

A Ph. D. THESIS ON FUZULİ (FUZULİ HAKKINDA BİR DOKTORA
ÇALIŞMASI)

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Thesis which I have submitted to the Faculty of Arts in the University of Durham for the Degree of Doctor of Philosophy is "A STUDY OF THE POET FUZULI (c. 1480-1556) WITH SPECIAL REFERENCE TO HIS TURKISH, PERSIAN AND ARABIC DIVANS".

In this article I have discussed few of his themes where the ideas seem to me to be good examples of Fuzuli's art and thought, and have attempted to assess his importance in Eastern literature.

Muhammed Ibn Sulayman, known by the pen-name Fuzuli was one of the great Turkish poets of the later middle ages. He lived all his life in 'Iraq',¹ and was buried at Karbala (963/1556). During his time 'Iraq was ruled by the White Sheep (Aq Qoyunlu) Turkman dynasty, by the Safavids (1508-1534) and by the Ottoman Turks. In 941 /1534 Baghdad fell without resistance to an Ottoman army under the Grand Vazir Ibrahim Pasha, and Sultan² Sulayman entered the city, where he remained with the troops till the following spring. Fuzuli addressed *qasidas* (panegyric odes) to Sulayman, to Ibrahim Pasha, and to other members of the Sultan's entourage in Baghdad.

In religion Fuzuli certainly seems to have been devoted to the Prophet's family, but his mystic outlook placed him above sectarianism. He wrote his works in the three important Islamic languages and in the literary genres current in his time. Fourteen of his verse and prose works in three languages, Turkish, Persian, and Arabic, are definitely known, and there are other works which are attributed to him. All his known works have been published, some of them quite recently. There is still

1— By which in here meant the region known in the middle ages as "'Iraq-i 'Arab", or "al-'Iraq al-'Arabi ";i.e. the southern delta region of the Tigris-Euphrates river system limited on the north east by the Zagros mountains and on the south west by the Arabian desert.

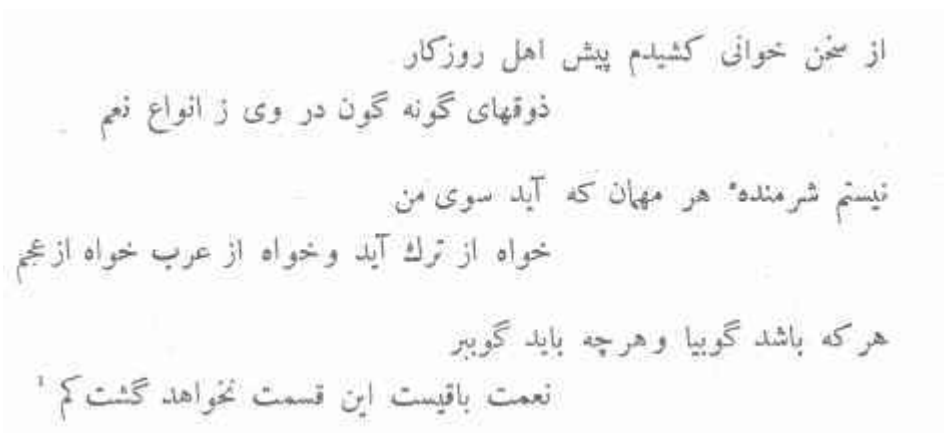
2- In the reign of Sultan Sulayman I, surnamed by Europeans "the Great or the Magnificent" and by Turks *Qanuni* (the Lawgiver) Turkey attained the pinnacle of her greatness as a conquering power; never before did the fame of the Turkish arms on land and sea stand so high. The Ottoman rule stretched from the heart of Europe to Persia, from the Crimea to the tip of the Arabian Peninsula, from Beirut to Algiers. Superior arms and organization assured uncontested victories. Turkish fleets sailed in Indian and Moorish waters, and Turkish armies reached Bahgdad and the outskirts of Vienna.

Sultan Sulayman was born in 900 /1494, succeeded to the throne in 926 /1520, and died in 974 /1566.

a great hope that one day from the corners of the world's libraries, especially those in Turkey, a new work of Fuzuli will come to light. A large number of articles have been written on his life, mainly on the place and date of his birth. Although a great deal of attention has been given to Fuzuli by present-day Turkish scholars. In English and other Western languages, however, very little has been written about Fuzuli. E. J.W. Gibb in Vol. III of his *History of Ottoman Poetry*, pp. 70-107 (London 1900), discusses Fuzuli's Turkish works, and Sufi Huri has translated his Turkish *Layla va Majnun* into English (published by the Turkish UNESCO Committee, Istanbul 1959.)

Fuzuli's poetry is filled with emotion, sensibility, pathos, melancholy, sweet sorrow, and sombre reflection. He expresses the misery of mankind, the reign of chance and error, the lack of justice, and the tragedy of fate. A voice pure as moonlight, rich in sorrow, firm in truth sings in his odes and proves the potency of his passion. There are two Fuzulis; the poet and the man. The man, as he revealed himself in many of his poems, was a querulous person with a heart intolerably sad and lonely. But to this unhappy man was granted the poet's gift, a capacity for feeling so intense and an imagination so sensitive and lively that he could perceive meaning in the most common sights of daily life. The misfortunes of Fuzuli were doubtless fortunate for his genius. Every classic poet has his own romantic accent, corresponding with the scope of his intuition and the degree of harmony or conflict which the vision of the truth creates in his heart. For Fuzuli this vision was saturated with anguish; narrowed by it, no doubt, but not distorted. The white heat of his anguish burned all bitterness away and cleared the air. Beneath the monotony of the Arabian sunshine he saw the universal mutation of earthly things, and their vanity, yet also, almost everywhere, the beginning if not the fulness of beauty; and this intuition, at once rapturous and sad, liberated him from the illusions of the past and from those of the future.

In one of the Persian *qit'as* Fuzuli writes:



1. Fuzuli, *Persian Divan*, ed. by prof. H. Mazioglu, Ankara 1962, p. 633.

"I have prepared a banquet of poetry for the peoples of this world and age; there are many pleasures and many bounties at that table. Let my guests be Turk, Arab or Persian; their identity will not embarrass me. Let all who wish come; let them take what they will. Their lot will be an eternal blessing which will not diminish."

He is of course referring to the fact that he wrote poetry in three languages. No doubt the poems in his Persian *Divan* are less sublime than those of Hafiz and were less admired in his own age than those of Jami, and admittedly his Arabic poems do not entitle him to a high rank in Arabic literature; but they are not without considerable value, and if we bear in mind that he wrote Persian and Arabic as foreign languages, we can appreciate the magnitude of his achievement.¹ E. Berthels has said that "a man writing in a foreign language cannot really show his true personality, because he is forced to abide by the laws and principles of that language; in his works he can merely imitate things already in that language."² Writers surely have to abide by the rules of their native language also, though perhaps with less strictness than when they write in a foreign language; and in the medieval world they normally followed pre-existing models and were not expected to show much originality. The distinction of Fuzuli's achievement is that while using conventional forms and subject matter he could impart a special tone and charm to so many of the poems which he wrote, not only in his native Turkish but also in Persian and Arabic.

