SUİTDER

SDÜ İNSAN VE TOPLUM BİLİMLERİ DERGİSİ

Suleyman Demirel University Journal of Humanities and Social Sciences

Ambiguity as the Creator of Multilayered Poetry: An Example of a Gazel by Fuzûlî*

Çokkatmanlı Şiirin Yaratıcısı Olarak Çokanlamlılık: Fuzûlî'nin Bir Gazelinin Analizi

Abdullah Tahir ÖZDEMİR** [iD]

Abstract

In this study, I analyze a sixteenth-century Turkish gazel by Fuzûlî using a technique from the book *Linguistics Meets Literature*. By applying this technique, first used to analyze Emily Dickinson's English poems, to a Turkish poem, I find Fuzûlî's deliberate use of ambiguity. I examine whether all types of ambiguity (lexical, syntactic, and referential) are instantiated in the poem and how this affects the overall interpretation of the poem. I find that they are all present in the poem and that the poet deliberately uses them to make his poem open to multiple meanings. This use results in two different overall readings: the "Powerful Lover" reading, which portrays a dynamic, powerful and arrogant lover, and the "Powerless Lover" reading, which portrays a stable, powerless, and shy lover. Therefore, interestingly, two poets from different times and cultures use ambiguity to create multilayered poems, and ambiguity has always had that function.

Keywords: *Fuzûlî, Linguistics Meets Literature, lexical ambiguity, syntactic ambiguity, referential ambiguity.*

Öz

Bu makalede Fuzûlî'nin Türkçe bir gazeli *Linguistics Meets Literature (Dilbilim Edebiyatla Buluşuyor)* kitabında Emily Dickinson'ın İngilizce şiirlerine uygulanan analiz teknikleri kullanılarak incelenmiştir. Bu minvalde daha önce İngilizce bir şiiri incelemede kullanılan söz konusu teknikler Divan şiiri anlayışıyla kaleme alınmış Türkçe bir şiire uygulanmış ve böylece Dickinson'da olduğu gibi Fuzûlî'nin de çokanlamlılığı bilinçli bir şekilde kullandığı tespit edilmiştir. Ayrıca tüm çokanlamlılık türlerinin (sözcüksel, sözdizimsel ve göndergesel) şiirde yer alıp almadığına ve bunun şiirin genel yorumunu nasıl etkilediğine de bakılmıştır. Neticede ise bahsi geçen çokanlamlılık türlerinin hepsinin şiirde mevcut olduğu ve şairin bunları şiirini farklı yorumlara açık hale getirmek için kasıtlı olarak

---

** Arş. Gör., Karabük Üniversitesi, Türk Dili ve Edebiyatı Bölümü, Karabük/TÜRKİYE, E-Posta: tahirozdemir@karabuk.edu.tr, ORCID ID: 0000-0002-7063-3845.

Ambiguity as the Creator of Multilayered Poetry: An Example of a Gazel by Fuzûlî

kullandığı sonuçlarına ulaşılmıştır. Bu kullanımlar şiirin iki farklı şekilde okunabilmesi neticesini doğurmuştur: İlk okuma olan "Güçlü Âşık" okumasında dinamik, güçlü ve kibirli bir âşık tasvir edilmektedir. İkinci okuma olan "Güçsüz Âşık" okumasında ise durağan, güçsüz ve utangaç bir âşık tasvir edilmektedir. Çalışmamızın neticesinde ise farklı zamanlara ve kültürlere mensup bu iki şairin her ikisinin de çok katmanlı şiirler yaratmak için çokanlamlılığı benzer şekillerde ve işlevlerde kullandığı tespit edilmiştir.

Anahtar Kelimeler: *Fuzûlî, Linguistics Meets Literature (Dilbilim Edebiyatla Buluşuyor), sözcüksel çokanlamlılık, sözdizimsel çokanlamlılık, göndergesel çokanlamlılık.*

INTRODUCTION

Ambiguity is the quality of being open to different explanations or a situation in which a particular use of language can be understood in multiple ways (Baldick, 2001, p. 7). Whenever a sentence is associated with more than one meaning (Cann, 1993, p. 8), is capable of having more than one paraphrased version of itself that are not paraphrases of each other (Hurford et al., 2007, p. 128), and finally its surface structure can have more than one deep structure assigned to its surface structure (Zaman, 1999, p. 15), it is ambiguous. Thus, it can be seen that the definition of this term represents a situation in which a variety of meanings emerge from different interpretations. This term is important to think about in that it is a part of a native speaker's linguistic ability and that the ability in language appears in detecting and recognising more than one meaning in the sentences (Zaman, 1999, p. 9). Another term that is similar to this one in terms of the ability to be interpreted in many ways is vagueness. Despite this similarity, some differences make each of them specific and unique. For example, in the ambiguous sentence, "Selma likes visiting relatives, and so does Sam," there is a two-way ambiguity by which this sentence can be interpreted as either "Selma and Sam like to visit relatives" or "Selma and Sam like relatives who visit." However, unlike the previous interpretations, this sentence cannot be interpreted as "Selma/Sam like going to visit relatives and Sam/Selma like relatives visiting." On the other hand, the vague sentence "Harry kicked Sam and so did Pete." can be interpreted as, for example, "Harry/Pete kicked Sam with the left foot" and "Harry/Pete kicked him with the right foot" in a four-way vagueness (Lakoff, 1970: 357-358). Thus, vagueness is a broad term in which sentences are more interpretable and elastic, while ambiguity itself has some limits.

Interestingly, many of the acceptable utterances of all languages are ambiguous. Yet they go unnoticed in everyday speech because almost all of these interpretations are irrelevant or improbable in context (Lyons, 1977, p. 396-397). Ambiguity occurs for a variety of reasons, such as because a sentence contains words with more than one meaning, i.e. lexical ambiguity, and is in a situation where different types of syntactic structures can be assigned to it, i.e. syntactic ambiguity (Cann, 1993, p. 8). In order to resolve a lexical ambiguity, each interpreter must choose one of the different interpretations caused by the reference of a word to more than one meaning, depending on the context in which the word is included (Rodd et al., 2002, p. 245). The ambiguity that arises not from the meaning of an individual word but from the grammatical features of the given language is called structural or syntactic ambiguity (Stageberg, 1966, p. 558). It also occurs when a listener or reader is unable to establish a referential meaning because a word has many possible referents, i.e. referential ambiguity (Nieuwland & Berkum, 2008, p. 604).

Part of the essence of poetry is ambiguity, which compresses meanings into one word or a small group of words (Harrison, 1963, p. 54). Ambiguity has the effect of placing the reader in a position where he or she must arrive at several possibilities, evaluate them, and finally decide whether to choose one or wait for later enlightenment. It is surprising that ambiguity, seen as a cause of uncertainty and an obstacle to understanding, offers the reader a more active role, like that of an artist, in the process of reading (Muzzillo, 2010, p. 454). Then, it can be said that ambiguity is a useful

device, to some extent, deliberately produced by authors. However, as E. M. Forster said, "How do I know what I think until I see what I say?" there is also an unconscious side to the overall use of this device (Muzzillo, 2010, p. 458). Although it can fail at any time because it depends on the reader's logical ability, patience, conscious flexibility, cultural knowledge, and willingness, it is worth it. Its value results, for example, from the fact that such uses force readers to interpret situations differently, creating tension. When it is finally resolved, the revelation has an impact that a simple explanation cannot provide. Consequently, the interaction between a reader and a text not only occurs but is required. As a result of this interaction, incredible ways of thinking and thought processes emerge. In addition, ambiguity creates other valuable outcomes, such as heightening meaning, causing readers to acquire new ways of understanding their emotional responses and giving them the authority to choose one of the meanings (Muzzillo, 2010, p. 467). In other words, ambiguity allows people to reach their childhood roots, where they can imagine everything in a more poetic way, which has a lot of possibilities in such a finite and distorted world. In other words, ambiguity is a kind of escape (Empson, 1949, p. 20).

