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## Original Poetic Forms in Mela Ahmedê Jaziri's Diwan

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### Abstract

Like other poets in divan literature, classic oriental poets produced poems in different verses such as rubaie, pentastich (muhammes), square (murabba), encomium (kaside) and ghazel (gazel) in their divans where they gathered their poems. One of these poets is Mela Ahmedê Cizîrî, a great poet and sufi of Kurdish Literature. Ahmedê Cizîrî used almost all the verses of classic literature in his divan. However, it is obvious that he developed his own way making certain changes while using these verses. The poet mostly obeyed the general rule and sometimes thought out of the normal ways while producing poems using such verses as gazelle, qasidae, square (Murabbâ'), terkeb-bend and terci-bend. He made certain differences in the field like using pseudonym (mahlas), composing musammat poems, arranging another poet's poem and using prosody and rhyme. In this study, giving examples from his own poems, we will try to explain the original differences brought by the poet into verses.

**Keywords:** *Ahmedê Cizîrî, verse forms, original*

### 1. Introduction

Melayê Cizîrî supposed to live in XVI. Century is one of the most significant poets of divan literature and performed all the depths of Sufism in his poems. Having a great divan the poet used the pseudonyms such as Mela, Melî, Nîşanî. He not only used various pseudonyms in his various poems but also oftenly both two pseudonyms in the same poem.

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Following the exile period in Diyarbakır and because of the fact that the poet both wrote mutavvel ghazel (including more verses) and had strong impacts of sufism in his poems, it is assumed that the poet was under the impression of Nesimî who stayed in Diyarbakır like him. Cizîrî used the verses idiosyncratically and there is supplied information below about some poems not categorized yet, and the differences are revealed.

*Mefâ ‘îlûn mefâ ‘î lûn mefâ ‘îlûn mefâ ‘îlûn*

Newâyâ mutrib u **çengê**      fi xân âvête xer**çengê**

Were sâqî hetâ **kengê**      neşoyîn dil ji-vê **jengê**

Heyâta dil meya **bâqî**      binoşîn da bimuştâ**qî**

*(Elâ yâ eyyuhe’s-sâqî      edir ke’sen we nâwilhâ)*

The voice and lamentation of instrumentalist and instrument rised to the Crab. Well come hey saki; until when do you clear your heart from that haze? The eternal wine they drink with all hearts and souls, the life and revival of the heart is the eternal divine love. *Hey saki return the wineglass and transmit it to us.*

Ku kâtib dêm-i cedwel **kit**      şikeste-xet muselsel **kit**

Ji yek herfân mufessel **kit**      kiye vê muşkilê hel **kit**

Dizanî rûdê ‘ûd **ewwel**      çi davêtin sirûd **ewwel**

*(Ki ‘işk âsân numûd **ewwel**      velî uftâd muşkilhâ)*

*The power owner drew forms on the face of the lover with broken letters and then seperated them. Who will solve this inticate? Do you kow what Rûd (kemencha) and ûd(lute) says? The love seems easy at first but then is full of difficulties.*

Ji-mihra wê şefeq se’dê      şîrîn la’lê şeker we’dê

Dinalim şubhetê re’dê      ‘ecêbim lê ji-vê ce’dê

Kî dil râ tâb-i her çîneş      bi-küfrî mî-bered dîneş

*(Zi-tâb-i ce’d-i muşkîneş      çi xûn uftâd der-dilhâ)*

I am moaning like a thunder beacuse of Zühre’s passion with her sweet, ruby lips, cute words. I am admiring her curly hairs whose each braids extracts iman (faith) from the breast. *In the curlings of pretty scented hairs whatsoever hearts were coloured with blood.*

