

17th-CENTURY POET NI'METİ'S MUAMMA GHAZAL AND ITS EXPLANATORY DECRYPTION

17. Yüzyıl Şairlerinden Ni'metî'nin Muamma Gazeli ve Çözümü

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ÖZ

Çeşitli yöntemlerle manzum ve mensur metinler içerisine isim ve lakap gizleme işlemi olan ta'miye, ilk örnekleri Arap edebiyatında görülen ve müstakil bir edebî tür olan muammayı meydana getirmiştir. Mîr Hüseyin Nişâbüri ve Mollâ Câmî'nin Farsça risalelerinin tercüme edilmesiyle edebiyatımıza kazandırılan muamma türü dâhilinde değerlendirilebilecek müstakil örnekler 16. yüzyıldan başlayarak 19. yüzyıla kadar tespit edilebilmekle birlikte daha önceki devirde de bazı eserlerin içerisinde ta'miye ile isimlerin gizlendiği şiir örnekleri de bilinmektedir. Muamma şiirlerine genellikle belirli bir şairin şiirlerinin toplandığı divanlarda ve çeşitli şairlerin şiirlerinden seçkilerin yapıldığı şiir mecmualarında rastlanmakla birlikte sadece muammaların yer aldığı mecmualar da mevcuttur. Muamma şiirlerinin yanı sıra şiir içine isim gizleme ve bu isimleri ortaya çıkarma yöntemlerine dair birçok risale de kaleme alınmıştır. Bir edebî tür olan muamma, çoğunlukla şiir formunda, müfret, kıta gibi biçimlerle kaleme alınmışsa da mensur muamma örnekleri ile gazel, kaside gibi biçimsel bütünlüğü olan nazım biçimleriyle yazılmış örneklere de rastlanmaktadır. 17. yüzyılın başlarında yaşamış olan ve muammaya dair birçok risaleden müteşekkil kapsamlı bir mecmua derleyen Ni'metî'nin muamma türündeki bir gazeli de bu örnekler arasındadır. Klasik gazel formuyla yazılmış olup yedi beyitten meydana gelen bu şiirin her beytinde bir isim gizlenmiştir. Çalışmamızda Ni'metî'nin söz konusu gazelinin transkripsiyonu, nesre çevirisi ve muammalarının çözümü ele alınmıştır.

ABSTRACT

Ta'miye, which is the process of encrypting person names and epithets in verse and prose texts with orthographic and figurative methods, expanded its scope over time and created the muamma poems considered an independent poetic genre whose the first examples appeared in Arabic literature. Poem examples that are evaluated as works within the muamma genre brought to our literature by the translation of Persian treatises of Mir Hussein Nishaburi and Molla Jami can be identified with their specific formal features starting from the 16th century to the 19th century; however, there were some works containing concealed names by ta'miye methods. Muamma poems are generally found in diwans in which the poems of a certain poet are collected and in poetry collections which are selections of various poets' works. There are also poetry collections that contain only mummas and guides on the ta'miye methods. In addition to the muamma poems, many treatises have been written on the methods of encryption and decryption in poetry. Although mummas are mostly written in poetic forms, such as verse and stanza, there are mummas in prose form and also written in poetic forms with formal integrity, such as ghazal and qasida. A muamma ghazal by Ni'metî, who lived in the early 17th century and compiled a comprehensive collection consisting of muamma poems and many treatises on the ta'miye methods, is among these examples. Written in the classical ghazal form and consisting of seven couplets, a name is encrypted in each couplet of this poem. In this study, the transcription of Ni'metî's ghazal, its intralingual translation into prose, and the encryption of its mummas are discussed.

Keywords

Classical Turkish Poetry, 17th
Century Turkish Literature,
Ta'miye, Muamma, Ni'metî.

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INTRODUCTION

During the 15th century, the tradition of muamma poetry, which developed to the extent that it formed a literary ecole in Herat, thanks to the efforts of the 16th-century poets of classical Turkish literature Emrî and Qnalızade Alî Chelebi, was also popular among Ottoman poets, especially for a certain period. The tradition of muamma poetry in classical forms continued in limited literary circles until the 19th century in Turkish literature. The possible reason why this genre, which is closer to conundrum and enigma than poetry, has not become widespread in Turkish literature is that it is not suitable for re-reading like pure poetry, besides keeping the reader's interest alive until it is solved. Once it is solved, its flavor of literary taste is lost. Muamma couplets are not suitable for word of mouth like catchy couplets. However, it was popular as a mind game that shows one's intelligence and trilingual perfection, and these kinds of skills were prized by the patrons. Muammâyî's muamma treatise (Saraç 1997: 307) and Nihânî's qasida in which he encrypted the name of Sultan Selim in each couplet were appreciated by Selim I (Yavuz 1998: 1). In the following period, additionally to muamma poems, treatises on ta'miye methods, interpretation and annotated translation of a certain poet's muammas were written, and individual chapters about muamma rules were included in classical rhetoric books (Elbir 2009: 89; Şahin 2016: 161; Öntürk 2017: 235; Kaçar 2020: 66; Kaçar 2021: 473).