One of the qualities of Fuzuli's poetry is that it is always written in clear and simple language, whether Turkish, Persian or Arabic. At the same time he shows great skill in using rhetorical artifices, which in those days were thought to be essential components of the poetic art, e.g. *tashbih* (comparison), *tajnis* (play on words), *isti'ara* (metaphor), *mubalagha* (hyperbole), *talmih* (allusion), *husn-i ta'lil* (eloquent assignment of cause), *ishtiqaq* (use of words derived from a common root), and above all *tazadd* (antithesis); in the same distich he often uses opposite words such as friend - foe, bright - dark, sane - insane, distracted - self - possessed, ruined - mended. The excessive use such artifices, which we often find in Turkish, Persian and Arabic literature, is irksome to modern taste; but Fuzuli uses them with moderation, and thereby adds to the interest and attractiveness of his verses. It is not only craftsmanship, however; that we seek in Fuzuli's poetry, nor is it the choice of words alone that gives his works their peculiar radiance; this comes also from their themes, which as we have said are mainly themes of beauty, love, grief, patience, and sympathy for the unfortunate.

1. It is clear that Turkish was Fuzuli's mother tongue, and he is likely to have spoken colloquial Arabic which was the language of the Iraqi people among whom he lived, while knowledge of literary Arabic was essential to the religion of every educated Muslim. He may perhaps have used Persian for practical as well as literary purposes, because Persian was the state language of the Saljuqid, Ilkhanid, Jalayirid, Qara Qoyunlu, Aq Qoyunlu and Safavid regimes which successively governed Iraq until the Ottoman conquest.

2. E. Berthels, in *Memoires du Comite des Orientalistes*, Vol. 5, p. 39

Most of the literature and art produced by Muslims has been inspired by their religion, which teaches that everyone and everything in the universe will perish except God's face. (Qur'an, LV, 26). The perfect beauty of some of the masterpieces of Islamic art can be judged from the religious point of view, since that art grew from religious roots. In medieval society the powerful influence of religious faith on the minds of the people ensured that they would revere God as the highest Being, as the unique Creator absolutely unlike all other beings in His essence, qualities, and acts, and as the true ruler in the hearts and lives of men. The belief in one God with its premise of the essential unity of mankind provided a psychological basis for the society. Thus at the head of all medieval Muslim literary works, whether in prose or verse, original or translated, there is a *basmala* (expression of homage to God). Since faith in Prophethood or inspired leadership is the second cornerstone of the religion, the Prophet Muhammad is mentioned by name in the second part of the profession of faith, just after the name of God. Fuzuli held such beliefs and was an ardent lover of the Prophet. He was also devoted to Muhammad's family. Although the inclusion of *tawhids* in praise of God and *na'is* in praise of the Prophet was a sine qua non of every classical *divan*, Fuzuli clearly did not write religious poetry simply for the sake of conforming to custom.¹ One indication that his belief was sincere is the unusually large number of his verses of this kind. His *tawhids* express the boundless love for God felt by an artist who believed in God's unity, power and mercy, and who felt a need to take refuge in God and implore God's solace for the troubles of his heart. At the same time, thanks to his wide learning and his sense of art, they are meaningful, melodious and fluent. The thoughts and feelings in his *na'is* are similar. Fuzuli is one of the few Turkish poets who wrote numerous *na'is*.

The characteristic of Fuzuli's lyrical poetry is his conception of beauty and love. He sees beauty in everything, and finds his highest inspiration in themes of love. The Persian and Turkish languages possess a vast literature on love, dealing with every aspect of this powerful emotion. Since the poets who sang of love were confronted with the gulf between the real and the ideal, their poems are often of a reflective and introspective nature. Fuzuli generally deals with the touching and pathetic aspect of love. In spite of the pain which it brings to him, he is sure that love is a power capable of solving all human problems and of adding joy to life. In his Turkish and Persian *ghazals* and in his masnavi *Layla va Majnun*, he gradually idealizes the concept of love. His ability to do this raises him towards a lofty state of emotion far above mere human passion. In describing the love which he has thus exalted and almost deified, he has recourse to mystic themes and terms. Most probably mysticism for him was a vehicle of fantasy rather than a way of religious life. In the hard times when he lived, the philosophy of "the unity of all things" was a great consoling influence and a powerful factor in the pessimistic view of worldly life which we find in the contemporary poetry. Sufism, expressed in metaphorically

1. The careful arrangement which we see in Fuzuli's *divans* is rarely found in the *divans* of Persian and Turkish poets.

or allegorically erotic terms, had left an abstract impress on the lyric poetry, but still provided sources of inspiration which could infuse depth and divinity into the the manysided emotion of love. Fuzuli, like other poets, uses mystic motifs and images in his poetry to give variety and depth. Although age normally weakens the fire of human passion, in the case of mystics it brings new experiences and raptures, and in Fuzuli's case also it appears to have intensified the flames burning in his heart. His poems on human love and suffering are full of metaphors borrowed from Sufism and to this extent he may be said to have adopted Sufism. Yet it is not mystic feeling alone which brings him to a state of love and rapture. In our opinion, Fuzuli sometimes speaks of real human love with all its breadth and tumult, and sometimes raises love to an ideal or divine plane, using Sufi metaphors to express the depth and strength of his feelings; and he uses them in such a way that it is difficult at first glance to see whether or not he wrote in ecstasies of human love. Fuzuli's faithfulness in love, his fearless endurance of its pains, and his deriving pleasure from these pains, are aspects of this poet's originality. The poems where Fuzuli expresses his personal emotions are the *ghazals*. Many of the *ghazals* appear to be songs describing the grace and charms of a real beauty whom the poet loved and telling us in exquisite language of his hope for union and of the pains of separation. The subtle sweetness, the vivid spontaneity of imagination, and the depth and variety of colour, make these *ghazals* unforgettable. Finally Fuzuli perfects the feelings within his heart to the point where he escapes from the material world and becomes content with his own mental image of the beloved. At this stage he sings of his perpetual separation from the beloved; his feelings have become so intense that he no longer wishes for union, since union would extinguish the pleasure of love. He wants separation, because it strengthens love. He accepts that to endure the whims of the beloved and to incur the blame of men are natural symptoms of the state of love. He is glad to suffer; his temperament is suited to suffering.

The reasons for the poet's suffering are the beloved's torturing him and associating with rivals; other people's disapproval of him; and above all separation from the beloved. Of all the medieval and early Ottoman Turkish poets, it is Fuzuli who in his Turkish and Persian poems has made the most use of the theme of separation and has created from it the most original and peculiarly fascinating poetry. Jealousy is another human feeling which brings pain; and to illustrate its power, Fuzuli makes frequent use of the conventional literary image of the 'rival'. To describe the pain and suffering of love, he uses mainly the equally conventional image of 'tears' and 'sighs', but with a singular frequency which distinguishes his poetry from the work of others. Almost every one of Fuzuli's *ghazals* is full of references to tears. With his great imaginative power he amplifies every image and expands every argument with new images of his own, such as the flood of his tears, and the fire of his sigh, which occur nowhere else in the contemporary poetry. Never in his verses does he present himself as a sensual or licentious lover; his love is always one which seeks nothing in return.

