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Arabic elements in post-tanzimat literary Turkish with special reference to HâmÌd, FÌkret, ÂkÌf and Gökalp

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ABSTRACT

This study aims to shed light on foreign elements in language in general, and in particular Arabic elements in literary Turkish at a particular period in its history, the so-called post-Tanzimat period.

In Chapter I some basic general characteristics of language are given, and the views of linguisticians on foreign elements in language are discussed. In addition the main characteristics of the two languages are summarized, and a short survey of Arabic elements in pre-Tanzimat Turkish is given. A brief account of the Tanzimat movement in Turkish history concludes the chapter.

The second chapter provides biographical background of the four authors on whose works this study is largely based. Their views on language and on Arabic elements in Turkish are given so far as these are known.

In the Chapters III and IV some Arabic grammatical factors, which have no direct equivalent in Turkish, or are fundamentally different in Turkish, are discussed and their appearance in Turkish is considered.

In Chapter V which is on phonetics, the general views of linguisticians are considered with particular care, as linguistics is usually based on 'spoken language' whereas this study is on 'written language'. Then Arabic elements in Turkish are analysed from the phonetic point of view.

In Chapter VI word formation is considered, and the way in which Arabic elements are used for this purpose in

Turkish is explained. The most common foreign element in linguistics, direct borrowing, is also mentioned.

Chapter VII deals with semantics: attention is concentrated on the change in the meaning undergone by Arabic words when taken into Turkish.

The final Chapter stresses the need for further research into the whole subject and the paucity of basic reference material.

ARABIC ELEMENTS IN POST-TANZIMAT LITERARY TURKISH

WITH SPECIAL REFERENCE TO HÂMİD,

FİKRET, ÂKİF AND GÖKALP

BY

H. Y. NUHOĞLU

Thesis submitted for the Degree of Doctor of Philosophy

at Durham University.

November, 1974.

This work is dedicated to the memory of
the late Professor M. N. Lugal of Ankara
University and the late Dr. M. Jawad of
Baghdad University.

Genesis 11

1 - And the whole earth was
   of one language and of
   one speech.

6 - And the Lord said,
   Behold, they are one
   people, and they have
   all one language; and
   this is what they begin
   to do: and now nothing
   will be withholden from
   them, which they purpose
   to do.

7 - Go to, let us go down,
   and there confound their
   language, that they may
   not understand one
   another's speech.

8 - So the Lord scattered
   them abroad from thence
   upon the face of all the
   earth: and they left off
   to build the city.

9 - Therefore was the name
   of it called Babel;
   because the Lord did
   there confound the
   language of all the
   earth: and from thence
   did the Lord scatter
   them abroad upon the
   face of all the earth.

ومن آياته
خلق السماوات
والارض واختلاف
السنتكم والوانكم
ان في ذلك
لآيات للعالمين

And of His signs is the
creation of the heavens and
the earth, and the difference
of your languages and colours.
Lo! herein indeed are portents
of folk who heed.

(Qur'an, xxx/22)

PREFACE

Although the Arabic elements in Turkish have been a subject for discussion in Turkish linguistic circles for roughly a century they have rarely been treated in an unbiased way. They are either something beautiful and sacrosanct, or destructive elements hostile to the true nature of the Turkish language. There have even been studies by 'scholars' to prove that the Arabic language was developed from the Turkic mother language. Thus, for a long time, there has been a need for a study to see them simply as foreign linguistic elements in Turkish. Thus the aim of the present work is to fill this gap. However, by presenting some conceptual suggestions and a possible viewpoint, it can hope at most to stimulate further investigation. If it encourages and assists others to reach more definite conclusions it will have served its purpose.

My thanks are due, first and foremost, to my supervisor Mr. J. A. Haywood to whom I am deeply indebted for his scholarly guidance throughout my research during which he provided me with valuable advice and comments. He has, with his unfailing kindness, patience and understanding, always been a strength to me.

I owe a debt of deep gratitude to the scholars - Dr.s M. Anbarcıoglu, S. İnalcık, O. Turan, M. Kaplan, and Mr. K. Or from Turkey, and Dr. S. Khalusi from Iraq - whose encouragement drove me to study this particular field - Arabic elements in Turkish.

v

During the course of my work in Durham I have received
encouragement, help and friendship from a number of people,
both within and outside the University. I sincerely thank
them through Professor W. B. Fisher of the Graduate Society,
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earnest thanks go to Mrs. C. Bates who typed the manuscript
so painstakingly.

I must, however, make it clear, that the responsibility
for what has been written in this thesis is entirely mine.

ORTHOGRAPHY

For Turkish the present day Turkish alphabet is used, but diacritical marks are not normally employed except where this is necessary to show a difference.

For the transcription of Arabic the following system is used:

ء	ʾ		ط	ṭ
ا	ā		ظ	z̤
ب	b		ع	ʿ
ت	t		غ	gh
ث	th		ف	f
ج	j		ق	q
ح	ḥ		ك	k
خ	kh		ل	l
د	d		م	m
ذ	dh		ن	n
ر	r		و	w
ز	z		ه	h
س	s		ي	y
ش	sh		ـَ	a
ص	ṣ		ـِ	i
ض	ḍ		ـُ	u

ABBREVIATIONS

A	Arabic
Alps	Büyük Osmanli Lügati
Cown	A Dictionary of Modern Written Arabic
Ilham	İlham-i Vatan
IUEFTDED	İstanbul Üniversitesi Edebiyat Fakültesi Türk Dili ve Edebiyati Dergisi
Külliyat	Ziya Gökalp Külliyati-1 (Şiirler ve Halk Masallari)
Lexicon	Arabic-English Lexicon (Lane)
Lisan	Lisān al 'Arab
Özön	Osmanlıca-Turkçe Sözlük
P	Persian
Redhouse I	A Turkish and English Lexicon
Redhouse II	New Redhouse Turkish-English Dictionary
RCAJ	Royal Central Asian Journal
Rübab	Rübab-i Şikeste
Safahat	Safahat
T	Turkish
TDAYB	Türk Dili Araştırmaları Yıllığı Belleten
TE) Türk. Esas.)	Türkçülüğün Esasları

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CHAPTER I

The purpose of this study is to shed light on the Arabic elements in literary Turkish in a particular period of Turkish literary history - the so-called post-Tanzimat period, during which the political turmoil in the last years of the Ottoman Empire had its impact on the language. Attention has been particularly focussed on four famous authors, so as to provide illustrative examples.