Although it is a deep-rooted tradition, due to uncertainties about the nature of the muamma genre and ta'miye method, modern studies on muamma, which is both an independent literary genre and a functional method of name encryption within different texts included in various genres of poetry and prose have been limited compared to the annotated translation and analysis studies on other genres. The main reasons for this lack of interest can be that enigmatic inherent in the genre with some figurative elements pointing to the unique vocabulary of muammas stand apart from the classical poetry taste and that some essential elements of the semantic world based upon classical poetry aesthetics processed in different contexts by semantic changes in muammas.

The treatises on the muamma in the classical literature generally focused on the methods of concealing and revealing names in poetry, and the decryption examples on muamma couplets and stanzas were only related to the method explained. Therefore, treatises provide procedural knowledge to the researcher who encounters a muamma poem. This knowledge is limited to be able to correctly read and solve the muamma whose method of enigma is not explained. Since very few muammas encountered in diwans, poem collections and anthologies have a hint of the decryption method directly, most of them are limited to only procedural symbols, such as similes, references and abjad computations points to the essential decryption methods and side methods of wording and meaning. Moreover, since the decryption of a muamma may require more than one operation,

synonyms of a word in "the three languages": Ottoman Turkish, Arabic and Persian can be involved. Because the letters of the word differ with each change, on the way to find the name concealed in the couplet, with the guidance of various signs, there is a long course of finding and combining the correct letters of the name from certain words in the couplet. The researcher must go through the trial-and-error process. This long effort will only lead to a solution if the muamma couplet can be read correctly because even minor misunderstandings, such as spelling mistakes are important enough to directly affect the result.

Studies on ta'miye methods could be considered guides for reading and interpreting the muamma couplets. It could be thought that the studies on muammas and their explanatory decryptions over time will allow us to better understand the vocabulary and unique combinations with that genre, which could help us in intralingual translation studies on classical texts. Thereupon, in this study, we discussed the muamma ghazal of Ni'metî, who compiled a comprehensive collection of muamma poems and muamma treatises in the 17th century. Before explaining the decryption to Ni'metî's muamma ghazal, every couplet of which is a muamma, we will briefly touch on his life and works.

1. Ni'metî's Life and Works

The real name of Ni'metî, who was born at the beginning of the 17th century and lived in Bursa, is Ni'metullâh. He was a "Sayyid" one of the descendants of Hazrat Hussein and also was known as Nakîbzâde because he was the son of Seyfullâhzâde Mehmed Effendi, a descendant of Nakîbüleşrâf Ali Effendi. Ni'metî served as a scribe at the Bursa court and became famous for his elegant handwriting. He later completed his education, graduated, and worked in the madrasah. It has been noted that as a book lover, he spent most of his time reading and writing, and was interested in a variety of professions. He took lessons on calculus from a famous master of the era, Eyyûbzâde Mîkâtî Muslu Chelebi. He is also famous for his muamma poems. It is stated that he passed away before he reached the age of forty. The grave of the poet is in Bursa Pınarbaşı Cemetery (Donuk 2016: 732-735). Poet Sebzî recorded the following date in verse for his death: "Gitdi ya ah Ni'metî Çelebi" (Abdulkadiroğlu 1985: 623; Donuk 2016: 733; Ekinci 2018: 1759). In biographical sources, two different dates are recorded as the year of his death, AH 1060/ AD 1650 (Donuk 1998: 733; Abdulkadiroğlu 1985: 623) and AH 1070/ AD 1660 (Akbar 1998: 1255; Kurnaz 2001: 1082). In this case, it could be considered that Ni'metî might be born in 1020/1611.

The poet has four separate works, two of which are compilations; in addition to these, he has two letters that he wrote in non-diacritical letters. *Dîvân*, *Tuhfe-i Ni'metî*, *Mecmû'a-i Kasâ'id* and *Mecmû'a-i Mu'ammeyât*.