Fuzuli's outlook is pessimistic, at least as regards this world; though he is not a complete pessimist like 'Umar Khayyam, who saw no hope in either this world or the next.¹ For Fuzuli life in this world is transitory and full of sorrow, and man's obvious fate is suffering. Although he never directly states this fatalistic viewpoint, it is clearly discernible in the descriptions of his own grief. In them he reiterates that he, more than anyone, is exposed to heaven's blame. This is not simply an artistic stance; it is at the same time an indication that he was unable to find the comfort and appreciation which he deserved.

Fuzuli in expressing his pessimistic ideas uses the words *dahr*, *jihdn* meaning the world; *sipih*, *charkh*, *madar*, *gardun*, *gunbad*, *falak* meaning the revolution of the sky; and *qicsmat* for the decree of fate. He uses these words indifferently, making no clear distinction between them; it seems that he must have considered them to be synonymous. Although they represent both the good and the evil aspects of fate, they usually include the further concept that time's onward march has no regard for human prosperity or misfortune, and while for some lucky individuals its impact may be advantageous, for most it will be the opposite.

Fuzuli's way of thought confronts us with the ideas of this world's impermanence and of leaving it and finding eternal peace in the next world. In his poems we find themes of the mystic poets, such as avoiding worldly interests, and sometimes direct references to platonic love. All these ideas accord with his pessimistic view of the world, and each is a source of consolation to his love-distraught and grief-tortured soul. The good-humoured patience in adversity, and the poverty, contentment and retirement in which he finds refuge, are not the province of mystics alone, but a natural shelter for all who are aware of their helplessness. While bearing his own troubles patiently he shows an unselfish and kind-hearted sympathy for other victims of misfortune.

Side by side with Fuzuli's pessimistic outlook, we come across expressions of hope that he may find pleasure in this short life. To escape from the anxieties of this world and to live each day to full offer another possible source of consolation to the poet. This attitude brings to some of Fuzuli's poetry a spirit of Epicureanism which draws him out of his isolation and reattaches him to life and nature. Although he is by nature a poet of grief and not at heart a seeker of pleasure and amusement, from time to time he wishes to escape from fate's disfavour and from the pain which his love has caused. At these times wine enables him to forget his sorrows, and he speaks in his verses of the cupbearer and of wine's delights and love's joys. In his *ghazals* Epicureanism is the second theme after love.

Pessimism about life on earth is the normal outlook of the medieval Islamic poets. Like Hafiz and others before him, Fuzuli was aware of the fickleness of fate

1. 'Umar Khayyam, in one of his *ruba'is*, says:

"O friend, indulge not uselessly in the sorrow of the world,
Consume not the vain grief of a decaying world;
Since the past is gone, and that which is not yet is (still) unclear,
Be happy, and indulge **not** in the sorrow of what has and has not been."

(*The Ruba'iyat of Umar Khayyam*, ed. by A.J. Arberry, London 1949, p. 144)

and of the transitoriness of pleasure, position and power in this world. The cupbearer and wine could bring solace, and the tavern could be a place of escape from narrow-minded men. Fuzuli, like Khayyam, knew that these could only be temporary consolations; but unlike Khayyam, he continued to trust in God and never despaired of ultimate happiness in another world. The critical and sometimes ironic tone which we detect in Fuzuli's *qit'as* and *ruba'is* is not directed against religious faith, but only against the dishonesty and hypocrisy which can be found among the followers of any religion and in any society or class. Fuzuli criticized insincere and unjust men, no matter whether they were high ranking officials or religious dignitaries, because he feared that their conduct might discredit Islam.

In the following verses we will examine few of his themes:

As we said above like other great poets of his own and the preceding centuries, Fuzuli follows the mystic current of the time. He compares his sighs with fire or lightning which comes from his burning heart, his tears with flood or rain which comes from the fountain of his eyes.¹ The pathos which he describes in his poems is represented by the portrait of a human face on which the particulars countless griefs are outlined. He translates the pain of his own experience with cheapness and simplicity into terms of a universal pathos. There is in them fertility of thought and luxuriance of imagination, an originality in the style, an expansion of sentiment. In the following verses it seems that he could see no landscape except that of his own mind:

Berk-u baran sanma kim gördükçe ah-ü eşkümi
Bilmezem nemdür menüm ağlar mana yanar sehab²

"Whenever you see my tears and sighs, do not suppose them to be lightning and rain. I do not know what has happened to me, now that clouds burn and weep for me."

Gerd-i rahun vermese göz yaşına teskin nola
Dutmak olmaz beyle seyl-abun. yolun toprag ilen³

"If she does not give dust of her path to subdue my tears, never mind. Such a flood cannot be stopped with dust."

Her gözüm pür-mevc bir deryadur ol derya üzre
Her kaşumdur mevcden bir ser-nigun olmuş, gemi⁴

"Each of my eyes is a stormy sea, and each of my eyebrows is a ship overturned in that sea by the storm."⁵

1- Fire and flood, which are two threats, sometimes cancel each other out.

2,3,4,- Fuzuli *divani*, ed. by prof. Ali Nihat Tarlan, Istanbul 1950, pp. 19, 135, 164.

5- In mysticism, the sea means the Sea of Divine Love and is unfathomable- the love of the mystic who completely surrendered to the Divine Will. It also denotes the spiritual experiences through which the mystic passes on his journey to God, and the ship is his means of crossing that sea. The ship may be overturned and may even sink.

Niffari, a wandering darvish who died in Egypt in the latter half of the tenth century, said: "Those

As he says in his following Persian poems; the pain of his love was deep and oppressed him cruelly.¹ His sighs and his blood-stained tears upset the world; his groans made the heavens echo, his eyes were a fountain whence tears ever gushed. His tears filled the seas, and the floods pouring from his eyes swept around him. He did not know where he could go or how. His tears undermined the edifice of heaven, bringing down stones of reproof upon his head. His heart shed tears of blood, and when he died it could not be placed with him in the tomb, as the blood would have flowed from his grave. His sighs wounded the sky, whose redness of the sky was not the dawn but his blood. His sighs penetrated even the dome of the sky, and burned its rims; they could burn even his own soul had it not left his body:

مانند بنائی که دهد عکس باواز

آمد بفرغان گنبد گردون ز فغانم²

"Like an echoing building, the heavens start to moan because of my moaning."

مراسم هر طرف از سیل اشک دریائی

کجا روم چه کنم ره نمی برم جانی³

"All around me is the sea, made by flood of my tears. Where shall I go? What shall I do? I do not know my way."