As for Fuzûlî, he was a well-known poet who grew up in the heyday of Ottoman poetry in the sixteenth century (İsen 2017, p. 114). Although he wrote his extraordinary lyrical poems, which included motifs such as love, sorrow, death, and the worthlessness of earthly things, in Azerbaijani, which was used in the Iraqi region, his language was quite similar to the dialect used in the Ottoman country at that time; therefore, the Ottoman Turks also liked and read his works of art widely. He wrote in a simple style, but this did not prevent him from forming a natural poetic aesthetic and writing gazels and mesnevis that are in harmony in terms of content, structure, and rhythm (Karahan 1996, pp. 242-243). According to many literary scholars, his gazels and mesnevis are superior to those of other poets, and he is considered to be the greatest poet of the gazel form (İsen, 2017, p. 259). Moreover, due to the constant presence of a depressive mood in Fuzûlî's poems, he is also known as the "poet of sorrow," and his poems give the impression that he actually takes pleasure in feeling sorrow. Since he believes that every reunion of lovers is followed by a painful separation, the poet never wants to be reunited with his beloved and prefers relationships that make him feel sad and unhappy to relationships that lead to a reunion of lovers (Çalışkan 1999, p. 20). This pessimism was present in many works of Ottoman poetry because in Ottoman poetry this mentality was largely internalized, but Fuzûlî felt and used it at the highest level (Karahan 1996, p. 243). Furthermore, although Fuzûlî's poems seem to be about material beauties and beloved ones, they also have different layers of meaning that are about divine love (Tarlan 2018, p. 12), leaving material things and beloved ones to reach God (Karahan 1996: 243), and the spiritual journey of man (Dilçin 2010: 54). Though Sufism is an essential element of his poetry and he was committed to the Sufi interpretation of Islam, "he was not a teacher of Sufism, but a poet." That is, he used Sufi elements not in a didactic way, but in a very aesthetic form (Çalışkan 1999, p. 20).

I have chosen a gazel of seven couplets by Fuzûlî for this study not only because it is very well known but also because it is one of the poems in which the poet shows his talent for using ambiguity as a means of making his poem masterfully multilayered. This use is so widespread that I have found that this poem, which seems to have only one meaning in its superficial structure, also has several readings and two overall meanings resulting from the ambiguities it contains. The terms used in this study to describe ambiguity are lexical (when the words used in a text have more than one possible meaning), syntactic (when there is more than one possible syntactic relation in a sentence), and referential (when pronouns refer to more than one referent). In this study, I will first focus on these types of ambiguity in each line, analyze and translate the poem into English and then examine two overall readings of the gazel. Meanwhile, I will use the technique from the book *Linguistics Meets Literature*, which will be discussed below, and I will follow the Leipzig Glossing Rules in the glossing of the poem.

Of course, before applying the technique from the book *Linguistics Meets Literature* to the gazel, I can provide information on the book and the technique that I am going to utilize. Therefore, the

second chapter of this study will be devoted to that, and I will summarize and discuss the analysis and exploration of the overall meanings of Emily Dickinson's poems done by *Linguistics Meets Literature*. In this way, I will try to achieve and demonstrate an applicable technique that analyzes and shows the ambiguity as a creator of multiple meanings. Then, in the third chapter, I will analyze a gazel by Fuzûlî by explaining in a few sentences what the poet is saying in each couplet, one couplet at a time. After this explanation, I will give the original text of the couplets line by line, glossing and translating each line into English. As for the fourth chapter, I will try to interpret and read the gazel in detail there, analysing the ambiguities and different readings of each couplet that arise from these ambiguities and reinforce the two overall meanings in different ways. As you can imagine, this chapter will be the most comprehensive and extensive. Finally, in the fifth chapter, I will explain which singular reading of each couplet forms or reinforces which overall meaning in which way, and give the two overall meanings as a whole.

This study aims to demonstrate the applicability of the technique from the book *Linguistics Meets Literature*, which has previously been applied to English texts, to an Ottoman Turkish poem. Moreover, I aim to use this technique to show how Ottoman poets, in general—and Fuzûlî in particular—use ambiguity as a multiplier of overall meanings in their poems and how this device is an enriching and evocative device not only in English but in any language, including Turkish. As the study progresses, the function of ambiguity in poetry—particularly in the poetry of Fuzûlî—will be explored in greater depth. Additionally, readers will become familiar with the analytical technique that I will use, learn how to employ it, and develop an understanding of how to apply it to texts in their own language. The goal of this study is to make a modest contribution to the examination of ambiguity as a creative device in literature and to demonstrate how this analytical technique can be effectively utilized in literary studies and applied to texts across different languages.

1. Analysis of the overall readings in poetry: Approach of *Linguistics Meets Literature*

Of course, many studies emphasize ambiguity as a creator of multiple layers and multiple meanings. In particular, William Empson's *Seven Types of Ambiguity* (1949) is a source that should be consulted repeatedly on this subject. However, *Linguistics Meets Literature*, the multi-authored book, touches on this topic with a more text-centered approach, attempting to make it more tangible using only the mysterious and ambiguous poems of Emily Dickinson. This book is neither the work of linguists nor literary scholars alone, but of a collaborative study. Thus, the book focuses not only on linguistic analysis but also on interpretation (Bauer et al., 2020, p. 1). It approaches linguistic variations as devices, some of them intentional, and emphasizes that Dickinson's use of language is unusual, not because she is ignorant or eccentric. Rather, she seeks to expand the range of linguistic expression, reveal the elasticity of grammar, and activate more complex processes of interpretation. The book also argues that her unique departures from linguistic norms are so systematic that readers can adapt to them. Accordingly, the goal of the book is described as showing how the same set of phenomena she systematically employs, one of which is ambiguity, affects the overall meaning of the poems (Bauer et al., 2020, p. 8). Then, in Part I, entitled Individual Analyses, the book begins to analyze selected poems by Dickinson. The subheadings of this part that will concern us are those in which the poems titled "This was a Poet" and "My Life had stood - a Loaded Gun" are analyzed because each of these poems has two overall interpretations. However, I will only summarize and discuss the analysis and exploration of the overall meanings of the poem "This was a Poet" because this chapter is shorter but sufficient to show how the technique of this book will be used in our study.

The chapter on this poem begins with the text of the poem and a brief introduction that states that this poem has two overall meanings because, in the words of the book, "local ambiguities arise from referential indeterminacy and structural underspecification" (Bauer et al., 2020, p. 55). This is followed by the subheadings under which each line of the poem is analyzed. Of these subheadings, the first touches on the referential ambiguity of the demonstratives of the first stanza, whose referents in the poem are not known:

This was a Poet – It is That

Distills amazing sense

From ordinary Meanings –

And Attar so immense

After some analysis, however, it is concluded that "this," which is supposed to define proximal referents, is supposed to define the poem, and thus "that," which is supposed to define distal referents, is supposed to define the poetry (Bauer et al., 2020, p. 55-60). Moreover, the book notes that in the second stanza, the referent of the pronoun "it," which is the patient of "arresting," is also unknown, leaving us with two possible interpretations since it refers to both "sense" and "attar":

From the familiar species

That perished by the Door –

We wonder it was not Ourselves

Arrested it – before –

In addition to these referential ambiguities, the syntactic ambiguity caused by "before" is also mentioned. In this situation, it cannot be surely said whether "before" is part of the elliptical sentence in the second stanza or part of the sentence that continues in the following stanza. Thus, two possible readings arise, one in which the speakers arrested it before the poet did that, and the other in which the speakers arrested it before the poet entitled them to ceaseless poverty. Also, each of these readings divides into two further interpretations that come from the "sense" and "attar" readings of the pronoun "it." What is more, these two interpretations and their branches cannot be preferred to each other (Bauer et al., 2020, p. 60-63).

As for the third stanza, the book says that as an effect of lexical ambiguity, if you interpret the words of this stanza negatively, that is, if you take "entitle" to mean "condemn" and "poverty" to mean "inability," you can read this stanza as the speakers being unable to disclose pictures as the poet does. On the other hand, in a positive way of interpretation, if you take "entitle" to mean "to bestow on" and "poverty" to mean "freedom," you can read this stanza as the poet relieving the group of speakers of the responsibility to disclose pictures. Accordingly, there are two overall readings of the three stanzas that result from the previous readings. While in the first reading, the poet condemns the speakers to absolute impoverishment, where they cannot disclose pictures, in the second reading, the speakers are freed to leave pictures undisclosed by the poet, who discloses pictures in their place (Bauer et al., 2020, p. 65):

Of Pictures, the Discloser –

The Poet – it is He –

Entitles Us – by Contrast –

To ceaseless Poverty –

Regarding the fourth stanza, the book says that the definite article of "robbing" of the elliptical sentence requires a unique robbing event, and there should be an agent and patient of that event, which should be two of the demonstratives or pronouns whose referents are unknown and which are introduced in the preceding stanzas. Thus, the referential ambiguity resulting from the unknown agent and patient and the syntactic ambiguity resulting from the elliptical sentence cause two referents, the poet and the speakers, to be possibly assigned to each of the agent and patient. Moreover, if you have assigned the poet as the agent, this situation forms the reading "Poet Robber," and if you have assigned the speakers as the agent, this situation forms the reading "Reader Robber." At this point, the book says that there are a total of four possibilities for five unknown demonstratives

and pronouns as to what their referents will be, based on all the readings done so far. While in all of these possibilities, "this" is the "poem" and "that" is "poetry," the referents of "it" can be "attar" or "sense," and both the agent and the patient of "robbing" can be the "poet" or the "speakers" (Bauer et al., 2020, p. 65-68):