Dîvân: It is a collection that brings his poems together written in classical forms with aruz meter. The poems take place in the poet's diwan, sorted by forms, are as follows: 13 qasida, 1 mathnawi, 1 letter in verse form, 1 letter of complaint in verse form, 2 terkib-bent, 1 bahr-i tavil, 8 tesdis (reply in-kind in hexastich form), 8 müseddes (hexastich), 2 tahmis (quintet), 145 ghazal, 3 recorded dates in qita (stanza) form (Ersöz 2007: 17,18; Gülen 2007: 25).

Tuhfe-i Ni'metî: It is a Persian dictionary written in verse form as a nazira (reply in-kind) to Şâhidî's *Tuhfe-i Şâhidî* (Gören 2016: II).

Non-diacritical Letters: Two letters written by Ni'metî were addressed to a person named Mehmed Ağâ. These letters, which were written in prose with non-diacritical letters and also contain parts in verse, have an ornate correspondence style. Ni'metî's letters are in a majmua titled Mecmû'a-i' Âlî Efendi and registered in the catalog with the number 3290 of the Süleymaniye Manuscript Library Esad Efendi Collection (Erdoğan 2013: 558, 559).

Mecmû'a-i Kasâ'id : This anthological collection is registered in Esad Efendi Collection No 3424 at Süleymaniye Manuscript Library. In this collection, Ni'metî compiled 2078 poems belonging to 191 poets, including himself (Top 2014: 288).

Mecmû'a-i Mu'ammeyât: It is a collection registered in Giresun Manuscripts Collection with 28 HK 3647 (no. 179) asset number at Süleymaniye Manuscripts Library. The collection compiled by Ni'metî consists of approximately 200 folios, including the muamma poems belonging to him (Top 2014b: 222), and his contemporary Bursa poets, the poems of the antecedents famous in the muamma poetry tradition, and treatises on muamma rules in Turkish and Persian.

The poets who have Turkish muammas in the collection are as follows: Ni'metî, Kinalızâde Alî, Fürûgî, Şeyhzâde, Baldırzâde Selîsî, Edâyî Çelebi, Mu'ammâyî Ahmed Chelebi, Edîbî Chelebi, Aşkî Effendi; Avnî Chelebi, Şihâb; Emrî, Bâkî, Su'ûdî, Hâşimî Effendi, Tursunzâde Abdullâh Effendi, Vardârî, Rumûzî, Cemâlzâde Bâkî, Abdulkerîm Vardârî, Nahîfî Chelebi, Emir Effendi, Hüseyin Chelebi.

The poets who have Persian muammas in the collection are as follows: Mollâ Hired, Nasrallâh-ı Şirâzî, Mollâ Câmî, Mollâ Mâsûm, Mu'îni'd-dîn Tâhir, Fuzûlî, Lârî, Mehmed Bedahşî, Sâhib, Nizâm, Mevlânâ Celâleddîn, Dost Mehmet, Nadîrî-i Kermîkî, Tâlib, Haydar Kâşî, Şâh Hüseyin Kâmî, Rızâyî (Hâce Muhammed Nasrallâh-ı Şirâzî), Şâh Alî Şagâl-i Horâsânî, Kâsım Kâhî.

The poets who have Turkish lugazes in the collection are as follows: Sultân Murâd; Abdullâh Efendi.

The notes, treatises and annotated translations in the collection are as follows: Lâmi'î Chelebi's explanatory on God's names and epithets: Esmâü'l-Hüsna; Risâle-i Mu'ammeyât-ı Arabzâde (This treatise takes place on the content list, but it could not be found in the collection.); Lâmi'î Chelebi's explanatory on Mîr Hussein Nîshâburî's Muammas; Mu'ammeyât-ı Esmâü'r-Resulullâh (An enigmatic poem in which the names of Prophet Muhammad are encrypted.); Mollâ Jâmî's Muamma Treatise; Istilâhât-ı Makâdir-i Sülüs-i Şi'irât; Seyyid Mehmed Ârif's explanatory on Acem Ahmed Effendi's lugazes; Mu'ammeyâtü'l-Esmâü'l-Hüsna el-Mufassal (Muamma poems on God's names and epithets); Behîştî's Manzûme-i Mu'ammâ-i Mevlânâ Monlâ Câmî Rahmetullâhi Aleyhi (An annotated translation of Behîştî's on Mollâ Jâmî's Muammâ-yı Sagîr); some notes on how the letters of encrypted names extracted from muamma poems; Der Teşbihât-ı Mu'ammeyât-ı li-Mevlânâ Baldırzâde Efendi Selemallâhu Te'âlâ (Selîsî's treatise on common similes and metaphors used in muamma poems); Şerh-i Gazel-i Kadhevî (An explanatory on a satirical ghazal); Kavâî'd-i Mu'ammâ-yı Fârisî (Treatise on muamma rules in Persian) Şerh-i târih-i İbn Kemâl (An explanatory note on Kemal Paşazâde Ahmed's poem in which encrypted an historical record; Şerh-i Mu'ammâ-yı Emrî li-Ahmed Mu'ammâyî (Muammâyî Ahmed's treatise on the decryption of the Emrî's