بر سر هزار سنگت رسد هر زمان مرا

گویا که ریخت از نم اشکم بنای چرخ⁴

"Every minute I receive a thousand stones on my head, as if the damp of my tears has destroyed heaven's foundation."

بادل مسپارید بخاکم دم مردن⁵

تا خون زند موج و مزارم نگشاید⁷

who instead of voyaging cast themselves into the sea, take a risk; in taking the risk there is a part of salvation."

Those beneath the wave are they who voyage in ship and consequently suffer shipwreck. Their reliance on secondary causes casts them ashore, i.e. brings them back to the world of phenomena whereby they are veiled from. God (See R.A. Nicolson, *The Mystics of Islam*, London 1914, p. 76.)

1- The more a man loves, the more he suffers. The sum of possible grief for each soul is proportionate to its degree of perfection. Suffering is necessary for the maturing of the personality.

In the mystic terminology love and pain are synonymous. He whose heart is consecrated to God's service must bear without flinching all the pain and suffering which this service may bring.

2,3,4,7- Fuzuli, *Persian Divan*, ed. by Prof. H. Mazioglu, Ankara 1962, pp. 519, 585, 345, 405

5- In mystic terminology, the heart is a mirror in which every divine quality is reflected, It is also the heart of the burning fire of love which is kindled by the Beloved.

6- We find the same idea in Hafiz:

"Open my grave when I am dead,
and thou shalt see a cloud of smoke rising from out of it;
then shalt thou know that the fire still burns in my dead heart."

(*The Ruba'iyat of Hafiz*, rendered by L. Cranmer-Bing, London 1919, p. 22)

"When I die, do not bury my heart with me, lest my blood should rise in waves and open my grave."

شده از ناوك آهم دلِ گردون مجروح
رنگِ خون است شفق نيست كه برگردون است¹

"Heaven's heart has been wounded by the arrow of my sigh; the sky's bosom is coloured with blood, not twilight."

اختر برگشته ام را سوخت آخر برق آه
آه ازین محنت كه برق آهم از اختر گذشت²

"The flash of my sigh finally ignited my unlucky star. Alas! My anguish has passed beyond the stars."

ز برق آه دل غافل مباش از سينه ام ای جان
برون کش رخت خود امشب كه اين ويرانه می سوزد³

"O my soul, do not be heedless of the flash of my sigh. Remove your baggage tonight, because this ruin is burning."

آه واشكم دو گواهند كه در دعوی عشق
می دهد از پی هم بر سخن من تصدیق⁴

"My sigh and my tears both attest my claim to be in love, and successively confirm my statement."

امشب بجال زارم می کرد⁵ شمع گریه
گویا كه در دل او سوز دلم اثر کرد⁷

"Tonight the candle was weeping at my sad plight; you might think that my heart's grief was making an impression on its heart."

It was customary in the classical oriental literatures for poets to compare the beauty of the beloved with surrounding objects. Each poet used these artistic patterns in accordance with his personal imaginative and emotional powers, and formed his own ideal of beauty in terms of which he described his beloved.

Fuzuli in his Persian, as in his Turkish *ghazals*, expresses feelings of delight in beauty, and of hope, love, misery, and passion. We discern in them the emotional

1,2,3,4- Fuzuli, Persian *Divan*, pp. 305, 322, 398, 444.

5- Night in mystic phrasology means the period when the vision of the Divine beauty is veiled from the mystic's sight.

6- The candle here symbolizes the lover burning and weeping for the beloved. On that night Fuzuli's grief surpassed even the candle's grief.

7- Fuzuli, Persian *Divan*, 1962, p. 386

force of his excitements, joys and griefs. Rich in fancy powerful in imagination, and full of a glowing grandeur and sadness, his Persian verses convey the emotions of a lover whose beloved may be terrestrial or celestial. Like a nightingale Fuzuli stays awake in the darkness and sings to cheer his own solitude with sweet sounds. He describes his love as even more intense than the loves of legendary heroes; and when he reads love stories he finds in them himself and his own beloved. He says that every lover ought to gather fame, because the aim of all life is to win a name in this world. As for himself, Fuzuli tells us that he was famous, but mad. In himself he united the tragedies of vamiq, Farhad and Majnun. The "sermon of the kingship of love (*khutba-yi saltanat-i 'ishq*) was read in his name;"¹ that is to say, he himself was "the king of the lovers."

گذشتم سر بسر بر ماجرای لیلی و مجنون
بیان حسن تو شرح بلای خویشتم دیدم²

"I read through the tale of Layla and Majnun, and I saw in it a description of your beauty and an explanation of my misfortune."

نشانی از خود و تمثالی از تو یافتم هر جا
کشیده صورت شیرین³ و نقش کوهکن دیدم⁴

"Wherever I saw faces of Shirin and the Rock-carver portrayed, I found a symbol of myself and an image of you."

نخواهد خواند کس⁵ افسانه فرهاد و جنون را
اگر شرح غم خود را من آواره بنویسم⁶

"No one would read the stories of Farhad and Majnun, if I the wanderer described my grief."

بلای و امتی و فرهاد و مجنون جمع شد در من
فلک را دانه⁷ چندی پریشان بود خرمن شد⁷

1— The Friday sermon in the mosque begins with a prayer for the legitimate ruler.

2,4,6,7- Fuzuli, *Persian Divan*, pp. 459, 459, 493, 366

3- This verse alludes to the story of Farhad and Shirin. Farhad, the mason who was the lover of Shirin, is one of the favourite heroes of Persian romance. He received a promise from King Khusraw Parviz that he might marry Shirin if he cut through the rock of Bisitun and brought a stream which flowed on the other side of hill into the valley. Just as he was completing this colossal task, he received a false report of Shirin's death and hurled himself to destruction.

5- Sa'di likewise says that people will no longer take interest in the love-story of Khusraw and Shirin now that they can hear the story of the mad passion between him and his beloved:

بر ماجرای خسرو و شیرین قلم کشید
شوری که در میان منست و میان دوست

(*Kulliyat-i Sa'di*, ed. M.A. Furughi, Tehran, 1963, p. 580)

"I have suffered the combined misfortunes of Vamiq, Farhad and Majnun. Pate's scattered seeds are gathered in me."

چومن نبوده کس را ز عشق¹ بد نامی
همیشه خطبه این سلطنت بنام منست²

"No one has had such a bad name for love as I have; the sermon of the kingship of love has always been preached in my name."

Sürdü mecnun nevbetin şimdi menem rusva-yi 'ışk
Doğru derler her zaman bir 'aşıkun devranıdır³

"Majnun's turn is over; now it is I whom love has made infamous. They are right when they say that every epoch is the scene for a different lover."

Beladur sehrlerde men kimi rusva-yi halk olmak
Ne hoş Ferhad-ü Mecnun menzil etmiş kuh-u sahrayı⁴

"It is a misfortune to be infamous among the people in cities. How pleasant it was for Farhad and Majnun to make mountains and deserts their lodging."

