front vowels. While the back vowels outnumber the couplets with obstacles and feelings, such as pain and sorrow, the front vowels outnumber the couplets in which there is a balanced mood or a gentle flow. For instance, the number of back vowels is high in the 1st couplet, in which there is an address to the eyes with the despair of knowing that it is impossible to extinguish the fires in the heart; in the 3rd couplet, in which the wall and the heart stop the flow of water and the strength of the sword respectively; in the 6th couplet, in which the impossibility of making the scribe's handwriting look like the beloved's facial hair is emphasized; in the 7th couplet, in which the tears that fall from the eyes and the water that waters the rose are stopped by eyelashes and thorns, respectively; in the 8th couplet, in which the beloved's sword (eyelashes) slowly cuts the lover's heart, that is, the lover, who is portrayed as a sick person, drinks the water little by little; in the 11th couplet, in which the water travels to the beloved's

² Because the letter 'ayn (ع), which is a fricative consonant in Arabic, is not pronounced in Turkish and can only have a sound through vowel points (ḥarakāt) and vowels such as alef (ا), waw (و), and yā (ي), we ignored 'ayns in the poem and included only their vocalized parts in the list. For example; in the word "aşık (عاشق)", we ignored the 'ayn pronounced by an alef as "ā (عـا)" and focused only on the vowel sound "ā (ا) formed by the alef.

garden and tries to overcome obstacles along the way; in the 12th couplet, in which the poet wants to prevent the water from reaching his beloved by forming a hill from the earth of his grave; in the 13th couplet, in which the death is depicted as an obstacle for the lover to kiss the hands of his beloved; in the 14th couplet, in which the cypress ignores the water and the laughing dove; in the 21st couplet, in which the poison of a snake is mentioned; in the 22nd couplet, in which the water for ablution meets with the Prophet's cheek as an obstacle; in the 23rd couplet, in which it is said that the water travels for a long time and tries to come over a lot of physical obstacles; in the 24th couplet, in which it is said that the water does not give up this journey even if it is broken into pieces; in the 29th couplet, in which the poet tells of his fear of hell and deep sorrow, and lastly; in the 32nd couplet, in which the poet mentions his fear of being away from the Prophet.

However, the number of front vowels is high in the 2nd couplet, in which there is a flow of tears to the extent that the sky is full of them; in the 4th couplet, in which the flow of water and the production of sound are at a low level but consistent; in the 5th couplet, in which the poet says that it is better for the rose garden to be flooded by the unstoppable flow of water, because it is fruitless for the gardener to water it; in the 9th couplet, in which the lover's heart freely searches the water; in the 10th couplet, in which wine and water flow and are drunk in abundance; in the 15th couplet, in which the rose wants to drink the nightingale's blood and the water flows through the rose's branches; in the 17th couplet, in which a small amount of the sea of the Prophet's miracles splashed on the fires of evil can extinguish all these fires; in the 18th couplet, in which the Prophet extracts water from marbles in such large quantities that the Prophetic Garden can be watered and made shiny again; in the 19th couplet, in which the Prophet's miracles are described as a sea that reaches to the Temples of Fire of the unbelievers and Zoroastrians to extinguish their fires; in the 20th couplet, in which it is mentioned that the Prophet made water come out of his fingers as a miracle for his companions during the hard and waterless days of the war; in the 25th couplet, in which the words praising the Prophet are described as chants constantly repeated by the wrongdoers; in the 26th couplet, in which the poet says that he longs for the Prophet; in the 27th couplet, in which it is said that the dewdrop of the Prophet's virtues makes the water reach to heavens; in the 28th couplet, in which the pure water of abundance that comes from the fountain of the Sun is mentioned; in the 30th couplet, in which the poet says that his words become jewels due to the abundance of words praising the Prophet. On the other hand, in the 16th couplet, which is the very middle of the poem and an introduction to the chapter of praising the Prophet, and in which the water flows abundantly to the Prophet's tomb in spite of every obstacle, the number of back and front vowels is equal. In the same way, in the 31st couplet, which contains the last sentence of the poem, which concludes the poem and ends in the other couplet, they are also equal. We can see this clearly in the Graph 3.