Before we embark on this study, however, it will be advisable to enunciate some basic general principles of philology in general and linguistic borrowing in particular. In addition, the main characteristics of the two languages - Arabic and Turkish - will be summarised, so as to prepare the reader for the subsequent analyses and discussions. A brief account will then be given of pre-Tanzimat Arabic influence on Turkish; and some remarks will follow on the Tanzimat, and its significance for language.

A - The Definition of Language; and Influence

Many linguists have discussed the definition of language in detail and tried to give a clear idea what it is. What many of them appear to agree is that language is one of many social institutions. On this basis language may be defined as follows:

"It is both a social product of the faculty of
speech, _langage_ and a collection of necessary
conventions that have been adopted by a special
body to permit individuals to exercise that
faculty and it, on the contrary, is a self-
contained whole and a principle of classification."[1]

or

"Language is a convention, a tradition, a social
institution, that has grown through the common
living of a large number of people who carry on
the tradition." [2]

Of these definitions the first one is by

F. de Saussure who is regarded as the father of modern

linguistics; and the second one is by a contemporary

American scholar. The difference between their views

is not in their basic concepts, but in their wording.

The similarity between the two definitions can easily

be seen when these are explained, and the charac-

teristics of language are studied. For the general

characteristics of language the linguists appear to

have differed in wording, in emphasis, or in sequence

but they mention the same characteristics. Borrowing

Y.R. Chao's sequence, language has the following

general characteristics:

1. As voluntary behaviour,

2. As a set of habits,

3. As a form of communication,

1. F. de Saussure, _Course in General Linguistics,_
(t. W. Baskin), USA, 1964, (2nd imp.), p. 9.

2. Y.R. Chao, _Language and Symbolic Systems,_ USA,
1968, CUP, p. 2.

4. It is learnt, not inborn.

5. It has both systematic and unsystematic
    aspects.

6. It is linear, one-dimensional.

7. It consists of a surprisingly small
    inventory of distinctive sounds (phonemes).

8. It is conservative and resists change.[1]

By language, modern linguists almost always mean
spoken language, not written language, and they
emphasize this point.[2]

∴   Influence

Social institutions are rarely self-sufficient.
There has usually been influence of a social insti-
tution of one human community on that of another
community because of direct or indirect contact
between them, and languages are no exception in this.
It would be very difficult to point to a language
which is completely free of influence from another.
The laws that govern other social customs are similar
to those that govern language.

"Whatever the degree or nature of contact between
neighbouring peoples, it is generally sufficient to
lead to some kind of linguistic interinfluencing", says
Edward Sapir,[3] who more than fifty years ago wrote a

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1. ibid. pp. 1-3.

2. Neglecting written language as a subject of
    linguistics, to our understanding, is unjustified, and
    we will deal with this when we study the phonetics
    of Turkish. See ch. V

3. Edward Sapir, Language, USA, 1921, p. 192.

chapter entitled "How Languages Influence Each Other".[1]
Since then, it seems that nothing has been done. A
study of the works written on general linguistics
would reveal that influence of a foreign language, and
foreign elements in a language are yet to receive the
attention of linguists that these subjects deserve.
Many writers on linguistics mention foreign influences,
and/or foreign elements where they think it necessary.
Strangely enough, these two subjects - influence of
a foreign language, and foreign elements - have not
been differentiated from each other, but have been
treated as if they were the same subject with
different names.

"There has been a natural tendency to see
foreign influence as consisting solely in straight-
forward loan-words..."[2] says Brian Foster in his
study on the foreign influence on American English.
This appears to be the common practise of linguists
when they mention 'foreign influence'.

The direct borrowing of words is the simplest
and most common form of influence that one language
exerts on another. Directly borrowed words are, also,
the most common elements of a foreign language. Words
tend to travel across linguistic boundaries together
with the object or custom to which they refer.

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1. ibid, p. 192-206

2. B. Foster, The Changing English Language, Bucks,
   1970, p. 87.

If there is a cultural borrowing there is the like-
lihood that related words may be borrowed too. Each
cultural wave - religion, for example - brings to a
language a new deposit of loan words. Borrowings may
be either direct from one language to another or
through some third language.

The borrowing of foreign words frequently entails
their phonetic modification. The borrower may be
criticised for pronouncing a foreign language
incorrectly, but in the case of borrowing he is not
trying to speak the foreign language, but simply
adopting or trying to adopt foreign words to his own
phonemics. Since the borrowing of foreign words
usually involves phonetic modification languages may
influence each other in phonetic respects. Thus a
language may have foreign phonetic elements.

Another common form of borrowing consists of
translating literally a foreign compound,word or
phrase into the native language. This is called
translational borrowing. Grammatical borrowing, or
structural borrowing, is less common than borrowing
of words or translational borrowings. Borrowing of
other grammatical forms such as word order, is even
less common.

Another feature of inter-influence is semantic
change. The meaning of a loan-word in a language
can expand, or contract, or change in accordance with

the corresponding word in another language.

Another aspect of foreign elements in a language is that a language may take over a certain number of morphological elements, and these foreign elements could be productive in the language.[1]

The above-mentioned aspects of foreign elements and foreign influence have yet to be studied thoroughly and yet to become an important branch of linguistics.

1. See: E. Sapir, op. cit., pp. 192-206;
      R.Y. Chao, op. cit., pp. 23-24; 83-85;
   L. Bloomfield, Language, London, 1970 (1933),
   pp. 446-449;
   O. Jespersen, Language, Its Nature, Development
   and Origin, London, 1968 (1922) pp. 208-211.