muamma poems); El-bâbü's-Sâlis ve'l-İşrûn fi Kitâbi Sâmiî'l-Esâmî li'l-'Ulemâti's-Seyyîdi'l-Üdebâ Cemâli'l-Efâzil Ebi'l-Fazl Ahmed bin Mehemmed el-Meydânî en-Nișâbü'rî (A section from the Nișâburî's Sâmiî'l-Esâmî); treatises on the common epithets used in the lugazes; Der Beyân-ı Künye-i Esmâ-i Müte'addide (Epithets of Prophet Muhammad, the first four İslam caliphs, and other prophets).

Other texts in verse form: Arayıcızâde's Esmâ-i Büldân (A poem on city names); Ni'metî's Muamma Ghazal; a ghazal written with [-ra bağlıdur] rhyme.

Non-literary texts: Fazluddîn-i Âbidîni't-Tabîb's Şifâü'l-Fevâ'idîn, Mesâi'l-i Tıbbiyye (A treatise on medicine and pharmacy).

2. Transcribed Text of Ni'metî's Muamma Ghazal

[86a] Ğazel-i Mu'ammâ

li-Muħarririhi el-'Abdu'l-faķır es-Seyyid Ni' metu'llâh eş-Şehîr be-Naķîb-zâde

[fâ' ilâtün / fâ' ilâtün / fâ' ilâtün / fâ' ilâtün]

1. Cilve-ger olsañ çemende nâz u şiveyle şehâ
 addüñi tâ kim göre başın virür 'ar' ar saña Be-nâm-ı İlyâs
2. Açılır alb-i ħazînum ğonçe-veş ħandân olur
 Tîr-i dil-düzuñ irince iy perî-peyker baña [Be-nâm-ı] Murâd
3. Âfitâbum ğün gibi 'arz-ı cemâl itseñ şehîr
 Pâyuña yüz sürmek-içün dil ider başın fedâ [Be-nâm-ı] Selâm
4. Sîne-i 'uşşâķ ider zevķ-ıla kesb-i inşirâħ
 Ħadd-i albe fark-ı tîrûñ iricek iy aşu yâ [Be-nâm-ı] Selâm
5. Miħnet-ile bûlbûl-i şürîde feryâd itmede
 Ħâr u ğül her biri bî-ħad bâğda eyler şafâ [Be-nâm-ı] Ħâver
6. Vâşıl-ı sırr-ı dehânuñ olsa 'âlemdede ğöñül
 Yoluña bezl eyler idi cümle varın bî-mirâ [Be-nâm-ı] Hüsâm

7. Göricek zülfî gibi başdan perîşân olduğum

Yâr dimiş Ni'metî 'âşık gibi şimdi baña¹

[Be-nām-ı] 'Alî

غزل معما لمحزره العبدالفقر السيد نعمه الله الشهير بنقيب زاده

- | | | |
|------------|--|----|
| بنام الياس | جلوه كر اولسك چمنده ناز و شيويله شها
قذكى تا كم كوره باش ويرر عر عر سكا | ۱. |
| مراد | اچيلور قلب حزينم غنچه وش خندان اولور
تير دلدوزك ايرنجه اى پرى پيكر بكا | ۲. |
| سلام | افتابم كون كيبى عرض جمال اتسك سحر
پايكه يوز سورمكچون دل ايدر باشن فدا | ۳. |
| سلام | سينه عشاق ايدر ذوقيله كسب انشراح
حد قلبه فرق تيرك ايريجك اى قاشي يا | ۴. |
| خاور | محتتيله بلبل شوریده فریاد ایتمه ده
خار و كل هر بيړی بيحد باغده ایلر صفا | ۵. |
| حسام | واصل سرّ دهانك اولسه عالمده كوكل
يولكه بذل ایلر ایدی جمله وارین بی مرا | ۶. |
| علی | كوريجك زلفى كيبى باشدن پریشان اولدوغم
يار ديمش نعمتى عاشق كيبى شمدي بكا | ۷. |