Di vê taqê di vê **xanê** me ‘eyş û êminî **kanê**

Kesê dest dit ji-dewr**anê** nihâlek vê gulist**anê**

*Der-âxûşêş çî mî-âred ki ez dil cânêş bispâred*

*(Ceres feryâd mî-dâred ki ber-bendîd mehmîlhâ)*

*Under that vault of heaven no comfort and trust for us in this home (world). Whoever thrust out hand to that mortal world and sapling in the rose garden, embrace the world like perishing for it is remembered with track preparation by the death bell.*

Bi-Qurânê bi-ây**âtê** eger pîrê xerâb**âtê**

Bibêjit secde bin **lâtê** murîdê wî dibin **qatê**

*Murîd er bê beser **nebwed** zi-fermâneş bi-der **nebwed***

*(Ki sâlik bî-xeber **nebwed** zi-râh û resm-i menzîlhâ)*

Swear to Kur'an and its verses, if pub disciples were ordered to kotow to Lât (cult figure), they would double up and obey. If the disciple is not improvident, he doesn't object to commands of his sage. As the track competent is not unaware of the residents' way and manners.

Şevê zulmât u dery**âyê** ji-mewcân qet xeber **nayê**

Şikestî keştiya **bayê** ‘ecacê wê şefeq **dayê**

Ji-herfa mâh u **sâlê mâ** nehat der şeklê **fâlê mâ**

*(Kucâ dânenîd **hâl-i mâ** sibikbârân-i sâhil**hâ**)*

In this dark night no news from the sea vawes. The sailing ship was broken from the strong winds. There is nothing in our fortune of letters constituting of our month and year. How they who have light weights in safety seashores will know our case.

Mera’j ewwel çî bir **xamî** kişand axir bi bed-**namî**

Ji-rengê Se’diyû **Câmî** ji-şuhret pê hisit ‘**âmî**

Bi-deng û bang u **avazî** dibêjit nexmeya **sazî**

*(Nihân key mâned ân **râzî** k’ez o sâzend mehfîlhâ)*

In the last do you know what the pencil that infamize us writes about us? It announced us to the universe like Sadî and Camî who gained fame in love. All the instruments spreads it around with music. Are the secrets kept in said mahfils (gathering places)?

Ji-Hâfîz qutbê Şîrâzê

Melâ fehî er bikî râzê

Bi-âvâzî ney û sâzê

biî ber-çerxê perwâzê

*Tuzed min-hubbihi's-sefwâ*

*bihi ehlî'l-hevâ neşwâ*

*(Metâ mâ-telqa men tehwâ*

*de'id-dünyâ we ehmilhâ)[1]*

Hey mela if you took this secret from Hafiz, Şiraz located, you will fly to wheels of fortune together with ney (reed) and saz. Pleasure increases of the beloved, the heart competent gets drunk with it. When reached to reunion, leave the world and things within you.

The poet above the first manzume (poem) of Cizîrî was written in a different way from the general known verses. As it was written in couplets constituted of four lines (the last lines in the couplets shown up in paranthesis belong to Hafiz-î Şîrazî) some researchers named it as “Murabbâ”. [2: 206] However there are rules in related with Murabbâ giving the example that all the verses need to belong to the same poet and are written in its own characteristic rhyme.

Haluk İpekten defines Murabbâ as “*It is the name of verse consititued of couplets from four lines in the same prosody. Ryhme form is; four lines of the first couplet is ryhmed between each other, first three lines of other couplets are ryhmed between each other and the fourth lines are ryhmed with the first couplet... the ryhme forms could be shown like this : (a a a a – b b b a- c c c a ...)*” [3: 75]

Cem Dilçin defines Murabbâ as the same way: “*It is formed of four lines (quatrain) called of couplet. Generally the ryhme form is:*

*a a a a – b b b a – c c c a – d d d a . .*

*The first three lines of the first couplet could be rhymed between each other. In that case the rhyme form is:*

*b b b a – c c c a – d d d a – e e e a ...*” [4: 212]

When looked at the lines at the final of couplets belonging to another poet, the poem might be considered as “Terbî”. However we see that the poet doesn’t wholly confirm with the definition of Terbî.