B - Arabic

Arabic differs considerably from Turkish in its structure, being a Semitic language. Moreover, it is generally regarded as nearer proto-Semitic than the other extant Semitic languages. Its triliteral basis is highly developed with a large number of derived forms being possible from a single verbal root. Moreover, it is fully inflected with three cases both definite and indefinite. It has a very sophisticated and complex pattern of plural forms. In addition, the phonetic structure, in both consonants and vowels presents a number of problems when introduced into a non-Semitic language like Turkish.

All the above factors, and others besides have affected the manner in which Arabic words and phrases have been introduced into Turkish. So long as Arabic remained the language of culture, the difficulties created in grafting an alien linguistic element on another language did not worry the educated as much as it otherwise might have done. But the changing position of Turkey and contacts with non-Islamic cultures in the 19th and early 20th centuries led to changes. Before we can discuss this further, however, a few details concerning the main features of Arabic will be helpful.

Arabic is a language of consonants and the Arabic alphabet is made up of its consonants and like the

Hebrew alphabet, the letters of the Arabic alphabet also have numerical values.

In Arabic there are three short vowels and three long vowels. Though there are signs for the short vowels, they are seldom used. The three consonants that come nearest to the sound are used to indicate the long vowels. The Classical written Arabic is a language of syllable length and it would not be wrong to say that there is no place to speak about stress or accent. There are two kinds of syllables; short syllables and long syllables.

In Arabic there is no indefinite article, but in the majority of words it is indicated by final tanwīn - nunation. However, certain words called ghair munṣarif - diptotes - do not have nunation. The definite article is the prefix al- (-l) الـ .

There are two genders in Arabic, masculine and feminine. Usually there is no special sign of the masculine but the feminine is sometimes, though by no means always, associated with specific word forms. The commonest of these has the suffix known as tā marbuṭa - the joined t (ة). This may appear in non-Arabic languages as either ـة/-a/, or ـت/-t/. The adjective which comes after the noun must agree with it.

There are three cases: nominative (rafʻ), accusative (naṣb), and genitive (jarr). The

prepositions take their following nouns in the genitive.

There are three numbers: singular, dual and plural. In Arabic the plural is of two types, sound and broken plurals. For the sound plurals there are different ways of forming the masculine and the feminine. For the broken plural there are many forms and the plural form of a noun must usually be learnt from dictionaries. There are no fixed rules for them. For the dual there are always certain rules for the cases. Adjectives must agree with their nouns in number as well as in gender and case.

There are fourteen forms for the subject of a verbal sentence or personal pronoun according to the gender and the number.

The adjectives, (اسم صفة = _'isim sifa_), which are considered to belong to the same part of speech as the noun in Arabic, are derived from stative verbs.

The verbs in Arabic are mostly triliteral, but there is also a number of quadriliteral verbs. The verb is the essential in the grammar according to a large number of grammarians. Most nouns are considered to be derived from verbs.[1]

The simplest part of the verb is the third person,

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1. Doubled verbs, e.g., رَدَّ = _radda_ (he averted) is considered triliteral in the above summarised account.

masculine, singular of the perfect and it is used to
designate the verb and as the entry-heading in the
dictionaries. There are two main types for the verbs
in Arabic according to their consonants; they are
sound verbs and unsound verbs. Some verbs are used
in the certain form, e.g. 3rd person; or tense, e.g.
the perfect tense.

The harf is, after the noun and the verb, the
third and the last part of speech in Arabic. It is
explained as that which is neither noun nor verb and
has no meaning in isolation, but modifies or clarifies
the meaning of the word which comes after it. Most
of them are written as separated words, others are
used as prefixes. Most of them are prepositions,
some of them are conjunctions and interjections.

In Arabic the normal sentence order is verb,
subject, object and adverbials, though this order
is frequently changed for reasons such as stress and
style. Again there are nominal sentences which
contain no verb, where in other languages 'verb to be'
might be used.

C - Turkish

Turkish, which is the spoken and written language
of present-day Turkey, and in the past was the leading
language of the Ottoman Empire, spreading over three
continents, belongs, to the Turkic branch of the
according to some classifications,
Altaic family of languages. Altaic and Uralic
languages ~~and together~~, classified, in general
have ~~been~~ sometimes been   *together*
linguistics under the name of Ural-Altaic. There have
been several classifications of the languages in these
language families. It is possible to see the Turkic
languages in historical periods to begin with the
Proto-Turkic which was followed by Ancient Turkic.
This is the language which has been preserved in the
Orkhon-Yenisei monuments, and in some manuscripts in
Sogdian, Manicheon and Brahmi scripts. Its voca-
bulary seems to be free from loan-words. This period
ends in the 10th century A.D. After ancient-Turkic
comes the period of Middle-Turkic which is between
the 10th and 15th centuries. It was during this
period that Arabic influence started over Turkic.
Then comes the new Turkic period beginning roughly
in the 15th century. It is the period in which
dialects of the language developed further to become
languages in the Turkic family. Thus Ottoman Turkish
developed to a standard language stage in the 19th
century. This period of the language ends with the
'language reform' in the Turkish Republic.

The Turkish language was written in several
scripts in the past, and this is still the case today.

Arabic script was used by Muslim Turks after the 10th
century. Latin script has been the official script
in Turkey since 1928 and consists of eight vowels and
twenty one consonants.

Turkish is a language of sound-harmony which
means that the consonants and more especially the
vowels in a given word are to be in harmony with each
other. This pervades the whole of the grammar and
greatly affects the musical quality.

We can speak about the accent and stress in
Turkish; it is quite different from the stress in,
for example, Russian. Usually it falls on the last
syllable.

In Turkish the vowels make syllables. The
consonants can come either before the vowel or after
it.