Fuzuli calls his beloved "my heart, my soul, my beloved, my most gracious king, the candle which lights the assembly, the moon, the chief of the beauties, the idol." He wants to see none but this beauty. His beloved is unique in the world; there is none more lovely than she. She is the⁵ rose, while all other beauties are the thorns. Alas that she is cruel and faithless; for all beauties are faithless, so much so that the faithfulness of all of them would not satisfy a single lover. Fuzuli's beloved has many lovers. The worth of a beloved person increases with the intensity of her lovers passion, not with the amount of her worldly belongings.

1- Fuzuli, Persian *Divan*, p. 311

2- According to Sa'di, in the religion of lovers, good reputation is a disgrace. (*Kulliyat*, p. 573)

دگر بخفیه تمیایدم شراب و سماع
که نیکنای در دین عاشقان ننگست

3,4- Fuzuli, *Divani*, pp. 56, 169

5- The rose for mystics is the manifestation of the Divine beauty and also the symbol of Union with the Beloved. It is contrasted with the thorn.

The thorn symbolizes separation from the Beloved and typifies the evil passions which veil the Beloved from the mystic's heart.

بیتی که شیوه خوبی به از تو داند نیست¹
 پری وشی که ز دست توام رها ند نیست²

"No idol has more loveliness than you; you are so fairylike that there is no deliverance from you."

کست مهر بتان آن قدر که گر همه را
 کنند جمع بیک کس وفا نخواهد کرد³

"Idols show so little affection that even if it were all added together it would not be faithful to one lover."

کی نمودی قد که هر سو فتنه⁴ بالا نشد
 کی گشودی رخ که از هر گوشه فغان بر نخاست⁵

"When have you shown your figure without intrigues springing up on every side? When have you uncovered your face without sighs arising from every corner?"

دوست میدارد ترا هر کس که باشد در "جهان"
 بر فضولی رحم کن کاورا جهانی دشمن است⁷

"Everybody in the world loves you; have pity on Fuzuli, to whom all the world is an enemy!"

ز عاشقی می فزاید قدر معشوق
 نه از بسیاری جاه و تجمل⁶

1- The idol for mystics means every object of worship other than God; but sometimes it is used to indicate a manifestation of the Divine Beauty, to worship which is the same as worshipping its creator.

2-8- Fuzuli, *Persian Divan*, pp. 307, 397, 324, 302,

4- Sa'di has a verse with the same meaning: intrigue arose when his beloved came out of doors and adorned the market place.

دیگر نشدیم چنین فتنه که بر خاست
 از خانه برون آمد و بازار بیاراست

(*Kulliyat-i Sa'di*, ed. by M.A. Furughi, Tehran 1963, p. 564)

6- Sa'di has the opposite idea and says that he loves everybody because everybody loves his beloved:

بجهان خرم از آنم که جهان خرم از اوست
 عاشقم بر همه عالم که همه عالم از اوست

(*Kulliyat-i Sa'di*, p. 586)

"The beloved's value increases with the (intensity of the passion) of the lover, not with the degree of the beloved's dignity and splendour."

Love is supposed to be strengthened by jealousy. When an imaginative and warm-hearted man feels that no beautiful object which he sees and admires belongs to him, he experiences the same grief as a lover who sees his beloved with others. Fuzuli is jealous, and when others love his sweetheart, he is sad; he cannot endure seeing the sweetheart's favours given to others. He does not even wish to believe that this can happen, That his beloved will ever roam in the rose garden with strangers or give them private conviviality. He is only glad to see his rivals when they are out of the running.

چند در کوی تو باشد هم نشین من رقیب
برق آهم کاش یا اورا بسوزد یا مرا¹

"How long is the rival going to accompany me in your quarter? Would that the flash of my sigh might burn him or me."

رقیب از مهربانهای آن بت می زند لافی
دروغست این مگر رسم بتان را من نمی دانم²

"The rival boasts of my idol's affection. His words are lies. Do not I know the ways of idols?"

ای رقیب از دیدنت هرگز مرا ذوقی نشد
غیر این ساعت که از جانان جدا دیدم ترا³

"O rival, I never rejoiced so much on seeing you as when I saw you separated from my beloved."

In another Turkish verse he says;

Kesmedi menden ser-i kuyunda azarın rakib⁴

Ey Fuzuli nice cennet içre yok derler 'azab⁵

"O Fuzuli, while I was wandering in the sweetheart's quarter, my rival tormented me. How can they say, "There are no torments in paradise?"

Fuzuli blames himself for having fallen a victim to love and for not listening to his friend's advice; but he is innocent, his heart shows a weakness for love, and he falls as deeply in love as ever.

Düştüm bela-yi 'ışka hired mend-i 'asr iken

İl şimdi menden aldugi pendı mana verür⁶

1,2,3- Fuzuli, Persian *Divan*, pp. 262, 505, 278

4- The "rival", (*raqib*; a word which Fuzuli uses in his poems very frequently) in mystic phraseology, is meant the obstacles that hinder the mystic's upward path, and prevent his access to the Divine Beloved. This may often be taken to mean worldly thoughts and evil influence, which distract the mystic's mind from contemplation of the Divine Beauty.

5,6- Fuzuli *Divani*, pp. 22, 63

"I fell into the distress of love, even though I was the wise man of the age. Now people give me advice which they used to take from me."

The blending of mystical and profane meanings, the wilfully used ambiguity of symbols, the stress on pessimistic aspects of life, the endless expressions of anguish, the hopeless sighs of the frustrated lover, were features of classical Persian and consequently Turkish poetry which were still in vogue in Fuzuli's time. Each literature developed a long list of symbols which were used again and again, and which every poet elaborated and sublimated according to his personal taste. The mystical poetry tried to sing the ineffable mystery of Union in words were used in non-mystical poetry.

According to mysticism, the spiritual lover, who follows the path of Divine Love, gains the goal of Union, which cannot be reached by the exercise of the intellectual faculty; hence the antithesis between the *khiradmand* (rational man) and the *divana*. (madman) or *mast* (drunkard), i.e. the irrational lover. In the world's eyes, reason (*'aql*) is superior to love (*'ishq*); but in mysticism, reason (the intellectual faculty) is inferior to love (the spiritual faculty). Knowledge of God can only be gained by spiritual illumination (*'ishq*) and not by logical reasoning (*'aql*). Only through *'ishq* one can shake off the illusion of the apparent reality of the sensible world. We find all these ideas in Fuzuli

'Akl yar olsa idi terki-'išk-ı yar etmez mi__idüm

İhtiyar olsa _ idi rahat ihtiyar etmez mi _ idüm¹

"If I had intelligence, would not I give up loving my sweetheart? If I were able, would not I choose rest.²?"

Getürdi 'acz görüb 'išk müşkil olduğunu³

Kamu hünere üstad gördüğün gönlüm⁴

"My heart, which was skilled in all the arts, was baffled when it realized the difficulty of love."⁵

1- Fuzuli *Divani*, pp, 113

2- The traveller on the path of Divine Love cannot find rest. He will find it only in Union with the Truth, which is his final goal.