As in the Murabbâ, the similar definitions were constructed for Terbî. “*Terbî means cuarta and is a form of Murabbâ constituted by bringing two lines in the same prosody and rhyme to the front of each couplet of a*

ghazel. In that case, the final two lines of the couplet belongs to the poet whom *Terbî* is attributed. In *Terbî* the rhymes are same with the rymes of *Murabbâ*.

$a a (a a) - b b (b a) - c c (c a)$ ". [3: 76]

Cem Dilçin defines *Terbî* as: "*Terbî is a Murabbâ written by adding two lines belonging to another poet in the same prosody and rhyme onto the couplets of a ghazel. Beacuse the first lines of couplets in the ghazel after matla are free Terbî is formed according to the rhyme of that line. The rhyme form is (added two lines are shown in black letters):*  $a a a a - b b b a - c c c a - d d d a - e e e a \dots$  [4: 216] Even though this poem is not confirmed as *Murabbâ* or *Terbî* due to their forms and rhymes it is expected that a different form of *Murabbâ* occurred based on Hafiz-ı Şirazi's rhymed lines. However it is necessary to see it totally different from other known verse forms beacuse of the fact that the final lines doesn't belong to the poet and rhyme form is distinct (for example the third lines are not free). Another probability required to be considered is that the poet may have formed the poet by quoting the lines in Hafiz-ı Şirazi's ghazel. But it is really difficult to comfort it to this definition: "*In quote a line or a couplet of a another poet is mentioned between the lines*".[5: 150] The poet completed to four lines by getting all the rhymed lines in Hafiz's ghazel.

Cizîrî rhymed the first two lines of the couplet free from Hafiz-ı Şirazi, in the musammat (bb bb) form:[6: 288]

Newaya mutrib û **çengê** fişan avête xer**çengê**

Were saqî heta **kengê** neşoyîn dil ji-vê **jengê**

Even though rhymed internally, he rhymed the final two lines by rhyming internally the middle of Hafiz-ı Şirazi's lines (cc ca ).

Heyata dil meya **baqî** binoşîn da bimuşt**aqî**

(*Elâ yâ eyyuhe's-sâqî* edir ke'sen we nâw**ilhâ**)

The poet used the same way in other couplet and due to using rhymed lines of Hafiz, the finals of all couplet became muzdevic rhymed. However because the middle of each line is in different rhyme, the first two of the couplet are rhymed between each other as in the first couplet (dd dd)

Ku katib dêmi cedw**el kit** şikeste-xet musels**el kit**

Ji yek herfan mufess**el kit** kiye vê muşkilê **hel kit**

The last lines are rhymed adjusting to Hafiz's internal rhymes (ee ea).

Dizanî rûdê 'û**d ewwel** çi davêtin sirû**d ewwel**

(*Ki 'ışk asan numûd ewwel velî uftad muşkilha*)

Cizîrî not only used a different and his own rhyme but also brought a perspective to mulamma way. Generally as he added Kurdish three lines to Hafız's Persian lines (the first one is in Arabic), he oftenly disclosed the third lines in Persian conforming with Hafız. While he added Kurdish three lines to the Arabic first lines of Hafız's ghazel (matla couplet is in Arabic-Persian mulemma), in the last quatrain, he disclosed the third line in Arabic in accordance with internal rhyme of Hafız's Arabic last line (makta couple is in the form of Persian-Arabic mulemma).

*Tuzed min-hubbihi's-sefwa bihi ehlü'l-heva neşwa*

(*Meta ma-telqe men tehwa de'id-diünya we ehmilha*)

Cizîrî's own way doesn't only consist of the verse forms above. In his some poems, he firstly used mahlas. In ghazel while the poets who use mahlas for the first time use it generally in makta and husn-i makta or each two lines of makta, Cizîrî used it in matla and makta, in other words, at the first and last couplets. Furthermore he not only used the same mahlas in one poem twice but also has poems that he used various mahlas.