Grammatical gender is unknown in Turkish. As
a rule all nouns are neuter and for the real sex there
are different words or especially for the animals a
word 'diĝi' is used to show the feminine.

Turkish has only an indefinite article which is
the same as the word "one = bir", and only the
context tells whether it is definite or not.

In Turkish there are six cases to show the word's
relation to the other words in the sentence. They
are nominative, accusative, genitive, dative, locative

and ablative cases. The first and the second cases
are also called the absolute case and the definite
object case. With the exception of the first one,
all the cases are formed by using certain suffixes.

The suffix of the plural, which is "ler/lar"
according to the vowel harmony, is directly added to
the noun. The singular noun is used after number.

Turkish is particularly rich in its use of verb
forms. The language has a vast number of conjuga-
tional forms. The form of Turkish verb in the
dictionary is the infinitive. There are infinitive
forms for each function of the verb as affirmative
or negative, determinate or indeterminate, transitive
or intransitive, active or passive. Besides primitive
verbs it is possible to make derivative and compound
verbs regularly. Compound verbs are made by the use
of auxiliary verbs with adjectives or nouns.

There are five tenses in Turkish as definite past
tense, indefinite past tense, aorist   present and
future. These tenses are used in the simple category
and in three complex categories except definite past
tense, which is used in two complex categories.

In Turkish derivation is by adding suffixes to

roots or bases to produce new bases in the same or another form class. Suffixes fall into categories as derivational suffixes and inflectional suffixes. Derivational suffixation may occur several times on the same root.

As a general rule, in Turkish the subject of the sentence comes at the beginning and the verb at the end. A definite preceds an indefinite word. Expressions of time precede expressions of place. The predicate agrees with the subject in person but not ~~necessarily~~ necessarily in number.

From the above remarks the basic differences between Turkish and Arabic may be summarised as follows:

In Turkish there is no definite article as there is in Arabic. Moreover, grammatical gender is unknown in Turkish. In Arabic there are three numbers; singular, dual and plural; in Turkish there is no dual. The plural is simply and regularly formed in Turkish, but it is very complicated in Arabic, in particular the broken plural presented problems in Turkish. Arabic and Turkish are quite different from each other in their grammatical cases. Arabic is a language of syllable length, rather than stress; and the consonant is the essential element of the syllable. In Turkish there is stress, and the vowel is the essential element of the syllable. Arabic is a language of inflexion and Turkish is an agglutinative language. In the tenses the two languages differ considerably, as Turkish is very rich and Arabic is quite poor; but Arabic has a real richness in the derived forms of the verb.

D - Pre-Tanzimat Arabic Influence on Turkish

After the Turks were converted to Islam, and
moved from Central Asia to the West, the Turks met
Arabic and Persian culture and civilisation. They
were stongly influenced by them both, but at the
time they were able to retain their own language
and much of their culture. As Barthold states,

> "The Turks had in no place been entirely followers
> of Arabic and Persian civilizations; neither it
> had happened that the Turks forgot their own
> language. However, influence of Arabic and
> Persian civilization on Turks, had been powerful
> to such a degree that the Turkish language could
> nowhere become the language of government and
> civilization. In the most Western part of the
> Turkish state, Asia Minor, the language of the
> state was Arabic, till the 13th century."   1

The reason for this lies, not in the nature of
the Turkish language, but the social, political and
economic conditions of the time. The Turks moved
Westwards in small tribal groups to a new society
which was very different from their own. At first
they entered the new society not as rulers but as
subjects, and had to become a part of this society.
They could only try to save their identity as Turks
by retaining their own language. Their language was
influenced by the languages of new civilisation as
it is a well-accepted linguistic fact that "it is

1. Quoted by A.S. Levend, in Türk Dilinde Gelişme
   ve Sadeleşme Bvreleri, Ankara, 1960, p. 6, from
   Orta Asya Türk Tarihi Hakkında Dersler (Lectures
   on the Turkish History in Central Asia) Istanbul,
   1927, p. 119.

not the foreign language a nation learns that turns
into a mixed language, but its own native language
becomes mixed under the influence of a foreign
language."[1] It was in the 11th century that the
Turkish language, as influenced by Arabic, produced
its first literary works.

After the battle of Malazgirt (1071 A.D.), the
Muslim Turks emigrated to Asia Minor - Anatolia-and
settled there. Arabic had already been established
here in a dominant rôle, as the language of science
and literature. The Turkish language was the
language of the people. The continuous migration of
Turks from Central Asia to Asia Minor was the reason
for the survival of the Turkish language.

In the Saljuk Sultanate of Rūm (Anatolia) the
Persian language became the official language of state
and the normal medium of the aristrocracy. The
Arabic language became the language of the Madrasa.
The 13th century, in Asia Minor, was the period of
concentrated sūfi activity and propaganda, with
Persian as its language. The masses did not know
any language but Turkish, and this compelled sufism
to change its language to Turkish. This was an
important factor in making the Turkish language a
literary means of expression.

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1. This fundamental principle of linguistics is
   formulated by B. Windisch. See: Jespersen,
   op. cit., p. 208.

In the 14th century after the Mogul invasions,
the political unity of the country was disintegrated,
and regional rulers tried to gain control over the
country. These rulers, unlike the Saljuk Sultans,
were not educated in a literary sense in any language.
The only language they could speak and understand was
Turkish. This was another factor to make Turkish
the language of the state and of literature.

In Asia Minor Turkish Literature, as an Islamic
literature, had been established under the influence
of both Arabic and Persian. The contents, the style,
the form, nearly everything, had been taken from these
two literatures. The form and meter of the poetry of
Arabic literature had become an alternative to those
of national poetry. The nature of the language did
not seem to suit the new meter - ʿarūd. Foreign
words, especially Arabic and Persian origin ones, had
found their way into the Turkish language easily,
particularly to provide words for new ideas, and new
things. The requirement of ʿarūd provided another and
very important reason for the increased use of Arabic
vocabulary.