Of Portion – so unconscious –

The Robbing – could not harm –

Himself – to Him – a Fortune –

Exterior – to Time –

Then, lexically ambiguous new elements appear, the modal "could" and the verb phrase "harm." On the one hand, "could" indicates an event that happened in the past when the event of robbery was not able to do any harm; on the other hand, it indicates that there is no possibility of robbery being able to do any harm. Thus, the modal "could," which is lexically ambiguous, reinforces the syntactic ambiguity of the stanza, which comes from the elliptical sentence, and it can be concluded that neither the robber poet nor the robber speakers could not harm the robbed thing neither in the past nor ever. The book goes on to say that the last thing to be explained in this stanza is the apposition "so unconscious," which is syntactically ambiguous because it is not quite clear to which sentence it belongs. It can modify either the "portion" or the "robbing," depending on the position to which it is assigned. In the first case, the robber, i.e. the poet, robs the speakers of their ability without harming them, who are unaware of this robbery. In the other case, the robber, i.e. the speakers, robs the final product of the ability of the poet, who is unconscious of this robbery, without harming him. This stanza also contains an elliptical sentence whose syntactic structure is ambiguous due to the lack of a main verb (Bauer et al., 2020, p. 68-70):

Himself – to Him – a Fortune –

Exterior – to Time –

However, the book says that this elliptical sentence can be interpreted with the help of the two readings, "Poet Robber" and "Reader Robber." According to the first reading, because the poet robs the speakers, he has gained a fortune for himself that is timeless. As for the second reading, in this, the speakers rob him of his final product, but he still has his creativity as a fortune, and he is a timeless fortune for himself (Bauer et al., 2020, p. 70).

At the end of the analysis of this poem, as a conclusion, the book gives us two overall readings of this poem that exist simultaneously. In the first reading, "Poet Robber," either poetry in general or the poem representing the poet transforms ordinary meanings into extraordinary sense, extracting the essence from short-lived species that cannot endure the transformation. Before the poet labels them as forever incapable of disclosing pictures, the speakers are surprised that, unlike the poet, they have not captured the sense or attar themselves. In this way, the poet deprives the speakers of an unnoticed part of himself or herself without doing them any harm, either in the past or in the future, because they are unaware of what they are losing. In this way, the poet gains a timeless fortune for himself. In the other reading, "Reader Robber," either poetry in general or the poem that represents the poet transforms ordinary meanings into extraordinary sense, extracting the essence from short-lived species that cannot endure the transformation. The speakers find it surprising that it was not they who captured the sense or attar of meaning before the poet did. The poet, who is the discloser of pictures, is the one who, unlike himself, allows them to keep those pictures undisclosed. In return, they can take away a share of his creativity without him being aware of it. This act of taking from the poet, either in the past or in the future, can never harm him because he himself is his greatest and timeless fortune (Bauer et al., 2020, p. 77).

2. Analysis of the gazel in question

Having demonstrated the technique from the book Linguistics Meets Literature in this way, I can now begin to analyze our poem. Our poem is a well-known seven couplet gazel with the redif word (refrain element after the rhyme) "var," the text of which I take from Mücahit Kaçar's study, a compilation of both facsimile and transcribed literary texts of the Ottoman period (2013). The facsimile text of this gazel, taken from the book in question, can be seen in Figure 1.

This gazel includes the most famous couples of Ottoman poetry, such as "Farhad and Shirin, Laila and Majnun, and the Rose and the Nightingale." In this poem, Fuzûlî not only uses familiar motifs such as the beloved's deadly sidelong glance and the superiority of love over reason but also declares that he considers himself not equal to, but superior to, famous lovers such as Majnun and Farhad. Moreover, although he seems to be complaining, he is happy to feel the pain that results from his love and is even proud of his passion and negative feelings, for both loving and being a lover are what he is proud of. So, in the first couplet of the gazel, he says that he is such a lover that there is more talent in him to be a lover than in Majnun; he is the most faithful lover, and Majnun is not a real person but only a name compared to him:

(1a) *Ben-de Mecnûn-dan füzûn 'âşık-lık isti'dâd-ı var-Ø*

Me-LOC Mecnûn-ABL more lover-DER talent-3SG-POSS existent-COP

There is more talent in me to be a lover than there is in Majnun.

(1b) *'Âşık-ı sâdık ben-em Mecnûn-un ancak ad-ı var-Ø*

Lover-EZ faithful me-1SG-PV Majnun-GEN only name-1SG-POSS existent-COP

The faithful lover is I, and Majnun has only a name.

In the second couplet, the poet calls out to his beloved and says that it is not surprising that the pupil of the eye is good at shedding blood because it is a talented seed and has the beloved's sidelong glance as its master:

(2a) *N'ola kan dök-mek-de mâhir ol-sa çeşm-ün merdüm-ü*

What happen-3SG-SBJV blood shed-INF-LOC master happen-COND eye-GEN pupil-3SG-POSS

If the pupil of the eye is the master of bloodshed, is it surprising?

(2b) *Nutfe-i kâbil=dür-ür gamze-n gibi üstâd-ı var-Ø*

Seed-EZ talented-be-3SG-PRS sidelong.glance-2SG-POSS like master-3SG.POSS existent-COP

It is a talented seed because it has a master like you.

In the third couplet, the poet says that his beloved must be proud to have a lover like him, just as Laila has Majnun and Shirin has Farhad:

(3a) *Kıl tefâhur kim sen-ün hem var-Ø ben tek 'âşık-un*

Do-3SG-IMP honor that you.GEN also existent-COP me like lover-2SG-POSS

Be proud that you also have a lover like me.

(3b) *Leylî-nin Mecnûn-u Şîrîn-ün eger Ferhâd-ı var-Ø*

Laila-GEN Majnun-3SG-POSS Shirin-GEN if Farhad-3SG-POSS existent.COP

Just as Laila has Majnun and Shirin has Farhad.

In the fourth couplet, the poet says that the rose should not compare him to the nightingale because he is one of those who are patient, unlike the nightingale, which has no patience for trouble and is always crying:

(4a) *Ehl-i temkin-em ben-i benzet-me ey gül bülbül-e*

person-EZ patience-COP me-ACC compare.not o rose nightingale-DAT

O, rose! Because I am of the patient, do not compare me with the nightingale.

(4b) *Derd-e yoh-Ø sabr-ı an-ın her lâhza bin feryâd-ı var-Ø*

Trouble-DAT nonexistent-COP patience-3SG-POSS it.GEN every moment a.thousand cry-3SG-POSS existent.COP

It has no patience for trouble and is always crying.

In the fifth couplet, the poet asserts that those whose hearts have been broken by the relentlessness of time find solace in observing his melancholic state, as this recognition allows them to understand that others, beyond themselves, also endure the torment inflicted by time:

(5a) *Öyle bed-hâl-em ki ahvâl-im-Ø gör-ende şâd ol-ur*

Such in.a.bad.mood-1SG-COP that state.1SG-POSS-ACC see-ADVR happy become-PRS

I am in such a bad mood that those who see it become happy.

(5b) *Her kim-in kim devr-Ø cevr-i-nden dil-i nâ-şâd-ı var-Ø*

Every one-GEN who time-GEN relentlessness-ACC-ABL heart-EZ not.happy-3SG-POSS existent.COP

Whoever has an unhappy heart because of the relentlessness of time.

In the sixth couplet, the poet calls his heart, which he depicts as a bird, and says that it should not be heedless in the sky of love because there are many hunters of this field in that sky:

(6a) *Gez-me ey gön(ü)l-üm-Ø kuş-u gâfil fezâ-yı 'ışk-da*

Wander-not o heart-1SG-POSS-GEN bird-3SG-POSS heedless sky-EZ love-LOC

O my bird of the heart, do not wander heedlessly in the sky of love!

(6b) *Kim bu sahrâ-nın güzer-gâh-ı-nda çok sayyâd-ı var-Ø*

That this field-GEN route-3SG-POSS-LOC many hunter-3SG-POSS existent.COP

…because in the route of the field, there are a lot of hunters from there.

In the seventh and final couplet, the poet tells himself not to accept the advice of any counselor to give up love because that is a precaution of reason and not to think that this precaution has any foundation:

(7a) *Ey Fuzûlî 'ışk-Ø men'-i-n-Ø kıl-ma nâsih-den kabûl*

O Fuzûlî love-GEN prohibition-3SG-POSS-ACC do-not counselor-ABL acceptance

O Fuzûlî, do not accept the advice of any counselor to give up love!

(7b) *'Akl-Ø tedbîr-i-dir ol san-ma ki bir bünyâd-ı var-Ø*

Reason-GEN precaution-3SG-ACC-COP it think-not-2SG-IMP that a foundation-3SG-POSS existent.COP

It is a precaution of reason; do not think it has a foundation.