Graph 3: Distribution of The Back and Front Vowels

Conclusion

Style is a concept that includes all the characteristics that distinguish a text producer from others. One of the most important aspects forming the style is the repetitions of sounds that provide harmony in poetry and whose technical analysis is carried out under the headings of alliteration and assonance. Apart from creating a style and producing a pleasing harmony, these repetitions also perform tasks such as supporting the meaning in any literary work, sometimes even helping to form the meaning itself. As a great poet of the Ottoman tradition of poetry, Fuzûlî masterfully used harmony and repetition of sounds, sometimes reinforcing the meaning in his work and sometimes directly creating the meaning. *Su Kasidesi* is also an artwork that, in addition to all the elements that point to Fuzûlî's capability as a poet, also shows his masterful use of sound and sound repetitions. In this poem, consonants, most of them lenis, are predominantly used, and liquid consonants make up the majority of all sounds regarding the vocal tract. That causes the dominance of lenis consonants in the poem is the high number of liquid consonants. Plosive and fricative consonants follow liquid consonants, and these sounds are distributed in every couplet of the poem to be the axis of the poem's meaning. Plosive consonants are used in couplets where the voice is at its highest or where the climax has been reached after all that has been said to create an atmosphere of a scream. Fuzûlî, on the other hand, uses fricative and liquid consonants to convey to the reader the sometimes soft, sometimes rustling, but abundant and continuous flow of water in musical harmony. If we look at the back and front vowels used in the poem, we see that they are present in almost equal numbers, but their distribution in the couplets varies. In couplets where there is a balanced or positive mood or a smooth flow, there are more front vowels, whereas in couplets where there are feelings such as pain and anguish or where the water flows in a rustling or smooth way and some obstacles exist in the way, there are more back vowels. So, the couplets' emotional states or certain physical events are also depicted by sounds. In conclusion, in *Su Kasidesi*, the events that happen to the water, which has a symbolic pattern, and to the lover/poet who observes it during the journey, and the emotional changes of both of them, on the one hand, are told directly in words and, on the other hand, described to the reader through sounds. Thus, a deep and robust correlation between sound and meaning is established in the poem, and a structure is constructed in which sound reinforces and is shaped by meaning.

Text of Su Kasidesi

Kaşide Der-Na‘t-ı Hazret-i Nebvî³ (The Eulogy Praising Prophet Muhammad)

1. saçma ey göz eşkden gönlümdeki odlara şu
kim bu deñlü dutuşan odlara kılmaz çäre şu⁴
2. āb-gündur günbed-i devvār rengi bilmezem
yā muhîṭ olmuş gözümnden günbed-i devvāra şu⁵
3. zevk-i tîguñdan ‘aceb yoḡ olsa gönlüm çāk çāk
kim mürür ilen bırağur raḡneler dīvāra şu⁶
4. vehm ilen söyler dil-i mecrūḡ peykānuñ sözün
ihtiyāṭ ilen içer her kimde olsa yara şu⁷
5. şuya virsün bāğ-bān gül-zārı zaḡmet çekmesün
bir gül açılmaz yüzüñ tek virse miñ gül-zāra şu⁸
6. oḡşadabilmez ġubārını muḡarrir ḡaṭṭuña
ḡāme tek baḡmaḡdan inse gözlerine kara şu⁹
7. ‘ārızuñ yādıyla nem-nāk olsa müjgānum n'ola
zāyi‘ olmaz gül temennāsiyla virmek ḡāra şu¹⁰
8. ġamm günü itme dil-i bīmārdan tîguñ dirîğ
ḡayrdur virmek karañu gicede bīmāra şu¹¹
9. iste peykānın göñül hecrinde şevküm sākin it
şusuzam bir gez bu şaḡrāda menüm'çün ara şu¹²
10. men lebüñ müştākıyam zühḡād kevşer ṭālibi
nite kim meste mey içmek ḡōş gelür ḡuş-yāra şu¹³
11. ravza-i kūyına her dem durmayup eyler güzār
‘āşık olmuş ġālibā ol serv-i ḡōş-reftāra şu¹⁴

³ Although we have changed a few parts of the poem, the text is mainly taken from Özkan Öztekin's article (see Öztekin, 2007).

⁴ Oh, my eyes! Do not shed your tears on the fires in my heart, for they cannot help to extinguish the fires that have burned to this extent.