3. Encryption and Decryption Methods of Enigmas of Ni'metî's Muamma Ghazal

Muamma composing and decryption methods mainly consist of four methods. Ni'metî used three of these four methods while composing his muamma ghazal. There are many processes under these four basic methods; thus, in order not to exceed the purpose of this study, we will only be content with explaining the methods used by Ni'metî in his muamma ghazal.²

¹ This couplet is also among the poet's muamma couplets in a separated chapter.

² For detailed information, see: (Tarlan 1936: 10-27). In this ghazal, Ni'metî used three basic methods groups that form the basis of muamma composing, yet he did not prefer the fourth methods group called a'mâlî tezyîlî, which consist of changing vowel points of the words pointing to letters of the name encrypted in the poem.

The methods of obtaining the letters of the name encrypted in the muamma are called "**a'mâl-i tahsîlî.**" The methods classified under this heading are as follows:

Teşbîh and İsti'âre: It is the method of expressing the letters of the encrypted name by analogy with stereotyped similes or other similar things that have a place in the aesthetics and semantic world of classical poetry. For example, the beloved's mouth is always compared to the letter ç due to its small size in the tradition of classical poetry. This similarity is used to point out the letter ç in muammas.

Terâdüf: To mean a synonym of a word in the same language or another language. For example, with the Persian word "dil: heart" in the muamma, its Arabic synonym "kalb" or its Turkish synonym "gönül" can be meant.

Telmîh: This method is to point out some words through knowledge that is supposed to be known to everyone. This information can be letters and numbers symbolized in several ways, including the days of the week, planets, and zodiac signs.

Tesmiye: It is a method of mentioning the letters in the encrypted phrase with their names. For example, the word "lâm" in the muamma can refer to the letter ل . In the same way, the letter ل can also refer to the word "lâm".

Tashîf-i ca'îfî: It is a method of deleting the dots of the diacritical letters and adding dots to the non-diacritical letters with the help of some clues. For example, converting the letter ش to the letter س by deleting the diacritical dots or converting the letter ج to the letter ز by adding a diacritical dot.

İştirâk: It is a method of mentioning a word in a poem and connotating another word that has the same spelling and different meanings. For example, the spelling of the word در meaning door in Persian is the same as the locative prefix در . While this word takes place with the meaning of door in the poem, it can be a clue to the Arabic synonym of the locative prefix دِر for the decryption of the muamma.

The methods of combining the letters of the name encrypted in the muamma are called "**a'mâl-i tekmiîlî.**" The method classified under this heading is as follows:

Te'lîf: It is a method of combining the letters obtained from the poem with the help of words, such as "reaching," "coming together," and "uniting."

Hints and side methods of obtaining and combining the letters of the name encrypted in the muamma are called "**a'mâl-i teshîlî.**" The methods classified under this heading are as follows:

İntikâd: It is a method of showing the letters of the name encrypted in the poem, from which part of the word they should be taken, with the help of words, such as "beginning," "middle," "end," or their synonyms.

İskât: It is the method of deleting some letters from the words in the poem with the help of some clues. These clues are words like "pour", "throw", "wipe", "sweep", and "go".

Tahlîl: It is a method of dividing words into two or more parts and using these parts to find the letters of the encrypted name.

4. Intralingual Translation of Ni'metî's Ghazal into Prose and Decryption of its Muammas

1. Cilve-ger olsan çemende nâz ü şiveyle şehâ

Kaddüni tâ kim göre başın virür ar'ar sana

Be-nâm-ı İlyâs

O shah, if you show up in the garden with shyness and coquettishness, the juniper would sacrifice its head to see your figure.

The methods used for the decryption of this muamma are as follows: Teşbîh and terâdüf from a'mâl-i tahsîlî; intikâd from a'mâl-i teshîlî; te'lîf from a'mâl-i tekmîlî and the keywords are "figure: kad" قد, "to: tâ" تا and "sana: to you" سنا. The word "Kad" shows the letter ک by simile in muammas. The Persian conjunction "tâ ki" means "for, if only," in Turkish. When independently used, "tâ" usually means "until." Here, "tâ" is meant to be the Arabic synonym of this conjunction "ilâ" الى. The sign "to sacrifice its head/to give its head" refers to س the initial letter of the word "sana: to you" سنا. Words and phrases, such as "seeing" and "seeing someone's face," in the muammas mean that the letter or letters in the relevant word must be added to another word that is pointed to. Thus, by adding the letters ک and س to the end of the word الى, the name ايلياس ILYÂS is revealed.