By the middle of the 15th century the Ottomans
were able to gain control over all Asia Minor and the
Balkans. The Sultans of the Ottoman dynasty had
always encouraged culture. They themselves, under
the circumstances of their time, had to be practical

statesmen and soldiers till the 15th century. After
the 15th century most of the Sultans wielded both
the pen and the sword. Encouraging both literature
and academic studies became a part of their states-
manship. Thus Istanbul became both the political
and the cultural capital of the Western and Sunnite
Islamic world, regardless of the language. The
predominance of non-Turkish poetry at the royal court
in that time caused Mesihî (? - 1512) to say:

مسیحی کوکدن انسـك سکا یر یوق
یوری وار کل یا عربدن یا عجمدن

Mesîhî gökden insen sana yer yok
Yürü var gel Arabdan ya Acemden

"O Mesîhî, if you came down from heaven there
would be no place for you;
(If you want a place) come from either Arabia
or Persia." (1)

Thus once more both the Turkish language and its
literature had to challenge the influence and
superiority of the Persian and Arabic languages and
their literatures. To do this the only way was to
produce good works of literature, especially poetry,
and to be able to use ʿarûḍ. The challenge took
place in the literary field,- that is, forms and
ideas,- not in the philological field. However, some

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1. Quoted by A.S. Levend, op. cit., p. 14.

poets did try to preserve Turkish from foreign
influence. This movement, called 'simple Turkish
or pure Turkish' - <u>Turki-i basît</u> was fruitless. On
the other hand, poets, who were not particularly
interested in the standard of language, were able to
produce accepted literary works. So after the
literatures of Arabic and Persian, the third link of
the chain of 'arûd (diwân) literature was established.

The poetry was accompanied by prose which
developed on two lines, literary and didactic prose.
They differ widely in their philological aspects.
Didactic prose appears as pure as it could be,
containing only a few borrowings and with little
foreign influence on the grammar. As for literary
prose   it shows quite different characteristics.
There the literary man shows his skill in the
philological field. To obtain recognition depended
on his ability to use words cleverly. As a result the
literary man became the composer of enigmas without
regard for the understanding of the masses. For this
not only the lexicons of Arabic and Persian but the
grammatical rules of these languages as well helped
him a great deal. Thus the literary works were rich
in words rather than new ideas, as the famous poet
Nâbî (1642-1712) complains: "A book of poetry is NOT
a dictionary."[1] The important thing was not what to

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1. ديوان غزل نسخهٔ قاموسی دكلدر

divân-i gazel nüsha-i kaamus değildir
quoted by H.F. Gönensay and N.S. Banarlı, <u>Türk
Edebiyatı Tarihi</u>, Istanbul, 1944 (4th print) p. 11.

say but how to say it.

Folk literature developed more or less free of foreign philological influence. But later it was influenced by the D͞iw͞an literature. There was no journalistic literature till the Tanzimat period.[1]

Here it should be mentioned that the philological study of the Turkish language began during the Tanzimat period.

The works dealing with Turkish language and literature in English are very limited in number, and seldom give an adequate general idea. However, one brief but sufficiently inclusive work is worth mentioning: it is by J. R. Walsh, 'Turkish Literature' in A Guide to Eastern Literatures, London, 1971, (e. D. M. Lang), pp. 143-177.

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1. For the linguistic studies and the problems of the Turkish language related to foreign vocabulary and script see: A. S. Levend, op. cit., pp. 68-177; Dr. Ragip Özdem, "Tanzimattan Beri Yazı Dilimiz" in Tanzimat (pp. 859-931) Istanbul, 1940.

B - <u>The Tanzimat</u>

Tanzimat (the Reorganization) which is a mile-
stone in Turkish history, began with the promulgation
of <u>Hatti Şerif</u> of Gülhane (The Noble Rescript of
Gülhane) on 2nd November 1839,[1] and ends, we believe,
with the Republican Era.

After the second seige of Vienna (1683) it was
apparent that the Ottoman Empire was no longer the
master in Eastern Europe. The Ottomans soon recog-
nised the superiority of Europe and furthermore, that
this superiority was not only military: it could be
seen in other aspects of life as well. This meant
that society needed reforms. This need had been seen
as early as the first half of 17th century, more than
fifty years before the siege of Vienna. Koçu Bey's
(17th century) memorandum to the Sultan in 1630 blamed
the breakdown in the apparatus of Government.[2]
Nevertheless, the breakdown was to continue with the
passage of time, and remedial measures taken by the

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1. For the main points of the Noble Rescript (R.H.
   Davison calls 'The Imperial Edict', <u>Turkey</u>,
   New Jersey, 1968, p. 78f) see: Bernard Lewis,
   <u>The Emergence of Modern Turkey</u>, London, 1968,
   (2nd Edition), pp. 106-108; Sir E.S. Cressy,
   <u>History of the Ottoman Turks</u>, London, 1878, p.
   631f; N. Berkes, <u>The Development of Secularism
   in Turkey</u>, Canada, 1964, pp. 137-152.

2. For Koçu Bey's Memorandum see: B. Lewis, <u>op. cit.</u>,
   p. 23, n5 and the index.

state were largely petty regulations to overcome an existing difficulty, rather than real reforms.

The 18th century was a century of social developments in Western Europe; and the French Revolution (1789) was an important out-come of this with considerable impact outside France. One result of the French Revolution and the wars which followed was the strengthening of the concept of nationalism. In no time this ideology spread among the non-Muslim elements of the Ottoman Empire. Furthermore, the geographical position of the Empire affected the interests of great European powers in various ways. Thus at the beginning of the 19th century the Empire faced two main internal problems: firstly, the need for radical and thorough reforms, and secondly, nationalist revolts among the non-Muslim subjects, who were encouraged by the great powers. The Empire was faced with dispossession from its territories in the Balkans. This state of affairs forced the Ottoman statesmen to think of reforms which would bring law and order and stability internally, and externally a respect for the state from other states of Europe. Thus, the Noble Rescript of Gülhane was promulgated on 2nd November 1839, with these aims in mind.