3. Interpretation of the poem

As indicated by the title, I will interpret each couplet of the poem by revealing any ambiguity of these couplets. Meanwhile, when I want to refer to a specific line, I will use the numerical system that you saw above, which calls the first line of each couplet "a" and the second "b" and adds the number of the couplet to its beginning. Furthermore, I will gloss and translate every line, sentence, or phrase mentioned. Finally, it is important to note that this chapter assumes a basic familiarity with Turkish grammar relevant to our discussion.

3.1. The first couplet

In 1a, the first line of the first couplet, there is referential ambiguity due to the pronoun with a locative suffix (ben-de / me.LOC / on me), whose referent is unknown, placed at the beginning of the sentence. This type of reference is also called cataphora, in which "a word or phrase (i.e., cataphor) refers to those that will be used later, that is, it appears earlier than the object or person to which it refers." Although cataphora makes it unclear what the referent is, it has functions such as "attracting readers and increasing their curiosity by creating ambiguity, thus making the text more fascinating." (Torusdağ & Aydın, 2020, p. 97). In addition to these functions, this pronoun with a locative suffix also produces sentence stress, which is caused by a rule in Turkish for creating sentence stress by changing the order of the sentence in three ways, which will be explained below:

(1) Moving various sentence elements to be stressed in the focal position, which is preverbal.
(2) (Topicalisation) Moving "old" or "shared" information to the beginning of the sentence and "new" information into the focal position. For example: Masaya kitabı Ayşe koydu / Table.DAT book.ACC Ayşe put.PST / Ayşe put the book on the table
(3) (Extraposition) Moving "old/shared" to the verb's right. For example: "Masaya koydu Ayşe kitabı / table.DAT put.PST Ayşe book.ACC / Ayşe put the book on the table (Andrews, 1985, p. 23; Andrews, 2018, p. 39).

Thus, beginning the sentence with this pronoun with a locative suffix (me.LOC / on me) makes the referent seem precise despite its unclarity and an aesthetic mystery arises from this contrast.

At the beginning of 1b, the use of the phrase "'âşık-ı sâdık (lover.EZ faithful / the lover faithful)," which is formed according to Persian rules for constructing noun compounds and has its equivalent according to Turkish rules as "sâdık 'âşık (faithful lover / the faithful lover)," stresses the noun "'âşık (the lover)" rather than the adjective "sâdık (faithful)," which modifies the noun. In addition to the parallelism between the pronoun "ben (me)," which also serves as a cataphor in 1a, and the noun "'âşık (the lover)" in 1b, the presupposition that "I am the only faithful lover," as expressed by the use of the phrase "'âşık-ı sadık benem" (lover.EZ faithful me.1SG.PV / The faithful lover is me)," in which the predicate is the pronoun, rather than "ben 'âşık-ı sadığım" (me lover.EZ faithful.1SG.PV / I am the faithful lover)," in which the predicate is the noun, emphasizes the poet's claim to be "the most faithful lover." Moreover, the phrase "(ancak) adı var (to have only a name)" in the sentence "Mecnûn'un ancak adı var (Majnun.GEN only name.1SG.POSS existent.COP / Majnun has nothing but a name)" in 1b has two different but similar meanings according to the Kubbealtı Dictionary. The first one is "to have no value, not to be well-known enough," and the second is "to be imaginary, not to exist." (Ayverdi, 2010, p. 10). So, there are two possible readings of this line based on the two different lexical meanings, and this situation can be called lexical ambiguity:

(1) "I am such a faithful and great lover that I am very well known; on the contrary, no one knows anything about Majnun except his name because he is not as faithful as I am."
(2) "Because Majnun is a fictitious and imaginary hero, nothing exists except his name; on the other hand, I am the real one."

There is also a syntactic ambiguity resulting from the lexical ambiguity of a word in this sentence because the adverb "ancak (only, at best)" which modifies the predicative adjective with a

hidden copula (var-∅ / existent.COP / to exist) can also be interpreted as a conjunction, which means "fakat (but)." So, let's consider "ancak" as a conjunction meaning "but." In this case, it connects the sentence "'âşık-ı sadık benem (lover.EZ faithful me.1SG.PV / The faithful lover is me)" with the sentence "Mecnûn'un adı var (Majnun.GEN name.1SG.POSS existent.COP / Majnun has a name)." The idiom "ad-ı var-∅ (name.1SG.POSS existent.COP / to have a name)" is almost identical to the idiom "ad-ı ol-mak (name.3SG.POSS become-INF / to have a name), which means "to have an undeserved fame" according to Turkish Dictionary of TLA (Parlatır et al., 1998, p. 19). Therefore, although this word belongs to the middle of these two sentences as a conjunction, it creates a syntactic ambiguity by being placed between the two nouns of the noun compound in the second sentence. The use of a sentence element between the nouns of a noun compound is already very common in Turkish, but in Ottoman literature, whose language also had such a feature, there was a distinction that an element belonging to a sentence or clause could be taken out of that sentence or clause and included by the other sentences or clauses in a very unusual way (Andrews, 1985, p. 22). Here, it can be seen the unusual way and the completely different interpretation than the one formed by lexical ambiguity. In this reading, the poet's claim to be the most faithful lover is ignored, and Majnun is famous: "Though I am the most faithful lover, alas, everyone knows the name of Majnun."

3.2. The second couplet

Although all types of ambiguity are present in the second couplet, the most notable but least meaning-altering one is syntactic ambiguity, which arises because it is not exactly clear that the noun compound "çeşm-üñ merdüm-i (eye-GEN pupil-3SG-POSS / the pupil of the eye)" is positioned as the subject of the sentence of which line due to the elliptical sentence. Apart from this, two different readings arise from lexical ambiguity, such as "çeşm-üñ-∅ merdüm-i (eye-2SG-POSS-GEN pupil-3SG-POSS / the pupil of your eye)" and "çeşm-üñ merdüm-i (eye-GEN pupil-3SG-POSS / the pupil of someone's eye)," due to the fact that in the sixteenth century, Ottoman Turks did not find it necessary to use case suffixes such as genitive suffixes (-Iñ) after possessive suffixes (-lArInñ, -Iñ). Second, because it is not known who or what exactly is the referent of the pronoun "you" in the noun compound "çeşm-üñ-∅ merdüm-i (eye-2SG-POSS-GEN pupil-3SG-POSS / the pupil of your eye)," there is a referential ambiguity. That is to say, in one reading, the poet speaks of the eyes of a person not mentioned, probably his own eyes, and in another, the eyes of a second, again unknown person. However, it can be seen that this "you" is the beloved in spite of all these veils of mystery. Finally, there is a lexical ambiguity due to the word "Kâbil" which can also mean "talented" in addition to the meaning "Cain, the son of Adam" in the predicate "nutfe-i kâbildürür / Seed-EZ talented-be-3SG-PRS / It is a talented seed ." Therefore, this couplet can be read as follows:

(1) The "Talented Seed" Reading
(a) O, my beloved! No wonder your pupil / my pupil is good at shedding blood, for it is a talented seed and has your sidelong glance as a master.
(b) O, my beloved! No wonder your pupil / my pupil is good at shedding blood, for it is a talented seed like your sidelong glance and has a master.
(2) The "Generation of Cain" Reading
(a) O, my beloved! No wonder your pupil / my pupil is good at shedding blood, for it is a descendant of Cain, who killed his brother Abel and has your sidelong glance as a master.
(b) O, my beloved! No wonder your pupil / my pupil is good at shedding blood, for besides its, your sidelong glance is also a descendant of Cain, who killed his brother Abel and has a master.

3.3. The second couplet

In 3a, multiple readings emerge from the lexical ambiguity of the words "tek" and "hem var," because they have such meanings that the first one means both "one, only" and "like," and the other one means both "you have it too" and (هموار - as a Persian adverb) "always." In addition, there is a referential ambiguity resulting from the fact that the "speaker" (ben / me) is speaking to another (sen

/ you), but the referents of these pronouns are unknown. So this couplet can be read in the following ways:

(1) The "'Hem Var' the Predicate" Reading
(a) O, my beloved! Be proud because you also have a lover like me, just as Laila and Shirin have Majnun and Farhad as their lovers.
(b) O, my beloved! Be proud because I am your only lover, just as Laila and Shirin have only one each.
(2) The "'Hemvâr' the Adverb" Reading
(a) O, my beloved! Be proud because you also have a constant lover like me, just as Laila and Shirin have Majnun and Farhad as such lovers.
(b) O, my beloved! Be proud because I am your only constant lover, just as Laila and Shirin each have one.