⁵ I do not know if the swirling skies are in the color of the water or if the tears of my eyes cover all these skies.

⁶ No wonder my heart is shattered by the pleasure of the sword of your gaze, for the constant flow of water leaves holes in the wall.

⁷ As a wounded man drinks water cautiously, so my wounded heart is afraid to speak of your arrow.

⁸ Let the gardener take no trouble and even destroy the rose garden, for even if he watered a thousand rose gardens, he could not grow a single rose like your face.

⁹ Even if "black water descends on the scribe's eyes," that is, even if he goes blind, because he looks at the paper like a pen, he cannot make his handwriting look like the hairs on your face.

¹⁰ There is no harm in my eyelashes getting wet as I remember your cheek, for water is not wasted when it is given to the thorn to make the rose grow.

¹¹ Do not withhold the sword of your gaze from my sick heart on my dark day, for it is good to give water to the sick in the dark night.

¹² O my heart, ask for the arrow of her eyelashes in her separation and quench my desire for her. I am thirsty, travel through this desert and seek water for me.

¹³ As it is pleasant for the sober to drink water and for the drunkard to drink wine, so I want her lips, and the ascetics want the River Kevser in Paradise.

¹⁴ The water seems to have fallen in love with this good walking cypress, because it goes to the garden in your village without stopping for a moment.

12. şu yolın ol kûydan toprağ olup dutsam gerek
çün raķībümdür daħı¹⁵ ol kûya koyman¹⁶ vara şu¹⁷
13. dest-bûsı arzûsıyla ger ölsem dōstlar
kûze eyleñ toprağum şunuñ anuñla yāra şu¹⁸
14. serv ser-keşlük kıllur kumrī niyāzından meger
dāmenin duta ayağına düşe yalvara şu¹⁹
15. içmek ister bülbülün kanın meger bû/bu reng ile
gül budāğınun mizācına gire kırtara şu²⁰
16. tıynet-i pākini rüşen kılmış ehl-i ‘āleme
iktidā kılmış tarīk-i Aħmed-i Muħtāra şu²¹
17. seyyid-i nev‘-i beşer deryā-yı dürr-i ıstıfā²²
kim sepüpdür mu‘cizātı āteş-i eşrāra şu²³
18. kılmağ için tāze gül-zār-ı nübüvvet revnākın
mu‘cizinden eylemiş izhār seng-i hūre şu²⁴
19. mu‘cizi bir baħr-i bī-pāyān imiş ‘ālemde kim
yetmiş andan miñ miñ āteş-hūne-i küffāra şu²⁵
20. hayret ilen barmağın dişler kim itse istimā‘
barmağından virdüğün şiddet günü Enşāra şu²⁶
21. dōstı ger zehr-i mār içse olur āb-ı hayāt
haşmı şu içse döner elbette zehr-i māra şu²⁷
22. eylemiş her kaçreden miñ baħr-i rahmet mevc-hūz
el şunup urgaç vuzū için gül-i ruhsāra şu²⁸

¹⁵ In the text in the article, this conjunction is spelled as “daħı”.

¹⁶ There is some uncertainty about what "koyman (I should not / will not allow it)" is grammatically in Su Kasidesi, although it is a first-person singular negative imperative or subjunctive. For example, Özkan Öztekten, probably seeing this reading as a spelling error in the manuscripts, considers this verb to be "(siz) koymañ (You do not let it / I asked you not to let it)" (second person plural negative imperative or subjunctive). See (2007, p. 504). Indeed, the negative imperative or subjunctive suffix "-mAn" is not well known. However, we found such a usage in the book of poems of Shah Ismail with the pseudonym Hatāî, who also wrote in Azerbaijani. See (Kanar, 2017, p. 48). Therefore, with a cursory inference, we can say that such a usage is unique and correct for the Turkish of that area.

¹⁷ I must block the water's path to the beloved's village by being a mound of earth. Because he is my rival, I will not let him reach the village.

¹⁸ O friends, if I die wanting to kiss his hand, make a jar from the earth of my grave and offer water to my beloved with it.

¹⁹ The cypress does not listen to the pleas of the laughing dove, because it wants the water to hold its skirt and beg it on its knees.

²⁰ The rose wants to drink the nightingale's blood, unless the water tricks the rose bud and prevents it.