2. Açılır kalb-i hazînum gonçe-veş handân olur

Tîr-i dil-dûzun irince iy perî-peyker bana

[Be-nâm-ı] Murâd

O fairy-faced, when your heart-piercing eyelash arrow hits me, my sorrowful heart opens like a flower-bud.

The methods used for the decryption of this muamma are as follows: Telmîh and terâdüf from a'mâl-i tahsîlî; te'lîf from a'mâl-i tekmîlî and the keywords are "arrow: tîr" تير and "bana: to me" بئنا. "Tîr" تير is one of the names of the planet Mercury used in classical Turkish poetry. The symbol letter of Mercury in the muammas is "dal" د.³ The Persian synonym of the word "bana: to me" is "marâ" مرا. If the letter "dal" د "reaches(/hits)" the word مرا, the name مراد MURÂD is revealed.

3. Âfitâbum gün gibi arz-ı cemâl itsen seher

Pâyuna yüz sürmek-içün dil ider başın fedâ

[Be-nâm-ı] Selâm

My sun, if you show your face like the sun in the morning, this heart will sacrifice its head to prostrate at your feet.

The methods used for the decryption of this muamma are as follows: Telmîh and tesmiye from a'mâl-i tahsîlî; iskât from a'mâl-i teshîlî; te'lîf from a'mâl-i tekmîlî and the key words are "âfitâb: sun" افتاب and "dil: heart" دل. In muammas, the letter س is the symbol letter of the "sun." If the word "dil: heart" دل "sacrifices its head," its

³ These symbol letters are given according to the last letters of the names of the planets, as in the example "د: عطارد".

initial letter د is deleted, and the letter ل remains. The spelling of the letter ل as a word is لام. What is meant by the word لام "prostrating to the foot" of the letter س is to be added to the end of it. Thus, the name سلام SELÂM is revealed.

4. Sîne-i uşşâk ider zevk-ile kesb-i inşirâh

Hadd-i kalbe fark-ı tîrün iricek iy kaşı yâ

[Be-nâm-ı] Selâm

O bow-like eyebrow, when the arrowhead of your eyelash touches the cheek of the heart, the chest of the lovers opens with pleasure and is relieved.

The methods used for the decryption of this muamma are as follows: Terâdüf and tesmiye from a'mâl-i tahsîlî; intikâd from a'mâl-i teshîlî; te'lîf from a'mâl-i tekmîlî and the keywords are "kalb: heart" قلب and "tîr: arrow" تیر. The Persian synonym of the word "kalb: heart" is "dil" دل. What is meant by "hadd-i dil: the border of the heart" is the letter ل at the end of the word دل. The spelling of the letter ل as a word is "lâm" لام. The Arabic synonym of the word "tîr: arrow" is "sehm" سهم. What is meant by the arrowhead is س, which is the initial letter of the word سهم. When the letter س reaches (/touches) the word "lâm" لام, the name سلام SELÂM is revealed.

5. Mihnet-ile bülbül-i şûrîde feryâd itmede

Hâr u gül her biri bî-had bâgda eyler safâ

[Be-nâm-ı] Hâver

While the mad nightingale is crying out in agony, the rose and thorn are purifying their hearts [by drinking wine] in the garden.

The methods used for the decryption of this muamma are as follows: Terâdüf from a'mâl-i tahsîlî; iskât from a'mâl-i teshîlî and the keywords are "hâr: thorn" خار and "gül: rose" گل. The Arabic synonym for rose is "verd" ورد. If خار and ورد become "bî-had: endless," that is, if the last letters are deleted, خا and ور remain. When these are brought together, the name خاور HÂVER is revealed.

6. Vâsıl-ı sîrr-ı dehânun olsa âlemde gönül

Yoluna bezl eyler idi cümle varın bî-mirâ

[Be-nâm-ı] Hüsâm

If the heart could reach the secret of your mouth in the world, it would honestly donate all its wealth to the way of union with you.