3.4. The fourth couplet

In the fourth couplet, it becomes clear that the referent of the pronoun "sen (you)" is "the rose," i.e. the beloved, while that of the pronoun "ben (me)" is still unclear. In addition, there are two different readings in 4b, which do not affect the overall meaning of the poem due to the pronoun with a genitive suffix "an-ın (it-GEN / its)," which seems to belong to each of the two noun compounds in 4b. The readings there are as follows:

(1) Derd-e yoh-Ø sabr-ı an-ın, (an-ın) her lâhza bin feryâd-ı var-Ø

For trouble, there is no patience of the nightingale; (of the nightingale), at every moment, there are a thousand cries.

(2) Derd-e yoh-Ø sabr-ı (an-ın), an-ın her lâhza bin feryâd-ı var-Ø

For trouble, there is no patience (of the nightingale); of the nightingale, at every moment, there are a thousand cries.

3.5. The fifth couplet

As mentioned above, genitive suffixes do not necessarily follow possessive suffixes in sixteenth-century Turkish, and for this reason, there is a syntactic ambiguity in 5a, stemming from the phrase "ahvâl-im-Ø (state.1SG-POSS-ACC / my state)." This ambiguity leads to two readings. In the first reading, the noun "ahvâl (state)" has the possessive and accusative suffixes and is the one seen. In the other, the noun "ahvâl (state)" has only the possessive suffix and is the one who sees. These readings are as follows:

(1) The "State Seeing" Reading: I am in such a bad state that I (my state) rejoice when I see whoever has an unhappy heart because of the relentlessness of time. This is because, being in a bad state of mind, I understand that other people, in addition to my own, are also tormented by time when I see them.
(2) The "State Seen" Reading: I am in such a bad state that when they see me (my state), they rejoice, who have an unhappy heart because of the relentlessness of time. For when they see me, they understand that other people, besides themselves, are also tormented by time.

3.6. The sixth couplet

In the sixth couplet, the syntactic structures of the two phrases are ambiguous. The first phrase "ey gön(ü)l-üm-Ø kuş-u gâfil fezâ-yı 'ışk-da (heart-1SG-POSS-GEN bird-3SG-POSS heedless sky-EZ love-LOC)" of 6a can be interpreted in three ways. First, "gön(ü)l-üm-Ø kuş-u (my heartbird)" can be considered as a noun compound and "gâfil (heedlessly)" as an adverb, and this is the sharpest interpretation. In this state, the poet calls out his heart-bird and says that it should not wander heedlessly in the sky of love. Second, "gön(ü)l-üm-Ø kuş-u (my heart bird)" can be considered as a noun compound and "gâfil (heedless)" as an adjective modifying "fezâ-yı 'ışk (the sky of love)."

According to this reading, the poet is calling out to his heartbird, telling it not to wander in the heedless sky of love. Finally, "gön(ü)l-üm" can be considered as a noun with a possessive suffix and without any genitive suffix, and, based on the grammatical classification of Göksel and Kerslake (2005, p. 175), "kuş-u gâfil (bird-3SG-POSS heedless / with its heedless birds)" as a truncated relative clause, modifying the noun compound "fezâ-yı 'ışk (the sky of love)."

As for the other sentence, "bu sahrâ-nın güzer-gâh-ı-nda çok sayyâd-ı var-∅ (this field-GEN route-3SG-POSS-LOC many hunter-3SG-POSS existent.COP)" of 6b, which is syntactically ambiguous, it can be interpreted in three ways. First, "bu sahrâ-nın çok sayyâd-ı (this field-GEN many hunter-3SG-POSS / many hunters of this field)," and "(fezâ-yı 'ışk -ın) güzer-gâh-ı-nda (sky-EZ love-GEN route-3SG-POSS-LOC / in the route of the sky of love)" are considered noun compounds. In this case, the modifier "fezâ-yı 'ışk -ın" modifying "güzer-gâh-ı-nda (route-3SG-POSS-LOC / in the route of)," is from 6a but hidden and not repeated. Thus, 6b can be read as "there are many hunters of this area in the route of the sky of love." Second, "bu sahrâ-nın güzer-gâh-ı-nda (this field-GEN route-3SG-POSS-LOC / in the route of this field)" and "(fezâ-yı 'ışk -ın) çok sayyâd-ı (sky-EZ love-GEN many hunter-3SG-POSS / many hunters of the sky of love)" can be considered as noun compounds. In this case, similarly, the modifier "fezâ-yı 'ışk -ın" modifying "çok sayyâd-ı (many hunter-3SG-POSS / many hunters of)" is also from 6a but hidden and not repeated. Therefore, 6b can be interpreted as "there are many hunters of the sky of love in this area." Third, "bu sahrâ-nın güzer-gâh-ı-nda (this field-GEN route-3SG-POSS-LOC / in the route of this field)," and "(gön(ü)l-üm-∅ kuş-u-nun) çok sayyâd-ı (heart-1SG-POSS-GEN bird-3SG-POSS-GEN many hunter-3SG-POSS / many hunters of my heart bird)" can be considered as noun compounds. In the same way, the modifier "gön(ü)l-üm-∅ kuş-u-nun" modifying "çok sayyâd-ı (many hunter-3SG-POSS / many hunters of)," is also from 6a, but it is hidden and not repeated. So, 6b can be considered as "there are many hunters of my heart bird in the route of this field." Finally, let us consider "bu sahrâ-nın güzer-gâh-ı-nda (this field-GEN route-3SG-POSS-LOC / in the route of this field)" and "(gâfil kuşlar-ın) çok sayyâd-ı (heedless birds-GEN many hunter-3SG-POSS / many hunters of the heedless birds)" as noun compounds. As before, the modifier "gâfil kuşlar-ın (the heedless birds of)" is derived from the truncated relative clause "kuş-u gâfil (bird-3SG-POSS heedless / with its heedless birds)" of 6a but hidden and not repeated. Thus, 6b can be interpreted as "there are many hunters of the heedless birds in the route of this field." Taken together, these syntactic ambiguities lead to the following readings:

(a) The "Heedless Heart of The Poet" Reading: O, my heart-bird! Do not wander heedlessly in the sky of love because (1.) there are many hunters of this sky in this area / (2.) there are many hunters of this area in this sky.

(b) The "Heedless Sky of Love" Reading: O, my heart-bird! Do not wander in the heedless sky of love because (1.) there are many hunters of this sky in this area / (2.) there are many hunters of this area in this sky.

(c) The "Heedless Nightingale" Reading: O, my heart-bird! Do not wander in the sky of love in which birds are heedless because (1.) there are many hunters of this sky in this area / (2.) there are many hunters of this area in this sky / (3.) there are many hunters who want to hunt these birds in this area.

3.7. The seventh couplet

In addition to the fact that there is no ambiguity in the seventh couplet, i.e. the last couplet (the makta' couplet), even the unclarity of the referent of the pronoun "ben (I)," which has created referential ambiguity in the poem since the first couplet, is eliminated by the poet's address to himself (Ey Fuzûlî / O, Fuzûlî, the poet!).

3. Overall Readings

If all these different readings are considered collectively, it can be observed that two overarching interpretations emerge in the gazel: "Powerful Lover" and "Powerless Lover." While the main character of the poem, the lover, a fictional reflection of the poet, is completely dynamic, powerful, and relatively arrogant in the first reading, he is stable, powerless, and shy in the second reading. When it is analyzed in detail, it can be seen that some interpretations of the couplets of the poem empower one reading or the other in different ways. For example, in the phrase "Mecnûn'un ancak adı var (Majnun.GEN only name.1SG.POSS existent.COP / Majnun has nothing but a name)" of the first couplet, which is lexically and syntactically ambiguous, if "ancak" is read as an adverb, meaning "at best, only," this builds Reading "Powerful Lover." However, if it is taken as a conjunction, meaning "but," it builds Reading "Powerless Lover." Thus, while in one reading, the poet complains about Majnun's undeserved fame, in the other, he boasts of his recognition and superiority over Majnun.

Regarding the second couplet, as a result of syntactic ambiguity, if the noun "çeşm (eye)" is taken as having only a genitive suffix, the noun compound "çeşm-üñ merdüm-i (eye-GEN pupil-3SG-POSS / the pupil of the eye)" forms the reading "Powerful Lover." On the other hand, if this noun is taken as having a second-person possessive suffix and a hidden genitive suffix, the noun compound "çeşm-üñ-∅ merdüm-i (eye-2SG-POSS-GEN pupil-3SG-POSS / the pupil of your eye)" forms the reading "Powerless Lover." Furthermore, due to lexical ambiguity, if the word "tek" is considered in the third couplet as an adjective meaning "one, only," it leads to the reading "Powerful Lover." Conversely, when "tek" functions as a postposition meaning "like," it leads to the reading "Powerless Lover." Regarding the fifth couplet, as an effect of syntactic ambiguity, the noun "ahvâl (state)" with only one possessive suffix "ahvâl-im (state.1SG-POSS / my state)" forms the reading "Powerful Lover," where the lover is represented as the one who sees others. On the other hand, the noun with both possessive and accusative suffixes "ahvâl-im-∅ (state.1SG-POSS-ACC / my state)" forms the reading "Powerless Lover," where the lover is portrayed as the one who is seen by others.