3- Fuzuli finds the difficulties of love too great for his limited powers of endurance.

4- the Heart is rather a transcendental spiritual subtlety, which is connected to the physical heart. This subtlety is the essence of man, which comprehends, learns and knows; and it is this which speaks, opposes, censures, and holds to account.

(Al-Ghazali's *Ayyuha'l-Walad*, Chicago 1930, p. 115).

5- Fuzuli *Divani*, p. 120

فصولی رهگذار عشقبازی صد خطر دارد
شروع این طریق صعب را باید تاملها²

"Fuzuli, the traveller on the road of love faces hundreds of dangers; setting out on this rough road needs thorough deliberation."

نیست بی درد غم و غصه فصولی نفسی
خسرو کشور عشق است سپاهی دارد⁴

"Fuzuli, there is no griefless, painless moment. Love is the King of the country and (this King) has an army."

غم و درد و بلا و محنت و اندوه و رسوائی
همیشه عاشقان يك جهت را هست این هرشش⁵

"Grief, pain, calamity, suffering, sorrow, and disgrace; these six always burst upon whole-hearted lovers."

شد دلم صد پاره ناوردم⁶ شکایت بر زبان
محنت و صبری که درمن هست در⁷ ایوب نیست

"My heart is torn to pieces, yet I have never complained. The suffering and patience that are mine were unknown even to Job."

Fuzuli suffers the sorrows which love brings at every moment and spends his days in greater grief than ever he could have envisioned; yet he is happy.

1- The Sufi who sets out to seek the Beloved calls himself a "traveller". Since the goal is Union with the Beloved, he who devotes himself to this quest must be prepared to face the trials which it entails. Attainment of anything involves danger and difficulty. The person who cannot endure the burden of the Beloved's cruelty is unable to appreciate the value of love.

2,4,5- Fuzuli, *Persian Divan*, pp. 259, 387, 428

3- Fuzuli means that sorrows accompany love and compares sorrows with the army of a king.

6- A lover should not complain, and should not reveal or openly speak of his love, because it is the beloved's secret.

Mystics endeavoured to avoid complaining and to keep secret the esoteric knowledge of which they claimed sole possession.

7- Job (Ayyüb) is a model of patience and altitude, both of which are religious duties. In the Qur'an, Ayyüb's patience receives praise from God (XXXVIII, 43), and the ideal of patience is expressly mentioned in several other verses (e.g. XXX, 16 and XXII, 36). Helmer Ringgren observes that patience is important in mysticism, and especially for these reasons: it means that, firstly, the servant ceases to complain; secondly, he becomes satisfied with what is decreed, and that is the rank of the ascetics; thirdly, he comes to love whatever his Lord does with him, and that is the stage of the true friends of God. "Patience is the expectation of consolation from God; it is the noblest and highest of services." (H. Ringgren, *Studies in Arabian Fatalism*, Upsala 1955, p. 196.)

He finds happiness only in submission to the sufferings of love and does not wish to escape from them. He has become so accustomed to grief that he no longer desires even the pleasure which grief can bring. He wishes neither to hear advice, nor to accept remedies for his grief; for only his beloved can cure his pain.

الم و درد و غم و محنت عشقت دارم
همه وقت و همه روز و همه ماه و همه سال¹

"Your love fills me with pain, sorrow, grief and suffering, every hour, every day, every month and every year."

هزار شکر که لطف ازل فضولی را
زلذت الم عشق بی حیر نگذاشت²

"A thousand thanks that God's grace has never left Fuzuli ignorant of the delight of love's pain."

من بغم خو کرده ام جز غم نمی باید مرا
و رزغم ذوق رسد آن هم نمی باید مرا³

"I am accustomed to grief, I need nothing but grief. If joy comes from grief, I do not need it either."

بگذر طبیب از سر⁴ درمان درد من
بیمار درد عشق ز درمان گذشته است

"O doctor, give up treating my pain, This love-sick patient is beyond hope of cure."

کرد ناصح منع من از گریه بی رخسار او
خنده ام آمد میان گریه برگفتار او

"My adviser forbade me to cry at seeing my sweetheart's face. His advice made me laugh as I cried."

1,2,3- Fuzuli, *Persian Divan*, 449, 331, 266.

5- We find the same idea in the *Masnavi* of Mawlana Rumi. In the story of the King and his three sons, the eldest prince was sick; Mawlana says that all sick persons hope to be cured, but this prince wished his sickness to be increased.

(*Masnavi-yi Ma'navi*, ed. Furuzanfar, Tehran 1963, p. 512)

Some Sufis did not allow medicine to be given them when they were ill, preferring to commit themselves to God's care.

Cennet¹ için men'eden 'aşıkları didardan

Bilmemiş kim cenneti 'aşıklarun didar olur

"Whoever in hope of paradise forbade lovers to meet, did not know that the lovers paradise is their meeting?"

The idea that paradise will only be a prison and veil for the true lovers was expressed by many poets. The mystic paradise is Union with the Divine Beloved, and this does not continue throughout the remainder of the mystic's earthly life, but is only a sudden glimpse of celestial bliss. The body does not die in that moment and the flesh reassumes its dominion over the spirit inhabiting it. The lover is separated a second time from his Beloved, and spends the rest of his days yearning passionately for renewed, eternal union. The return to continued existence will be a source of trial and affiliation for the mystic if he still remains apart and veiled from God.

Faith is the greatest need of love. If Fuzuli were to spend all his life travelling on the path of grief in the hope of union, he would not regret, but would be happy to sacrifice his life on this journey. Perfection comes of selflessness, and the true lover does not hesitate to give his life for the beloved, because in the perfection of his love he transcends his own being. Fuzuli, too, wished to sacrifice his life for his beloved. Indeed he had already given up his soul in joy when he was told that she would come.

عمرم گذشت لیک ندارم تاسفی
شادم باین که درغم آن سرو قد گذشت¹

"My life is over, but I have no regret. I am happy that it has been spent in grieving for her lovely figure, slim as a cypress."

فضولی نقد² جان کردی نثار مرده وصلش
چه خواهی کرد گر ناگاه آن سرو روان آید³

1- Mystics had never cared for paradise or hours, for the reason expressed in a quatrain attributed either to Umar Khayyam (d. 517/1123) or more probably to the Sufi Shaykh 'Abdullah Ansari (d.481/1088):

برمن تو بهشت اگر بطاعت بخشی
این مزد بود لطف و عطای تو نجاست

(If you give me paradise in return for obedience, it will be a wage; where is your generosity?)

1,3- Fuzuli, Persian *Divan*, pp. 317, 399.

2- Life is the most precious thing in the world. In Sufism the good life is self-renunciation and self-sacrifice, the giving up of all possessions - wealth, ambition, life itself, and whatever else men value-for the Beloved's sake without any thought of reward. The mystic regards death as a spiritual resurrection, believing that he who dies to self lives eternally in God.

"O Fuzuli, you gave away your life-coin when told that you might join her. What you will do if suddenly that lovely cypress walks towards you?"