The methods used for the decryption of this muamma are as follows: Teşbîh, terâdüf and tashîf from a'mâl-i tahsîlî; intikâd from a'mâl-i teshîlî; te'lîf from a'mâl-i tekmîlî and the key words are "dehân: mouth" دهان and "gönül: heart" کوكل. "Dehân: mouth of the beloved" is likened to the letter م in classical Turkish poetry. The word "heart" refers to the Arabic word "haşâ" حشا, meaning internal organ, in the muamma poetry. "Bezl eylemek" phrase means to scatter, spend, donate, and is used in muammas when the diacritical dots of the pointed letter need to be erased. Thus, the pseudoword حسا is obtained by deleting the diacritical dots of the word "haşâ" حشا. When حسا and the letter م are combined with the sign of the word "reach," the name حسام HÜSÂM is revealed.

7. Göricek zülfi gibi başdan perîşân olduğum

Yâr dimiş Ni'metî âşık gibi şimdi bana⁴

[Be-nâm-ı] Âlî

When my beloved one saw that my consciousness was scattered like her hair from the beginning, she said, "I think Ni'metî is in love with me now."

The methods used for the decryption of this muamma are as follows: Teşbîh, terâdüf and tashîf from a'mâl-i tahsîlî; intikâd and tahlîl from a'mâl-i teshîlî; te'lîf from a'mâl-i tekmîlî and the keywords are "âşık: someone who is in love, poet's persona" عاشق and "bana: to me" بكا. The شق in the word عاشق is the common spelling of words that mean both "şak," that is, separation, and "şık," that is, each of the parts of something that is divided into two; Accordingly, the word is divided into two and the first half عا is taken in the light of the phrase "from the beginning" in the first line. The Arabic synonym of the word "bana: to me" is لى. When عا and لى are brought together, the name على ÂLî is revealed.

CONCLUSION

Ni'metî's interest in the muamma composing is understood both from the information in the biographical sources and from the muamma collection he compiled. The poet's muamma ghazal is a traditional ghazal with its style and vocabulary. When this poem is considered as a ghazal, it is an average quality work that does not stand out with its originality. However, it is an interesting example with its poetic features regarding muamma composing. In addition, concerning the quality of the muamma composing, it lags behind the poems in which the same name can be extracted from each couplet. With its poetic and enigmatic aspects, Ni'metî's muamma ghazal is one of the examples showing that ta'miye methods can be applied to different poetic forms. While Ni'metî encrypted names in the couplets of this ghazal with ta'miye methods, he also preserved the external elements of the ghazal form, such as meter and rhyme, and the internal elements, such as vocabulary, figures of speech, meaning, and tone.

In Ni'metî's ghazal, different ta'miye methods on how the letters of encrypted name can be extracted from the words in the couplet, from which part of the words the letters should be taken, how to bring the extracted letters together called a'mâl-i tahsîlî, a'mâl-i teshîlî and a'mâl-i tekmîlî were used while methods by changing vowel points of the words pointing letters of the encrypted names called a'mâl-i tezyîlî were not preferred. However, in the diwan copy and collection, in which the ghazal is excerpted, there are only underlying signs pointing to words the letters are encrypted in. Although Ni'metî provided revealing methods for some of the muammas in his collection, he did not explain the decryption of enigmas of his muamma ghazal. We hope that this study, in which the decryption methods of the muammas in Ni'metî's ghazal are explained, will also provide clues for further studies on the decryption of different muammas.

⁴ This couplet is also among the poet's muamma couplets in a different chapter of the same collection.