²¹ Water has made it clear to the whole world that its nature is immaculate because it follows the path of the Prophet Muhammad.

²² In the text in the article, this noun is spelled as “ıstıfā.”

²³ The master of humanity and the sea of chosen pearls, his miracles poured water on the fire of evil

²⁴ He miraculously drew water from a very hard stone to refresh the splendour of the Rose Garden of Prophethood.

²⁵ His miracles are an endless sea of water that reaches thousands of fire temples of the unbelievers in the world.

²⁶ Anyone who hears that he gave the Companions water from his finger on the day of hardship bites his finger in astonishment.

²⁷ If his friend drinks snake poison, it turns into water that gives eternal life. His enemies, even if they drink water, it turns into poison.

23. ḥāk-i pāyına yetem dir ‘ömrlerdür muttaşıl
başını daşdan daşa urup gezer āvāre şu²⁹
24. zerre zerre ḥāk-i der-gāhına ister şalınur³⁰
dönmez ol der-gāhdan ger olsa pāre pāre şu³¹
25. zıkr-i na‘tin virdini dermān bilür ehl-i ḥaṭā
eyle kim def‘-i ḥumār için içer mey-ḥ^vāre şu³²
26. yā ḥabība’llah yā ḥayre’l-beşer müştākuñam
eyle kim leb-teşneler yanup diler hem-vāre şu³³
27. senseñ ol baḥr-i kerāmet kim şeb-i mi‘rācda
şeb-nem-i feyzüñ yetürmiş şābit ü seyyāra şu³⁴
28. çeşme-i ḥūrşīdden her dem zülāl-i feyż iner
ḥācet olsa merḳadüñ tecdīd iden mi‘māra şu³⁵
29. bīm-i dūzaḥ nār-ı ğamm şalmış dil-i sūzānuma
var ümīdüm ebr-i iḥsānuñ sepe ol nāra şu³⁶
30. yümn-i na‘tūñden güher olmuş Fuzūlī sözleri
ebr-i nīsāndan dönen tek lü’lü’-i şeh-vāra şu³⁷
31. ḥ^vāb-ı ğafletden olup bīdār olanda rüz-ı ḥaşr
eşk-i ḥasretten tökende dīde-i bīdāre şu³⁸
32. umduğum oldur ki maḥrūm olmayam dīdārdan
çeşme-i vaşluñ vire men teşne-i dīdāra şu³⁹

²⁸ As the water reached out to her rosy cheeks and splashed them for the ritual ablution, thousands of oceans of mercy rippled from every drop of that water.

²⁹ The water has been wandering for a very long time, beating its head from stone to stone to reach the ground at his feet.

³⁰ In the most of Latinised and transcribed texts of Su Kasidesi, this word is often read as “şala nūr (صالة نور) (let it shine)”. However, Dilçin, in his article in which he argues that this spelling of the mentioned phrase is incorrect, based on the context and the comparison of the variants and by presenting convincing arguments, states that the correct reading is “şalınur (صالنور) (it swings)”. In this study, this view is used on the grounds that it is more appropriate to the context in terms of meaning. For more information on this topic, see (Dilçin, 2000).

³¹ It wants to go to your presence with every particle and will not return from here even if it is shattered.

³² Just as those who drink wine drink water to cure the headache caused by drinking wine, so those who make mistakes find the repetition of words praising you a cure.

³³ O beloved of Allah and best of men! As the thirsty with parched lips yearn for water, so do I yearn for you.

³⁴ You are a sea of miracles whose dewdrops reached the stars and planets on the night of Miraj (the night the Prophet Muhammad ascended to heaven).

³⁵ If your tomb needs to be rebuilt, the architect who will build it will receive the sweet water of abundance from the well of the sun.

³⁶ Though the fear of hell kindles the fire of grief in my burning heart, I trust that the water of your grace will sprinkle on that fire.

³⁷ Like the rainwater that falls in April and becomes a single pearl, Fuzuli's words have become jewels with the blessing of your praise.

³⁸ On the Day of Judgement, when I wake up from the sleep of heedlessness and my awake eyes shed tears of longing...

³⁹ ...my only hope is that I will not be deprived of seeing your face and that the fountain of reunion with you will give water to me who is thirsty.

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