In the view of the mystics, the soul separated from its Beloved must suffer before it can return to the Beloved. Another view is that the lover should seek worldly consolation; although he cannot possess all this world's treasures, he should nevertheless enjoy life on earth and overcome grief. Fuzuli in his Persian verses as his Turkish verses says that love has made him drunk or that he has taken refuge in the tavern. Like Hafiz,¹ he reckons the "drunkards" more religious than the "sober" and prefers the tavern to the mosque. The ambiguity of the poetic symbolism leads the reader into ever new and unexpected dimensions. Nevertheless Fuzuli offers a striking illustration of what the oriental, because of his recognition of the uncertainty of life, is able to accept in all placidity. One must learn the art of disregarding worldly misfortunes. It is true that habit of reflection often removes the capacity for action and even for enjoyment. An excess of the inner life always pushes a man towards the outer one, but at the same time renders him incapable of dealing with it. So Fuzuli speaks of the emptiness of grief for this world, and tells us how much more valuable it is to pass one's time in enjoyment and pleasure, and in the company of one's beloved, it is not wine, but she, who intoxicates Fuzuli, and is it only because she is fickle that he is compelled to seek consolation in the cup and at the tavern.

Saldi ayakdan gam-ı 'alem meni

Ver mana gam def 'ine saki şarab²

"The world's troubles have knocked me flat. O cupbearer, give me wine to dispel this grief."

Ne gördü badede bilmen ki oldu bade-perest

Murid-i meşreb-i zühhad gördüğün gönlüm³

"I do not know what my heart has discovered in wine to make it so besotted- this heart of mine which used to follow the way of the devout."

زندگی بهر چه باید چو مرا می گویند
 می نخور ذوق مین کام مران عیش مکن⁴

"What is life for, when I am told"do not drink, do not rejoice, do not fulfil desires, do not have pleasures?"

1- The poems of Hafiz (c. 719/1379-c. 793/1390) have been extolled as unsurpassable models of supreme literary beauty and brilliant style, and have been imitated by thousands of poets. In the west he is the best known Eastern master of lyrics, who inspired not only Goethe but also many second and third class poets of Germany and neighbouring countries.

(H.H. Schaefer, *Goethes Erkenntnis des Ostens*, Leipzig 1938)

2,3- Fuzuli, *Divani*, pp. 18, 120

4- It is to this practical and religious attitude that the term fatalism is properly applied. "Let us eat, drink and be merry, for tomorrow we die."

مگدران بی می و معشوق فزولی زنهار

حاصل عمر گر انمايه که جز یکدم نیست¹

"Beware Fuzuli, do not go without wine or a loved one; for the upshot of this precious life is only one moment (of joy)."

تمی ارزد بغم سلطانی عالم خوش آن رندی

که یاد از حشمت² جمشید نارد³ جام جم گیرد⁴

"Ruler-ship of the whole world is not worth one moment of grief. How lucky is the rake who does not remember Jamshid's magnificence but prefers Jamshid's cup!"

فزولی بگدر از قید ورع می نوش و رندی کن

طریق زهد و آیین ریا از تو نمی آید⁵

"Fuzuli, cast aside the fetters of piety, drink wine, be merry! You cannot go the way of asceticism and hypocrisy."

از غم و اندوه روزگار فزولی

جز در⁶ پیر مغان پناه ندارد⁷

"Fuzuli, the only refuge from life's griefs and cares is the tavern-keeper's door."

Among the muslim mystics, Abū Sa'id ibn Abi'l-Khayr seems⁸ to have been the first to use the symbolic language which characterizes all subsequent mystic poetry in Persian and Turkish. And this language is explained in the *Glushan-i Raz*, a *masnavi* poem written c. 717/1317 by the Persian poet Mahmūd Shabistari of Tabriz. The *ghazals* of Hafiz, which are considered the best expression of this style, have been interpreted in the course of time in different ways, either as plain lovepoetry, or in a purely mystical sense. E.J.W. Gibb remarks that "The classical Oriental poet was most often a mystic, and the mystic most often a poet; and he goes on to point out that most of the poets played with mystic ideas and mystic phrases. When poets took over this poetic system from their forerunners, they found these ideas and phrases ready to hand."⁹

1,4- Fuzuli Persian *Divan*, pp. 309, 363.

2- Jamshid, the fourth and greatest of the mystical kings of Persia, is famous for his world-seeing cup (*Jam-i Jahanbin*, or *Jam-i Jam*). Wine is said to have been discovered in his long reign.

3- In mysticism, the cup-bearer is the Guide to the mysteries of Divine Knowledge. The cup (*Jam*) signifies the cup of Divine Love.

5,7- Fuzuli, Persian *Divan*, pp. 409, 388.

6- *Pir-i Mughan*, i.e. "Elder of the Magians": a term used by Hafiz and many later poets to mean "chief of the wine sellers" or "leader of the Sufi devotees."

8- A celebrated Sufi (357/967-440/1049), reputedly author of Persian mystic *rubaiyat*; but this is uncertain.

9- E.J.W. Gibb, *A History of Ottoman Literature*, London 1904, Vol. 1, p. 14

A poet's motive for composing a *ghazal* or similar poem is seldom known and usually difficult to deduce from the content. The reader remains in doubt whether the imagery does or does not conceal other thoughts; whether the sweetheart is a beautiful girl or the Divine Beloved; whether the wine is made of grapes or is a symbol of the intoxication of Divine Love. It may frequently be probable that the poet hid his real thoughts behind the mystic veil because contemporary society would not have tolerated their expression in an undisguised form. The mystics believed that the first lessons of Divine Love must be learnt through a merely human passion. Human love is the bridge across which the pilgrim on the road to the Truth must pass.

Some philosophers like plato taught that the whole truth and meaning of any earthly thing lies in the reference which it contains to a heavenly original. Thus in essence Dante's love for Beatrice was love for a symbol, not for a woman.

G. Santayana thinks that "the history of our loves is the record of our divine conversations. All mortal loves are tragic, because never is the creature we think we possess the true and final object of our love; this love must ultimately pass beyond that particular apparition."¹

A.J. Arberry remarks that "there are those who take every reference to the crimson cup as intending spiritual intoxication, and others such as 'Attar, Rumi and Jami, who were wholly innocent of this dangerous imagery and did not refer to a literal as well as a metaphorical drunkenness. "He adds that there is also a third kind of intoxication, the intoxication of the intellect, which he calls the "philosophy of unreason."²

We do not know to which of these categories Fuzuli belonged; indeed he may not have belonged to any of them. He may have felt the emptiness and purposelessness of his daily life, and have wondered what the purpose of life can be if it brings no lasting happiness. Sometimes he may have felt that earthly existence must be considered as nothing, that all suffering must be endured, and all difficulties overcome. At other times he may have felt that one must forget all the gloomy forebodings and enjoy such transitory happiness as life on this earth can offer, as he says in his Turkish *ghazal*;

 Ey hoş ol mest³ ki bilmez gam-ı 'alem ne imiş
 Ne çeker 'alem için gam ne bilür gam ne imiş⁴

"How lucky is drunkard, for whom the world's troubles mean nothing! He neither grieves for the world, nor knows what grief means."