Finally, in the sixth couplet, which contains the most complex structures with syntactic ambiguities, if "gön(ü)l-üm-∅ kuş-u (heart-1SG-POSS-GEN bird-3SG-POSS / my heart-bird)" is taken as a noun compound and "gâfil (heedlessly)" as an adverb, this forms the reading "Powerless Lover." However, if "gön(ü)l-üm-∅ kuş-u (heart-1SG-POSS-GEN bird-3SG-POSS / my heart-bird)" is taken as a noun compound and "gâfil (heedless)" as an adjective modifying "fezâ-yı 'ışk (sky-EZ love-LOC / the sky of love)," this forms the reading "Powerful Lover." In the same way, if "gön(ü)l-üm (heart-1SG-POSS / my heart)" is considered as a noun with a possessive suffix and without any genitive suffix, and "kuş-u gâfil (bird-3SG-POSS heedless / with its heedless birds)" as a truncated relative clause, modifying the noun compound "fezâ-yı 'ışk (sky-EZ love-LOC / the sky of love)," this also forms the reading "Powerful Lover."

As for the sentence "bu sahrâ-nın güzer-gâh-ı-nda çok sayyâd-ı var-∅ (this field-GEN route-3SG-POSS-LOC many hunter-3SG-POSS existent.COP / in the route of the field, there are many hunters from there)," its two of interpretations do not directly affect these readings. However, if "(gâfil kuşlar-ın) çok sayyâd-ı (heedless birds-GEN many hunter-3SG-POSS / many hunters of the heedless birds)," whose modifier is derived from the truncated relative clause "kuş-u gâfil (bird-3SG-POSS heedless / with its heedless birds)" and "bu sahrâ-nın güzer-gâh-ı-nda (this field-GEN route-3SG-POSS-LOC / in the route of this field)" are considered as noun compounds, this case empowers the reading "Powerful Lover."

In addition to those that directly affect the overall readings, there are others that do not but have other functions. To illustrate, the referential ambiguities in the first, third, and fourth create a poetic mystery as to who is speaking and who is being spoken to. Moreover, the poet reinforces this mystery by emphasising the pronouns whose referents are unknown as if they were known, thanks to the ways of forming sentence stress, such as topicalisation and extraposition. This mystery persists throughout the poem, and the ambiguity of the pronoun "you" is not resolved until the fourth

couplet, as is that of the pronoun "I" in the seventh. Furthermore, by taking advantage of the elasticity of Ottoman Turkish beyond the limits, the poet makes some linguistic elements, such as a subject or a modifier, common elements of two elliptical sentences, as in the second and fourth couplets. This creates both a linguistic and a poetic economy, where the poet says more with fewer words and, to some extent, a musicality. Equally important is the lexical ambiguity of the second couplet's "Kâbil," which means both "talented" and "Cain, the son of Adam," and the third couplet's "hemvâr / hem var," which can be understood as both adverb and predicate, meaning "always" and "there is also," respectively. Even though these interpretations do not affect the overall meanings, they create an internal enrichment, strengthen the poem in terms of meaning, attract the readers" attention and force the reader to consciously read and engage with the poem. Finally, all of these readings, whether they directly affect the overall meaning or not, contribute to the formation of the poem's meaning. The two overall readings in question, along with their internal and minor reinforcing variations, are as follows:

(1) The "Powerful Lover" Reading: I am the most faithful lover and more talented than Majnun at being a lover. That is why I am very well known, while (1.) no one knows anything about Majnun except his name because he is not as faithful a lover as I am. / (2.) no one knows anything about Majnun except his name because he is an imaginary and fictitious hero, unlike me, who is real. No wonder the pupils of my eyes are good at shedding blood because (1) they are talented seeds like your sidelong glance. / (2.) they are descendants of Cain, who killed his brother, Abel, like your sidelong glance. Be proud that (1) I am your unique lover / (2) I am your unique and constant lover, just as Majnun and Farhad are such lovers of Laila and Shirin. O Rose! Do not compare me with the nightingale, for I am patient, but the nightingale has no patience for trouble and cries all the time. I am in a bad state of mind, and I (my state) rejoice when I see those whose hearts are broken because of the relentlessness of time, for I understand that other people, besides my own, are also tormented by time. O, my heart-bird! Do not wander (1.) in the heedless sky of love / (2.) in the sky of love in which birds are heedless, for there are (1.) many hunters of this sky in this field / (2.) many hunters of this field in this sky / (3.) many hunters who want to hunt these birds in this field. O, Fuzûlî, the poet! Pay no attention to the counsellor who advises you to abandon the way of love, for his advice is about some unfounded precautions of the mind.

(2) The "Powerless Lover" Reading: Although I am the most faithful lover and more talented than Majnun at being a lover, Majnun is, unfortunately, more famous than I am. No wonder the pupils of your eyes are good at shedding blood because they have a master like your sidelong glance and (1) are talented seeds / (2.) are descendants of Cain, who killed his brother, Abel. Be proud that (1) I am also one of your many lovers / (2) I am also one of your constant lovers, just as Farhad and Majnun are such lovers of Laila and Shirin. O Rose! Do not compare me with the nightingale, for I am patient, but the nightingale has no patience for trouble and cries all the time. Those whose hearts are broken by the relentlessness of time are pleased to see me in a bad mood, for when they see me, they understand that others, besides themselves, are also tormented by time. O, my heart-bird! Don"t be heedless in the sky of love, for there are (1.) many hunters of this sky in this field / (2.) many hunters of this field in this sky. O, Fuzûlî, the poet! Pay no attention to the counsellor who advises you to abandon the way of love, for his advice is about some unfounded precautions of the mind.

CONCLUSION

Ambiguity, a situation in which a linguistic element can be interpreted in multiple ways, plays an important role in everyday communication and literature. It arises from a variety of factors, including words with multiple meanings (lexical ambiguity), sentences with multiple structural interpretations (syntactic ambiguity), and words with multiple possible referents (referential

ambiguity). In everyday language, many utterances contain elements of ambiguity, but they often go unnoticed because most interpretations are irrelevant in context. In literature, especially poetry, ambiguity is a powerful tool. It allows poets to condense multiple meanings into a single word or phrase, forcing readers to actively engage with the text. Resolving ambiguity in literature enhances emotional impact and requires readers to think creatively. Despite its value, its use is somewhat risky because its success depends on the reader's logical ability, patience, cultural knowledge, and willingness to engage with the text. However, ambiguity is very important because it encourages multiple interpretations, heightens meaning, and empowers readers to choose their understanding. In a world that can seem limited and distorted, ambiguity offers an escape into a more imaginative realm, allowing individuals to explore different possibilities and rekindle their imaginative spirits. Those who can appreciate the value of ambiguity as a means of escape are, of course, the escapees of societies, i.e. poets, and Fuzûlî, a poet of the classical era of Ottoman literature, is one of them.

A prominent figure in sixteenth-century Ottoman poetry, Fuzûlî is celebrated for his lyrical poems that explore themes of love, grief, mortality, and the transience of worldly possessions. Although he wrote in Azerbaijani, his language closely mirrored that of the Ottoman Turks, making him popular with a wide audience. With his relatively simple style, Fuzûlî created gazels and mesnevis rich in content, structure and rhythmic harmony, earning him the title of the supreme gazel poet. He is often called the "poet of sorrow" because of the melancholy tones of his poems, which reveal a unique delight in melancholy. Beneath the surface, Fuzûlî's verses contain layers of meaning related to divine love, asceticism, and the human spiritual journey. He was deeply influenced by Sufism but identified primarily as a poet rather than a Sufi teacher, and artfully integrated Sufi elements into his work. Fuzûlî's contributions transcend his poetic era and reflect the complex dimensions of human experience and spirituality, making him a significant figure in Ottoman literature.