Although this Rescript is a link in the chain of reforms in Turkey, it differs from previous

reforms on two main points:

a - This reform was to cover, more or less, all aspects of life and the institutions of the state whereas the previous reforms were usually on a particular subject.

b - While in the past, the principle of the reforms was the maintenance of the ideals of Islam and the ancient glory of the Empire, for these new reforms, the state for the first time, turned towards Western civilization, and ignored its past as the ideal and the principle for the future.

It must be mentioned here that by this promulgation, the Sultan was to give up his absolute right to rule and agree to a constitution. In Şinasi's (1826-1871) words:

بیلدیرر حدّینی سلطانه سنك قانونك

"bildirir haddini Sultana senin kanunun"

(Your law teaches the Sultan his limits)

The Sultan was to be subject to the law.

However, the success of this movement is open to discussion.[1] This was the period of transition

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1. See: B. Lewis, op. cit., pp. 169-174;
   A.H. Ongunsu, "Tanzimat ve Amillerine Umumî Bir
   Bakiş", in Tanzimat. Istanbul, 1940, pp. 8-11.

between an Islamic or Eastern civilization and a
Western civilization. During this period the
institutions were duplicated; for example, there were
traditional courts with قاضی - kadis and the new
courts with حاکم - hâkims. In education besides
medreses مدرسه there were new schools, mektebs
مکتب , and so on. This duality shows that the
two civilizations were existing side by side and that
the old traditional institutions were still required.

This was a period of changes in all aspects of
life, and the language also was affected. The
change in the language seems to be the result of
linguistic studies and of the study of literature
which were previously not normally taught in schools.
Tanzimat is the period when a new literature emerged
showing European influence in varying degrees.
Perhaps the ~~most~~ fundamental difference between the
old and new literatures was in the aim of the author
or poet. Instead of mere intellectual satisfaction,
the aim of the new writers was to express ideas; to
teach something, to explain social and political
problems, and so on. The new literature was meant
to be read and understood by a large number of
people, instead of a small minority of men- of-letters.
Literary works began to be printed, rather than copied
by hand, though this was by no means universal for
some time. No doubt the duality above mentioned
applied to literature, too, but the new type was
more effective and influential; aiming at a wider

readership writers had to exercise more care in their choice of language.[1]

Although the first Turkish journal began to be published eight years before the Noble Rescript of Gülhane, Turkish journalism took root during the Tanzimat period. Journalistic idiom ≈affected the language of the period and stimulated linguistic change.[2] Literary and journalistic languages were mutually influential and helped to mould a new common written language.

As we have suggested, during this period the Turkish language became a subject to be studied, taught and learnt. The grammar of the language was codified, lexicons were compiled and studies and discussions about the language, its nature, the foreign elements it contained, the orthography and its problems - all these came under discussion. Even the name of the language became a matter of dispute: what was it? Turkish (تركجه , تركی , - türkçe, türkî) or Ottoman (عثمانليجه , عثمانی - osmanlıca, osmanî)?

In a comparatively short period many historical events took place. However, the date of the end of

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1. A brief survey of the post-Tanzimat Turkish literature see: K. Akyüz 'Modern Türk Edebiyâtının Ana Çizgileri', Türkoloji Dergisi, II 1, Ankara, 1969 (2nd print) pp. 1-264.

2. For the change of journalistic language during this period see: R. Özdem, 'Tanzimattan Beri Yazı Dilimiz' in Tanzimat, Istanbul, 1940, pp. 859-931.

the Tanzimat period is a matter of dispute. We feel

that, from the point of view of the present study

it would be convenient to end this period with the

first Constitution (1876).

CHAPTER II

In this chapter brief biographies will be given
of the four authors on whose works this study is
largely based. Their views on language will be given
so far as these are known. In this respect Gökalp's
ideas will receive special attention, as he wrote in
some detail. But it is also hoped that the infor-
mation given about their lives and literary works
will form a useful background to consideration of
Arabic elements in the language they use.

A - <u>Abdülhak Hâmid</u> [Tarhan]

The most celebrated man in post-Tanzimat
Turkish literature was no doubt Hâmid. In his life-
time he was honoured by the title "şâir-i a'zam =
the greatest poet". Born in 1852 in Istanbul he
came from a very well known family of scholars and
literary men. His father Hayrullah Efendi was a
historian and statesman. His grandfather Abdulhak
Molla, who had received the title "reîs ül-ulemâ =
the chief of scholars", was himself a famous scientist
and poet. He was the one who wrote the very famous
verse "whatever you want is here save the remedy for
grief",[1] which he hung on the door of his pharmacy.

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1.   نه آرارسك بولونر درده دوادن غيری

Ne ararsan bulunur derde devâdan gayri.

The statesman and translator of Molière's works into
Turkish Ahmed Vefik Paşa and Behcet Efendi the chief
physician were among the other famous people to whom
Hâmid was related.

His education began at the mahalle mektebi = the
local vakif school when he was five years old. But
his real education was given by private tutors, two
of whom were Hoca Tahsin Efendi for Arabic and
Edremitli Bahâüddin Efendi for Persian. This local
vakif school education did not last long and a year
later he was sent to a maârif school. When he was
about ten years old he was sent to Paris with his
elder brother under the guardianship of their tutor
Hoca Tahsin Efendi. A year later he returned to
Istanbul and become a pupil at the (American) Robert
College. In 1864 he was in the Tercüme Odası =
Translation Chamber where clever and able youths were
to learn the official style and to make themselves
familiar with the machinery of state, and later to
become a part of this machinery. Hâmid's stay in the
Tercüme Odası was short. With his tutor Bahâüddin
Efendi, he accompanied his father, who was appointed
as ambassador to Persia. There he was taught Persian
language and literature by one of the Embassy's local
secretaries, and so over a period of ten years he
might be said to have had five 'schools'. It seems
that this Persian education was really fruitful as
later he told an interviewer: "After having learnt
how to speak Persian, Qa'âni, Shawkat and Hâfiz

became ministers to my spiritual needs. It was from

Persian works that I first acquired a taste for literature.