1- G. Santayana, *Interpretations of poetry and Religion*, London 1901, p. 65

2- A.J. Arberry, *Sufism, an account of the mystics of Islam*, London 1950, p. 116

3- The "drunkard" symbolizes the mystic who loses the consciousness of self in the contemplation of the Divine Beauty and ceases to pay attention to the external world.

4- Fuzuli, *Divani*, p. 76

Fuzuli buldu genc-i 'afiyet meyhane küncünde

Mübarek müllkdür ol mülk viran olmasın ya Rab¹

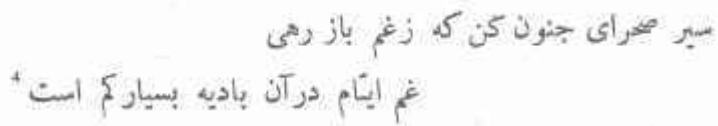
"Fuzuli has found the treasure of happiness in the corner of the tavern. O God, it is a blessed place, do not let it be demolished."

Gel harabata² nazar sakiye kil kim yohdur

Ruh-u saf-ü mey-i safında safadan gayrı³

"Cope to this ruined place (the tavern), and look at the cup-bearer! See how there is nothing impure in his pure spirit and his pure wine."

Sometimes, instead of taking refuge in the tavern, Fuzuli thinks that the cure for his grief is to follow the example of Majnun and withdraw into the wilderness:



سیر صحرای جنون کن که زغم باز رهی
غم ایام در آن بادیه بسیار کم است⁴

"If you wish to get rid of grief, make your way to the desert of madness! There is very little grief for past days in that waste."

When a man finds himself defeated by circumstances beyond his control and believes that everything in his life is already determined, he has little incentive to make strenuous efforts for any purpose. He is likely to drift along, following whatever impulse is momentarily uppermost in his mind and taking the way of pleasure and of pain-avoidance; he will choose the easier path, and will **not** even attempt difficult or inconvenient ventures, because he has no belief in their possibility. His resignation to fate will include acceptance of much that is by no means inevitable. The time will come when, like Fuzuli, he will grow tired both of the world's sorrows and of its pleasures.

1,3- Fuzuli *Divani*, 17, 159.

2- *Kharabat* (ruins) as used by the poets means the "tavern," i.e. the place where reason and also worldly respectability are ruined. In Sufi language the tavern means the place and time in which the wine of Divine Love inebriates the pilgrim. The word was also used to denote the Unity of God, which erases all relationships and which can only be apprehended by those who are freed from self.

According to the well known Sufi Mahmüd Shabistari of Tabriz (d. 720/1320);

"The tavern is the abode of lovers,

The place where the bird of the soul rests."

(The *Secret Rose Garden of Sa'd ud-din Mahmud Shabistari*, tr. by Florence Lederer, London 1920, p. 54, 58.

Also when they ask him "What is pure wine ?" he answers, "It is self-purification."

4- Fuzuli's Persian *Divan*, p. 388

ترك عالم كن كه در عالم نمى آرزو بغم
گر هزاران گنج بر بالای هم باشد ترا¹

"Abandon the world! Its way is not worth the sorrows (which it brings), even if you have piled up thousands of treasures."

در جهان گرفتار غمی باید
از جهان و جهانیان بگذر²

"If you need peace of mind in the world, pay no need to the world and its people."

The idea underlying the above verses is that the good man can only expect to be unhappy and trampled upon in a selfish world. The trouble in Fuzuli's heart, as well as the trouble in the world, made him weary. To linger in this life, once we have shed our illusions and realized its emptiness, is hardly bearable. Fuzuli often seems eager to abandon the world. In yearning for death, he clearly yearns only for relief from the weariness of the material existence, which he feels as an impediment to the immortal life which is love. If death did not occur, love would not have the same quality; for it is death that makes love valuable. In Fuzuli's opinion death is not the contrary or the enemy of life, but it is necessary complement. The true enemy of the spirit of life is not death but fate, which opposes love and hence also life. Fuzuli's complaint is not really against the beloved, but against fate, which is faithful to no one. In those days fate in the abstract, or in the form of astrological influences, was popularly imagined to be the cause of all earthly happiness and even more of all earthly misery. Fate in Fuzuli's poems is represented as bringing misfortune and causing perpetual change:

گرچه آن ماه جفا کرد فضولی بر من
من ندارم گله از ماه زگردد³ و ن دارم⁴

"O Fuzuli, although my moon-faced sweetheart was unkind to me, I have no complaint against her; my complaint is against the stars."⁵

1,2- Fuzuli Persian *Divan*, pp. 263, 413

3- In one of his Turkish *qit'as* Fuzuli says: "If fortune turns in your favour for a few days, do not be presumptuous; for obviously the killer of your father and ancestors will not exempt you. You must not expect an enemy to become your friend."

(Fuzuli, Turkish *Divan*, p. 217)

4- Fuzuli, Persian *Divan*, p. 506

5- The poet is voicing contemporary astrological notions according to which the stars rule the destinies of mankind.

گر چرخ بیوفاست بگویم عجب مدار
هرگز کسی ندیده فضولی وفای چرخ

"No wonder if I call fate's wheel unkind! O Fuzuli, no one has ever seen kindness in this wheel."²

At bottom the image of the beloved is sufficient for Fuzuli. He wants neither the goods of this world, nor the houris of paradise; but the beloved's image revives his heart's fire:

جز نقد شوق و دولت عشق تو در جهان
هرگز نظر بمالی و جامی نکرده ایم

"Except the cash of yearning for you and the fortune of loving you, we have never looked for other wealth or dignity."

منزلم کوی تو بس حاصلم اندوه غمت
من تفاخر نه بملکی نه بمالی دارم

"My dwelling place is only your quarter, my harvest is only the sorrow of passion for you. I do not boast of any property or wealth."

با خیال آن پری خو کرده ام ناصح برو
خوش نمی آید ملاقات بنی آدم مرا

"O adviser, leave me alone! I am accustomed to the image of the fairy one; I do not enjoy meeting human kind."

In reality, human love encounters difficulties, disappointments and obstacles; but when love possesses a divine quality, all troubles disappear. It is as though the lover has entered a and sweet restful, dreamlike world of paradise where lover and beloved are united like Layla and Majnun in each other's hearts.

As has already been shown, Fuzuli's beloved, and the beloved's beauty and the poet's feelings, form the focal point of his poems. He is interested in nothing but the emotions of his heart and does not see his surroundings.

1- Fuzuli, Persian *Divan*, p. 346

2- In another distich Fuzuli says: "Every minute I receive a calamity from fate. My bent stature is a net for the bird of calamity."

(Fuzuli, Persian *Divan*, 265)

3,4,5- Fuzuli, Persian *Divan*, pp. 477, 507, 274.