In this study, I have selected Fuzûlî's famous seven-couplet gazel with the redif word (refrain element after the rhyme) "var," for analysis to explore his skilful use of ambiguity to create a multilayered poem. Our analysis shows that this poem, which on the surface appears to have one meaning, offers two different overall readings due to its predominantly intentional ambiguities. Furthermore, I see that the different readings of each couplet of the poem reinforce these two overall meanings in different ways. While syntactic ambiguities in the gazel affect the overall meaning of the poem by changing the position and functions of an object in the syntax, lexical ambiguities do so by changing the roles of words using the multiple meanings of words. To illustrate, in the first and third couplets, lexical ambiguities and in the second, fifth and sixth couplets, syntactic ambiguities form the "Powerful Lover" reading . In addition, in the first, second and fifth couplets, syntactic ambiguities, and in the third couplet, lexical ambiguities form the "Powerless Lover" reading . In the "Powerful Lover" reading , which is one of the two overall readings resulting from the different readings in question, the main character of the poem, the lover, i.e. a fictional reflection of the poet, is completely dynamic, powerful, and relatively arrogant. He, who is obviously a subject in every situation, is a unique lover who is superior to the famous lovers of Ottoman literature, who sees others, whose eyes are good at shedding blood, and who has a heart that is not heedless. However, in the "Powerless Lover" reading , he is stable, weak, and shy; that is, he is obviously an object in every situation. For example, he, who is one of many lovers, is not as famous as the well-known lovers of Ottoman literature; he is seen by others, his eyes do not have the mastery of shedding blood, and his heart-bird is heedless. Thus, there are two opposing overall readings in this poem, and it is fascinating to see how some ambiguities within each couplet combine to form these two extremely contrasting readings.

Finally, it can be seen that the poet consciously shaped these readings, not entirely, but partially. Since, in Ottoman literature, to show literary talent meant to work and invent like a craftsman on the limited and certain patterns of form and content, Fuzûli, like all other Ottoman poets, used language extremely flexibly and sometimes in such a way that he exceeded the linguistic limits and showed

his poetic mastery by using enriching features of ambiguity in his poems. His seven couplet gazel under discussion is one of the most obvious signs that both Fuzûlî is a talented poet and that ambiguities are creators of multilayered poetry. By analysing this gazel, the purpose of this study is to show how ambiguity helps a poem to be multilayered and to have more than one overall reading, using the technique from the book Linguistics Meets Literature. Given that this technique was applied to Emily Dickinson's English poems and revealed their multilayered structure, it is fascinating that the same results are achieved by applying it to Fuzûlî's one poem. It can be safely said that two poets from different times and cultures used ambiguity to create multilayered poems, and ambiguity has always had such a function.

Thus, this study makes a modest contribution to the exploration of the enriching function of this literary device in poetry by offering insights through an example of a sixteenth-century Turkish poem, using a technique that has previously been successfully applied to the poems of a nineteenth-century English poet. owever, some questions remain unresolved because this study, which focuses on only one poem, is essentially an application of a single technique—previously applied solely to English texts—to a Turkish text. That is, this study aims to achieve its objectives by maintaining a narrower scope and conducting a deeper analysis within it. On the other hand, there is a need for further research that analyzes this technique and the study of ambiguity as a device in the literature under a broader scope and in the literature of this field. Additionally, it would be highly beneficial to conduct comparative studies on the ambiguous poems in different languages to situate these analyses within a more comprehensive literary framework, which is beyond the scope of the present study. Such research would enable us to clearly understand the role of ambiguity in literature, especially in poetry, and allow us to embed it within a comprehensive body of scholarship.

Genişletilmiş Özet

Fuzûlî, yazdığı lirik şiirlerde dili ustaca kullanmış ve aşk, keder, ölümlülük ve dünya malının geçiciliği gibi temaları işlemiş olan meşhur bir şairdir. O, şiirlerinde tasavvufa yer vermiş ve şiirini maddî dünyanın kısıtlayıcılığından kaçmak için bir araç olarak kullanmıştır. Bunu yaparken çokanlamlılığı son derece yoğun bir şekilde kullanmıştır. Bu makalede Fuzûlî'nin çokanlamlılığa verdiği bu önemin onun "var" redifli yedi beyitlik Türkçe bir gazeli üzerinden gösterilmesi amaçlanmış ve söz konusu gazel, *Linguistics Meets Literature* (Dilbilim Edebiyatla Buluşuyor) kitabında Emily Dickinson'ın İngilizce şiirlerine uygulanan analiz teknikleri kullanılarak incelenmiştir. Çok yazarlı bir çalışma olan *Linguistics Meets Literature* (Dilbilim Edebiyatla Buluşuyor), Emily Dickinson'ın gizemli ve muğlak şiirlerini metin merkezli bir yaklaşımla ele alarak çokanlamlılık konusunu somutlaştırmaya çalışmaktadır. Kitap, dildeki varyasyonlara bazıları bilinçli şekilde oluşturulmuş olan araçlar olarak yaklaşmakta ve Dickinson'ın dili sıra dışı şekilde kullanmasının sebebinin dilsel ifadelerin yelpazesini genişletmek ve dilbilgisini esneterek daha karmaşık yorum süreçlerini harekete geçirmek olduğunu göstermeye çalışmaktadır. Bu maksatla kitapta Dickinson'ın seçilmiş şiirleri analiz edilip yorumlanmıştır. Bizim çalışmamızda ise bu kitabın tekniğinin nasıl kullanılacağını göstermek için yalnızca kısa ve yeterli bir örnek olan "This was a Poet" şiirinin analizi ve çoklu yorumlamaları üzerinde durulmuştur.

Linguistics Meets Literature (Dilbilim Edebiyatla Buluşuyor) adlı kitapta kullanılan teknik, bu şiir üzerinden gösterildikten sonra Fuzûlî'nin "var" redifli yedi beyitlik gazelinin incelenmesine geçilmiştir. Söz konusu gazelin önce her mısrası *Leipzig Glossing Rules* takip edilerek analiz edilmiş sonrasında ise her beyitteki çokanlamlılıklar (sözcüksel, sözdizimsel ve göndergesel) ve bunların genel okumaya etkisi incelenmiştir. Neticede ise bahsi geçen çokanlamlılık türlerinin hepsinin şiirde mevcut olduğu ve şairin bunları şiirini farklı yorumlara açık hâle getirmek için kasıtlı olarak kullandığı sonuçlarına ulaşılmıştır. Bu kullanımlar şiirin iki farklı şekilde okunabilmesi neticesini doğurmuştur: İlk okuma olan "Güçlü Âşık" okumasında dinamik, güçlü ve kibirli bir âşık tasvir edilmektedir. Her durumda güçlü bir konumda kalmayı başaran bu eşsiz âşık, Divan edebiyatının

ünlü âşıklarından üstündür, gözlenen değil gözleyendir, kan dökme yeteneği olan gözlere sahiptir ve gafil olmayan bir kalbi vardır. İkinci okuma olan "Güçsüz Âşık" okumasında ise durağan, güçsüz ve utangaç bir âşık tasvir edilmektedir. Her durumda güçsüz bir konumda kalan bu âşık, diğer meşhur âşıklar kadar tanınmamaktadır, gözlenendir, gözleri kan dökme yeteneğine sahip değildir ve kalbi gafildir. Böylece bu gazelde çeşitli çokanlamlılıklar bir araya gelerek birbirine tamamen zıt iki genel okumayı teşkil etmektedir.

Ayrıca beyitlerdeki belli çokanlamlılıklardan doğan yorumların şiirin farklı şekillerdeki bir okumasını pekiştirdiği görülmüştür. Örneğin ilk beyitteki sözcüksel ve sözdizimsel çokanlamlılık içeren "Mecnûn'un ancak adı var" ifadesinde "ancak," "en fazla, yalnızca" anlamında bir zarf olarak yorumlanırsa bu, "Güçlü Âşık" okumasını pekiştirmektedir. Ne var ki bu kelime "ama" anlamında bir bağlaç sayılırsa bu da "Güçsüz Âşık" okumasını doğurmaktadır. Böylece şair, bir okumada Mecnun'un hak edilmemiş ününden şikâyet etmekte iken diğerinde ise kendi tanınırlığından ve Mecnun'a üstünlüğünden dem vurmaktadır. Sözdizimsel çokanlamlılığın yer aldığı ikinci beyitte "çeşm (göz)" kelimesi yalnızca iyelik eki almış olarak okunursa bu yorum, "Güçlü Âşık" okumasını, eğer bu kelime hem ikinci tekil şahıs iyelik eki hem de gizli bir tamlayan eki almış sayılırsa "Güçsüz Âşık" okumasını pekiştirmektedir. Üçüncü beyitte "tek" kelimesi, "bir, yalnızca" anlamında bir sıfat sayılırsa "Güçlü Âşık" okuması, "gibi" anlamında bir edat olarak okunursa da "Güçsüz Âşık" okuması kuvvetlenmektedir. Beşinci beyitte "ahvâl" kelimesi yalnızca iyelik eki almış addedilirse âşığın başkalarını gören biri olduğu "Güçlü Âşık" okuması, hem iyelik hem de belirtme durum eki almış sayılırsa âşığın başkaları tarafından görüldüğü "Güçsüz Âşık" okuması ortaya çıkmaktadır. Son olarak karmaşık bir yapıya ve sözdizimsel çokanlamlılıklara sahip olan altıncı beyitte "gönlüm kuşu" ifadesi bir isim tamlaması ve "gâfil" kelimesi zarf olarak okunursa "Güçsüz Âşık" okuması ortaya çıkmaktadır. Ancak aynı ifade isim tamlaması olarak okunup "gâfil" kelimesi "fezâ-yı 'ışk (aşkın göğü)" tamlamasını niteleyen bir sıfat olarak yorumlanırsa bu yorum "Güçlü Âşık" okumasını oluşturmaktadır.