*Müfte'ilün mefâ'ilün müfte'ilün mefâ'ilün*

First couplet: Ah ji destê wê sirê dil ji meyê hewale kir

Her çi li min kirî **Mela** camê meya du sale kir

Last couplet: Xonçe-leba ji reng-gulê dêmê bi sir numa **Melî**

Şubhetê bulbulan seher lew me fîxan u nale kir

*Mef'ûlû fâ'ilâtün mef'ûlû fâ'ilâtün*

First couplet: Îro **Mela** ser-a-pa lew têki bûme ateş

Min dî seher xeraman ney-şekkera şîrîn-meş

Last couplet: Birhên ji qewsê qudret nîşane kir **Nîşanî**

Lami' ji ber dibarin çi yengiyek we perweş [6: 318]

(As the poet used the second mahlas in husn-i makta not in makta, he used a different mahlas "Nîşanî" other from "Mela" and "Melî")

*Fe'ilâtûn fe'ilâtûn fe'ilâtûn fe'iliin*

First couplet: Bê lebê le'lê **Mela** min ji meya ali çi hez

Suhbeta tê nebitin yari bi her hali çi hez

Last couplet: Durrê na-sufte dibêjim ji lebê le'li **Mela**

Ger rewan-bexşi ne-bit nezmê ker u lali çi hez [6: 334]

Cizîrî's another characteristic is to constitute a rhyme at each final of tef'i in musammats comprising of four equal parts, in other words, form four rhymes in each lines. Furthermore in musammats even though internal rhyme is ritual in couplet or couplets out of first couplet, Cizîrî starts this internal rhyme from the first line.

*Müstef'ilûn müstef'ilûn müstef'ilûn müstef'ilûn*

Min dî ji xef let cam di kef şahê Necef dil kir hedef

Roj hat şeref stêr bûn e xef her çar teref nûra yeveq

Zulmet nema suhbet wema nûra şema lan çû sema

Lê ew dema zulf bûn cema hatin semayê yek neseq

Werdan gulav girtin xunav lê min ditav sûhtin hinav

Min dî bi çav zulfên bi lav lê bûne dav bend kir binav

Nûra beser guft u xeber qend û şeker zulfan ji ser

Xalên di qer bavê seher da bête der subha bi-heq

Mi j'bihriyan pur naliyan şev tariyan ceng bû miyan

Wer kuştîyan j'wan yengiyan b'wan tiliyan xweşke giyan

Kir şefqe mîr anî me bîr berdan mi tîr kirme esîr

Negha feqîr zulfa herîr avêhte şîr da pê meheq

Ê muşterî dêmê zerî ne bir serî ney can berî

Avêt serî gava berî lazim herî wî ew perî

Kelbê dirî nîşan berî tîr-awurê mujgîn perî

Behr û berî 'îşq û surî avêhte rî serma qeleq

Min dî di newbê yarî tew sundus e ew bêm bê derew

Min bû di qewsê bûyî ew şîvan mi lew nayê me xew

Hêstir rewan tên wek cuwan tîr dan ewan reş-ebrewan

Dil wek kewan ber kaşuwan ser lu'luwan bergên wereq

Bejna şepal dêmê bi-xal i'rab û dal qewsê hilal

Neqşê celal cama zelal xemra helal suhbet bi-hal

Ez telbeya ava heya tê bûm teya kê'j badeya

Cama xuya bû 'işweya yar lew pey-a-pey tên sebeq

Canê Melê j'kalû belê bendim welê der kakulê

Belgên gülê rû heykelê ew misk e lê carek hilê

Perde'w sutûr da bê kusûr bêtin zuhûr dêmê bi-nûr

Nûra xefûr xalên di-hûr cama tehûr le'lên şefeq

Yar hat û mest subha elest min dest bi-dest dî cam di-dest

Kakul dibest ta yek qerest vêra şikest nîşane qest



Ew leb-şeker wa hate der rabû ji-ber tayên dîber

Xalên diqer zulf çûne ser eslan seher lê bûn fereq [6: 342]