Later I became acquainted with ours." [1]

Although all his education was in languages and

literatures of different countries, his dreams during

his childhood and early youth were of becoming a

soldier. He was fifteen when he was awakened from

these dreams, by a statement of Emperor Franz Josef

of Austria, after the war with Prussia in 1866.

In 1867 due to his father's sudden death he was

obliged to go back to Istanbul and was appointed as

a clerk in the secretarial section of the Ministry

of Finance - M&liye Mühimme Kalemi, and later in the

Council of State - Şûra-yı Devlet Kalemi and the

Grand Vizierate - Sadaret Kalemi. It was in 1871

that he married his first and only Turkish wife

Fâtıma Hanim.[2] During this period, like many others,

he tried to show what he could do in the field of

Literature, and was eager to make friends among

well known literary men.[3]

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1. Quoted by I.H. Sevük, Türk Teceddüt Edebiyatı
   Tarihi, Istanbul, 1340/1923, p.216.
   Probably this quotation explains why Ahmet
   Kabaklı says that: Hâmid had not received
   proper national culture and he was influenced
   by foreign cultures." See: A. Kabaklı, Türk
   Edebiyatı, v.2, Istanbul, 1966, p.501.

2. Another Turkish woman, a Cemile Hanım was his
   wife for only twenty days. See ibid, p. 501.
   Türkiye Ansiklopedisi, v. 1, p.30.

3. See: I.H. Sevük, op.cit., p. 217.

In 1873 he published his first work Mâcerâ-yi
Aşk = Love Adventure, and two more books followed in
a year. As a result he received the attention of
famous writers and made friends with some of them
including Nâmik Kemal, Recâî-zâde Ekrem and Sâmî-
paşa-zâde Sezâî.

When he was twenty five years old, in 1876, he
was appointed as the second secretary at the Embassy
in Paris. When he left Istanbul for Paris he had five
books published, and four awaiting publication, and
had achieved a considerable reputation as a writer.

After staying just over two years in Paris, and
having written three books there, he returned in
1878 to Istanbul on vacation. He was dismissed from
the Foreign Office with no reason given. It was
supposed that a drama by him - Nesteren - the plot
of which was quite similar to the circumstances in
which Abdulhamid II came to the throne, was the cause
of his dismissal.

He spent three very hard years in Istanbul with
no job, earning no money. The circumstances in which
he was living affected his nerves; once there was even
a rumour that he had become insane. He was so
disillusioned with the government that he refused two
offers in the Foreign Office, as consul first in
Berlin and then in Belgrade. Although he was in a
disturbed state, he produced four books during these

three troubled years. In 1881 he went to Poti
(on the Eastern Black Sea coast in Georgia, USSR)
as the Consul, and the following year to Golos in
Greece. In 1883 he was appointed Consul in Bombay.
It seems that these years passed quietly without any
literary work. Probably he was trying to regain his
peace of mind. In his letters to Recâî-zâde Ekrem
Bey from India he talks about the atmosphere, his
wish to start to write and the plans of what he
wanted to write.[1]

The climate of India affected his wife's health
very badly and in 1885 they left India for Istanbul.
They landed in Beirut, where she died. This death,
though not unexpected, nevertheless badly shook him,
and left its mark on him. Following this unhappy
event he turned to metaphysics. The result was three
works: the first one was called Makber - مقبر -
Grave, and henceforth Hâmid was known as "Hâmid the
writer of Makber". Now he was considered a first
class writer. As the representative of the new trend
in literature he came under attack from the followers
of the old style. The fight was between the moder-
nists and the traditionalists. Supported by other
modernists, he undermined traditional literature by
introducing new forms, new ideas and new style.[2]

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1. For example, his letter to Ekrem Bey, dated 15th
   of May 1884 (A. Hâmid, Mektuplar I, Istanbul 1334,
   pp. 128-147) is a typical one.

2. See I.J.W. Gibb, A History of Ottoman Poetry,
   v. i, London, 1900, p. 70.

In Professor K. Akyüz's words, "During this period
of Turkish literature, Hâmid was a destroyer, a
destroyer of the old literature, not a creator."[1]

In 1886 he was in London as chief secretary of
the Embassy. It was there that in 1890 he married
his second wife, an English girl, Nelly Cloower, and
the same year he was again dismissed. This time
because he had given priority to his literary activi-
ties thereby neglecting his official duties having promised to set
aside literary work, he got his job back and occupied
himself with his official duties. As an ambassador
he represented the Ottoman Empire in The Hague and
in Brussels, where in 1906 his second wife died. In
1911 he married for the third time, his bride being
a Belgian girl named Lucienne. In 1912 he was again
dismissed, and returned to Istanbul, this time to
settle there. In 1914 he was appointed to the
membership of the Upper-House = Meclis-i Âyân -
مجلس اعبان . Till the end of the War of Independence
he occupied himself with literary activities. He
wrote, published and republished. In 1922, after
the War of Independence he went to Europe, ending up
penniless in Vienna. While he was there he wrote a
poem about himself which was published in the
Istanbul press. The new government in Ankara asked
him to come back and granted him a pension, and
Istanbul Municipal Corporation gave him a house. In

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1. Professor K. Akyüz, Batı Tesirinde Türk Şiiri
   Antolojisi, Ankara, 1958 (2nd ed.), p. 106.

1928 he became a member of Parliament for Istanbul.
He died in 1937 at the age of 85.

Hâmid was a prolific writer. He was twenty one
when he had his first book published. In the fifty
years up to 1922 he published over thirty works,
mostly drama, the greater part of which was in verse.
After returning from his last European journey as
a penniless adventurer in his seventies, he lived
quietly and in the fifteen years till his death, he
completed only five more books.