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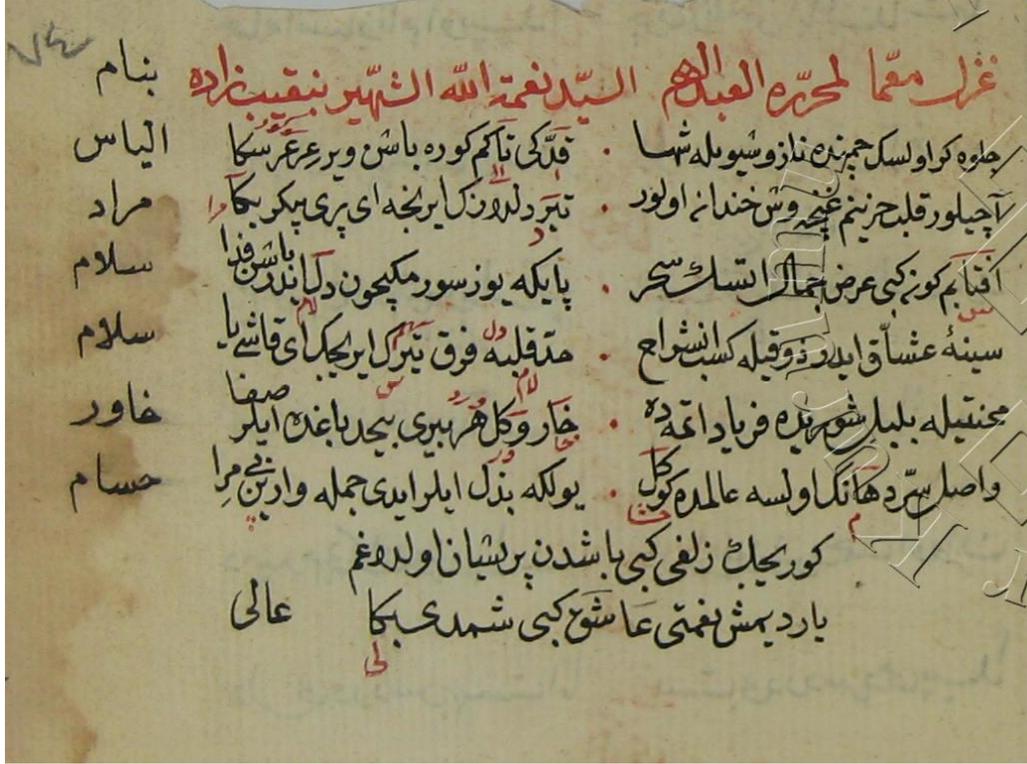
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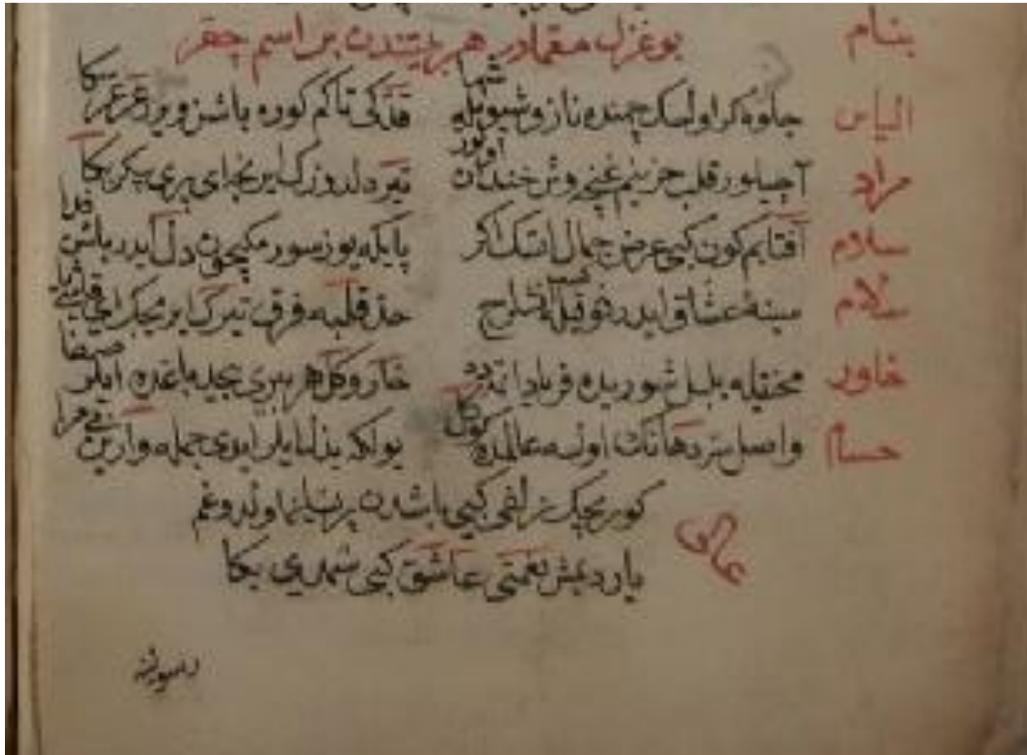
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Appendix 1. Excerpts from Nimetî's Diwan and Muamma Poems and Treatises Collection Containing his Muamma Ghazal.



Excerpted from *Mecmu'â-i Mu'ammeyât*, Süleymaniye Manuscripts Library 28 HK 3647 (no. 179)



Excerpted from *Ni'metî's Dîwân*, Konya Regional Manuscripts Library 2661