Above first couplet of the poem's second and fourth lines, other couplet's fourth lines are rhymed, first couplet's second and third lines and other couplet's third lines are free, first two lines are rhymed between each other. Rhyme form is: x a x a – b b x a – c c x a - d d x a. Although there are individuals who accept poem as ghazel. [1] It is obvious from the rhyme form that it is not ghazel. Because poem is written as couplets in four lines, it could be regarded as Murabbâ. However it is seen from the definition of Murabbâ above, it is not Murabbâ because of the rhyme form.

When looked at rhymes of first couplet's second and fourth lines, and other couplets' fourth lines, the verse form may be considered as song. However regarding the definitions of song. [3: 87], [4: 214] It is difficult to accept it as song.

In that case, it will be necessary to affirm this poem as a different verse form peculiar to Cizîrî.

The poet also has a ghazel written in the form of musammat.

*Müfte'iliün mefâ'iliün müfte'iliün mefâ'iliün*

Min dî seher şahê Mecer libsê di **ber** mexmûri **bû**

Ew dêm-zerî sur-muşterî ya Reb perî ya hûri **bû**

Hûrîweş e şîrîn-meş e kakul-reş e xal-hebeş e

Xalên di qer miska Teter nazik-beşer kafûri **bû**

Nazik letîf gerden zerîf libsê şerîf kemxe w'qedîf

Min dî bi **wext** ew nîki-**bext** îro li **text** fexfûri **bû**

Fexfûr-**sur** e sîma-**dur** e heybet-**pur** e pur dil-**gur** e

Ew hate **miş** min çûne **hiş** dil min **ji** işqê fûri **bû**

Dil bû kerî zaya berî lazim herî dê ew zerî

Mîn dî gelek ew sur-melek wek meş'elek purnûri **bû**

Dêm-fener e xal-'enber e bû-mawer e leb-şeker e

Ew mey-perest meşha u mest cama di dest ferfûri **bû**

Mey ber kefê meşha sefê soza defê da qerqefê

Hunsa li dêm wesfan neşêm her çi dibêm jê dûri **bû**

Da min suroş wer mey binoş zewq û xuroş lew çûm ji hoş

J'wê 'işweya yar bû xuya ew ne j'meya engûri **bû**

Mîn dî bi xwab ew mahitab da dil kulab cohtê xurab

Dil şewwişand xwoy lê reşand xweş herişand têk hûri **bû**

Hûr kir cesed qewsên semed tîr dan kebed dad û meded

Cerhan ji new xûn daye kew 'işqa me lew meşhûri **bû**

Lew yek neseq min tîn sebeq nûra yeqeq da dil şefeq

Şîrîn-lebê dêm kewkebê lê bende bê destûri **bû**

Dilber nezer da min seher xeclim ji ber lê ew qeder

Zanim gowa ew mer-ruwa wek lu'luwa mensûri **bû**

Paş firqatê zor muhbetê mi j'tel'etê çûm hezretê

Wesla hebîb min bû nesîb mel'ûn reqîb rencûri **bû**

Cama zelal xemra helal yarê şepal da min bi hal

'Îşqa xedar sohtî sitar nêv me u yar sed sûri **bû**

Şahê cevîn xem jê revîn marê şevîn îsand evîn

Derd û bela wên çûn hela 'umrek mela mehcûri bû

Pur min zecir dîtî hecîr mabû ecîr subh û fecîr

Şem'a me hil bû sed 'emil minnet me dil mesrûri bû

Yar we'de da b'le'lên xwe da wer ba meda çîn perde da

Di spêdeyê çûm we'deyê ku j'badeyê mexmûri bû

Ihram mi best eswed bi qesd yar hate mest ez çûme dest

Cohtê Hebeş tîr dan bi weş hecca mi xweş mebrûri bû

Wê kakulê çînên dilê qelbê melê dav dane lê

Dava dilan nêv sunbulan ser sorgulan menqûri bû [6: 406]

Even though Cizîrî practiced the ghazel rhyme form (aa ba ca da ...) he implemented a different method in internal rhymes choosing out of the well known musammat way. Generally the internal rhymes of both lines are the same, the poet rhymed each line separately.