Sonuç olarak şairin bu okumaları tamamen olmasa da kısmen bilinçli bir şekilde, şekillendirdiği görülmektedir. Fuzûlî çokanlamlılıkları şiirlerinde sanatsal bir ustalık göstermek için araç olarak kullanmıştır. Bu yedi beyitlik gazel, hem Fuzûlî'nin usta bir şair olduğunu hem de çokanlamlılığın çok katmanlı bir şiir yaratmada ne kadar önemli bir rol oynadığını açık bir şekilde göstermektedir. Diğer yandan aynı tekniğin Fuzûlî'nin bir gazeline uygulandığında da Dickinson'ın şiirlerindekine benzer sonuçlar vermesi farklı zamanlara ve kültürlere mensup bu iki şairin çok katmanlı şiirler yaratmak için çokanlamlılığı benzer şekillerde ve işlevlerde kullandığını göstermektedir. Tabiî ki yapılan bu dar kapsamlı çalışma yeterli değildir ve çokanlamlılıkların edebî araçlar olarak incelenmesine dair daha geniş kapsamlı çalışmalara ihtiyaç vardır. Farklı dillerde yazılmış çokanlamlı şiirler üzerine karşılaştırmalı çalışmalar yapmak ve bu çalışmaları daha geniş bir edebiyat literatürüne oturtmak oldukça faydalı olacaktır.

BIBLIOGRAPHY

Andrews, W. G. (1985). *Poetry's voice, society's song*. University of Washington Press.

Andrews, W. G. (2018). *Şiirin sesi, toplumun şarkısı*. İletişim Yayınları.

Baldick, Chris (2001). *The concise Oxford dictionary of literary terms*. Oxford University Press.

Bauer, M., Beck, S., Riecker, S., Brockmann, S., Zirker, A., Bade, N., Dörge, C., & Braun, J. (2020). *Linguistics meets literature: More on the grammar of Emily Dickinson*. Walter De Gruyter Press.

Cann, R. (1993). *Formal Semantics: An introduction*. Cambridge University Press.

Çalışkan, Â. (1999). *Fuzûlî"nin Su Kasidesi ve şerhi*. Diyanet İşleri Başkanlığı Yayınları.

Dilçin, C. (2010). *Fuzulî'nin şiiri üzerine incelemeler*. Kabalcı Yayınevi.

Empson, W. (1949). *Seven types of ambiguities*. Chatto and Windus Press.

Göksel, A., & Kerslake, C. (2005). *Turkish: A comprehensive grammar*. Routledge Press.

Harrison, A. (1963). Poetic ambiguity. *Analysis*, 23(3), 54-57. https://doi.org/10.2307/3326892

Hurford, J. R., Heasley, B., & Smith, M. B. (2007). *Semantics: A course book*. Cambridge University Press.

İsen, M. (2017). *Eski Türk Edebiyatı El Kitabı*. Grafiker Yayınları.

Kaçar, M. (2013). *Osmanlı Türkçesi ve Eski Türk edebiyatı Dersleri İçin Örnek Metinler*. Büyüyenay Yayınları.

Karahan, A. (1996). Fuzûlî. In *TDV İslâm Ansiklopedisi* (Vol. 13, pp. 240-246). TDV Yayınları.

Lakoff, G. (1970). A note on vagueness and ambiguity. *Linguistic Inquiry*, 1(3), 357-359. https://www.jstor.org/stable/4177575

Lyons, J. (1977). *Semantics: Volume 2*. Cambridge University Press.

Muzzillo, J. S. (2010). Positive effects of ambiguity when created by rhetorical devices: to be or not to be. *Etc: A review of general semantics*, 67(4), 452-468. https://www.jstor.org/stable/42579080

Nieuwland, M. S., & Van Berkum, J. J. A. (2008). The neurocognition of referential ambiguity in language comprehension. *Language and Linguistics Compass*, 2(4), 603-630. https://doi.org/10.1111/j.1749-818X.2008.00070.x

Parlatır, İ., Gözaydın, N., Zülfikar, H., Aksu, T., & Türkmen, S. (1998). *Türkçe Sözlük 1 (A-J)*. Türk Dil Kurumu.

Rodd, J. M., Gaskell, G., & Marslen-Wilson, W. (2002). Making sense of semantic ambiguity: Semantic competition in lexical access. *Journal of Memory and Language*, (46), 245–266. https://doi.org/10.1006/jmla.2001.2810

Stageberg, N. C. (1966). Structural ambiguity: Some sources. *The English Journal*, 55(5), 558-563. https://doi.org/10.2307/812198

Tarlan, A. N. (2018). *Fuzûlî divanı şerhi*. Akçağ Yayınları.

Torusdağ, G., & Aydın, İ. (2020). *Metindilbilim ve örnek metin çözümlemeleri*. Pegem Academy.

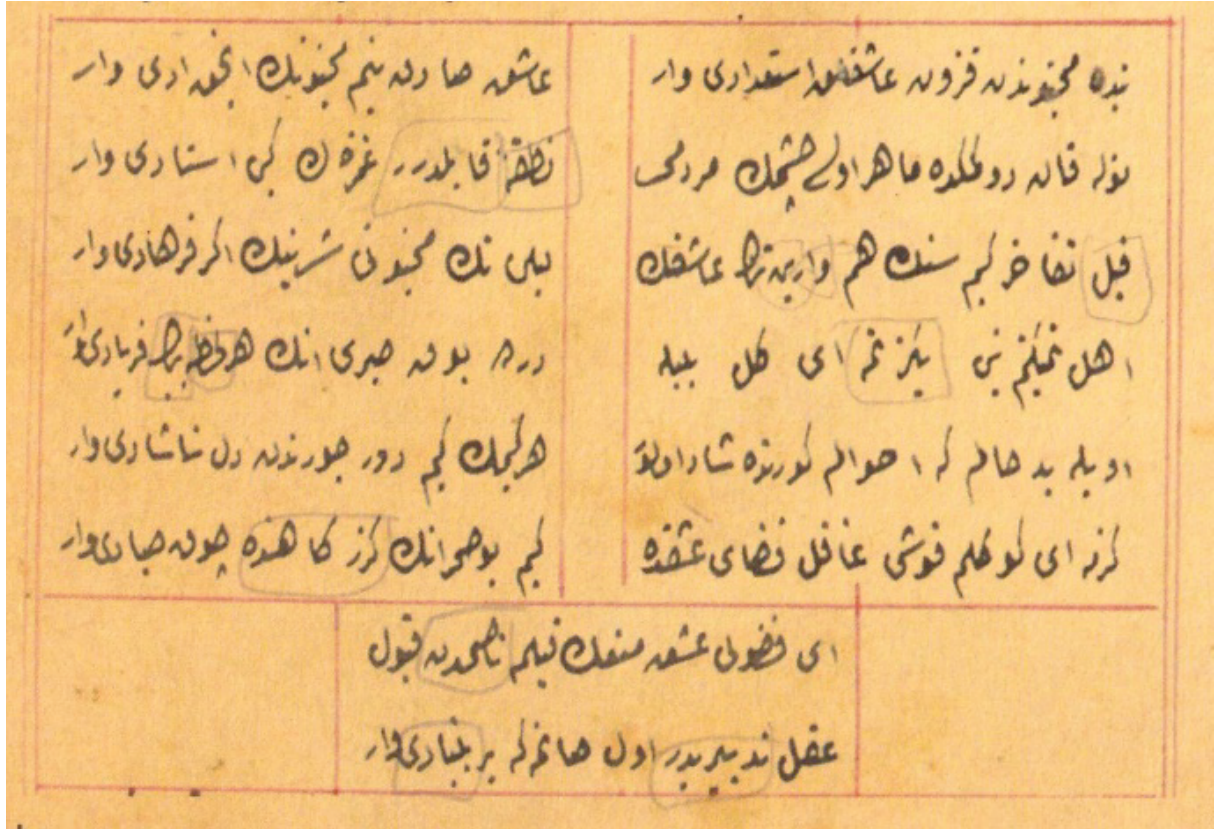Zaman, M. (1999). *Types of ambiguity: Comparison of Turkish and English*. Uludağ Yayınları.

Figure 1: The facsimile text of the gazel with the redif word "var" (Kaçar, 2013, p. 52).