Cizîrî who was interested in playing with prosody and rhyme, used internal rhyme starting once from the first verse in another musammat cutting the line in the middle. In the ghazel below the middle of both two lines are rhymed with the end of first line contrary to the ghazel above, in other words, well known rhyme form was used if discounting the first line. However we see a verse form considered peculiar to Cizîrî in this poem.

Cizîrî obeyed the rule, which consisted of writing the ghazels with patterns constituting of four equal parts, with the pattern of fâ'ilâtün fâ'ilâtün fâ'ilâtün fâ'ilâtün in the first lines of couplets except matla. However in the first half of rhymed lines, he obeyed the fâ'ilâtün fâ'ilâtün tef'i, he went out of fâ'ilâtün fâ'ilün pattern in the second half, the repeat part. He didn't comply with prosody union in the lines by writing unrhymed the first lines with fâ'ilâtün fâ'ilâtün fâ'ilâtün fâ'ilâtün prosody, and writing rhymed second lines with fâ'ilâtün fâ'ilâtün fâ'ilâtün fâ'ilün prosody.

Şox u şengê zuhre-rengê **dil ji min bir dil ji min**

Awurên heybet-pelengê **dil ji min bir dil ji min**

Wê şepalê miski-xalê dêm durê gerden-şemalê

Cebheta biskan sema lê **dil ji min bir dil ji min**

Zulf u xalan nûn u dalan wan ji min dil bir bi talan

Goşê qewşê hilalan **dil j imin bir dil ji min**

Dêm-nedîrê bû-'ebîrê xemrî û gîsû-herîrê

Sîne kir amancê tîrê **dil ji min bir dil ji min**

Sur-şîrînê nazenînê kuştîm û nakit yeqînê

Wê bi çengala evînê **dil ji min bir dil ji min**

Fetl u taban da xuraban ebleq û cuhte şebaban

Dame ber pence'w kulaban **dil ji min bir dil ji min**

Xweş-xeramê ez xulamê nazikê şîrîn-kelamê

Tûtiya eywan-meqamê **dil ji min bir dil ji min**

Mahi-rûyê miski-bûyê sur-pelengê şêri-xoyê

Wê bi zulfa şubhê goyê **dil ji min bir dil ji min**

Herdu weşman naz u xeşman kê ji ber wan ‘eql u heş man

Sa’eta min dî bi çeşman **dil ji min bir dil ji min**

Mahi-tabê afi-tabe dêm ji roj û şeb-niqabê

Xweş bi çengal û kulabê **dil ji min bir dil ji min**

Serwi-nazê ser-ferazê şubhê zêr remza mecazê

Dame ber çakûç u gazê **dil ji min bir dil ji min**

Bejn u bala tox u ‘ala min kirin vêkra mitala

Çîçeka terhîn i wala **dil ji min bir dil ji min**

Mîrê xazî şîrê tazî vêkiran min dî bi bazî

Kir li me j’êflet ve gazî **dil ji min bir dil ji min**

Şîr u xişt in zulf u qîşt in hin veşarin hin ve hiştin

Pehlevanan dest vemiştin **dil ji min bir dil ji min**

Rohniya çehvên Melayî ew tecellaya te dayî

Ya ji Ahmed dil revayî **dil ji min bir dil ji min** [6: 388]

## **2. Conclusion**

Mela Ahmedê Cizîrî successfully wrote the verse forms of the classical orient literature in his divan. However while writing it, as seen in the examples above, he brought some differences peculiar to him nearly playing with both the form and rhyme and prosody.

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