In spite of various technical faults, he was
accepted as a dramatist. Professor K. Akyüz sees
his personality clearly projected in this field.[1]
Ismail Habib honours him as having brought "poetic
drama" to Turkish literature.[2] In Hâmid's plays
time was the whole of history and the scene was
world wide. It would not be wrong to say that as a
writer he recognised no boundaries. This limitless-
ness could even be seen in the plots and the charac-
ters of his plays; for example in Tayflar Geçidi
- طيف گچيدى = The Parade of Ghosts, he,
ingeniously brought together some names from history.
In his plays he was escaping from "the present" to
the depths of the past. In other words he was not a
"realist" but a "romanticist", and he knew it.[3]

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1. ibid., p. 109.
2. I.H. Sevük, op. cit., p. 321.
3. Halide Edib says that: "Abdul Hak Hâmid is our
   last great romantic". H. Edib, Conflict of East
   and West in Turkey, Lahore (1935), 1963. p. 145.

In the 'postscript' - hâtime of <u>Duhter-i Hindu</u> -

دختر هندو = The Indian Girl, discussing "writing

about today", he says that this is something like

"putting a mirror in front of a person to show him

something that he already knew", and according to

him this could not be a "theatrical work", but a

"book of ethics"[1]

   Although this is how the time factor appears in

his plays, it nevertheless seems that Hâmid did

actually aim at "today". Like the other writers of

his time he was naturally interested in and influenced

by current events and he wrote about them. <u>Nesteren</u>

has been mentioned. <u>Liberté</u> - ليبرتـﻪ is a symbolic

work about the politics of "today and tomorrow".

A study of the characters and the plots of his plays

clearly shows their relevance to the events of those

days. It may thus be claimed that his theatrical

works were didactic as well as political[2]   Ismail

Habib very briefly mentions this point.[3]

   Although he wrote plays, it was almost impossible

for technical reasons to produce them on the stage.

It was said that they were written to be read, not

to be performed.[4] He wrote plays because this type

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1. Quoted by I.H. Sevük, <u>op. cit.</u>, p. 322.

2. "Though the characters and events he depicts are
   historical, the hints at Abdul Hamid's tyranny
   are obvious and very significant." Halide Edib
   <u>op. cit.</u>, p. 145.

3. I.H. Sevük, <u>op. cit.</u>, p. 329.

4. K. Akyüz, <u>op. cit.</u>, p. 111.

of literature was more suitable than any other form
to express his ideas, and to make his political
criticisms.

The Western type of poetry had found its way
into Turkish literature before his time but he may
be said to have established it firmly.[1] Anything
could be the subject of his poetry, from metaphysics
to social thoughts, from nature to love and so on.
In old poetry love was artificial and nature was
decorative. But in Hâmid's poetry these became real,
living themes. To Ismail Habib, Hâmid's poetry seems
like a bird "in the boundless sky, fluttering its
wide wings flying away."[2]

His poetry does not appear as a unified whole.
His ceaseless search for originality in all aspects
of his poetry led him to make constant experiments.
Professor Akyüz ascribes these changes to Hâmid's
"insatiable desire". It would seem more probable
that they were the result of his quest for new forms.[3]

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1. *E.J.W. Gibb* ~~Professor Ibrahim~~ says that "... the true
    Modern School of Turkish poetry was inaugurated
    by the appearance of Hâmid Bey's Sahrâ." A
    History of Ottoman Poetry, p. v, 77. In this
    monumental work on Turkish poetry, Sahrâ was
    called "The first original European Turkish
    poetry" (v.i, pp. 132-133), and "Turning point
    in the Turkish literature." (v. vi, p. 135).

2. Ismail Habib, op. cit., p. 329.

3. K. Akyüz, op. cit., p. 106.

Hâmid certainly was aware of what he was doing and why. For example, in the postscript - hâtime of Duhter-i Hindu he says: "... I do not know whether it will arouse objections. The form in the second part is a Western form which is unprecedented in Ottoman literature. My task with this was to see how Turkish poetry would be in that form, and now I have understood that our language is suitable for every form, and in this form Turkish will not lose its elegance."[1] He said of his taste in poetry that he liked the poetry which did not seem like mere verse.[2] In his poetry there is image, there is theme and thought and there is also sense and feeling. About his place and his role in the Turkish literature I.J.W. Gibb says that "No man of our generation has, as far as I know, so profoundly influenced the literary destinies of a nation as has this illustrious poet and reformer."[3] Hâmid, himself knew this, as once he said that his duty was to bring 'Europe' into the Turkish literature.[4] In prose too Hâmid was a skilful writer. A.S. Levend, for example, praises what Hâmid brougt to Turkish

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1. Quoted by Ismail Habib, op. cit., p. 224
2. ibid, p. 329.
3. Gibb, op. cit., v.i, p. 135; see also pp. v-vi.
4. Quoted by A.H. Tanpınar, XIX. Asır Türk Bdebiyatı Tarihi, v. i. (2nd ed.), Istanbul, 1956, p. 594.

literature and his influence on the next generation.[1]
Ismail Habîb went further and declared that Hâmid was
the greatest name in prose in Turkish literature:
"The introduction to Makber ... will not be worn out
by time and place".[2]   A.S Levend however, only
partially shares this rather exaggerated view.[3]

·Gökalp says "everything in his works seems a
fight between an illogical life and a lifeless logic".[4]

According to Midhat Cemal, "Had Turkish been an
international language, Hamid would be an international
genius."[5]

Authoress and critic Halide Edib says of him
"As an artist, if not as a man and a teacher, Abdul
Hak Hamid was the greatest of the Tanzimat school.
He is even considered by some as the greatest poet of
all Turkish literature."[6]

As the above quotations indicate, scholars and
critics have devoted considerable attention to his
works as <u>literature</u>. But at the same time he is
important from the linguistic and philological point
of view.   A matter for regret in studies of Turkish

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1.   See: A.S. Levend, Türk Dilinde Gelişme ve
     Sadeleşme Évreleri , (2nd ed.) Ankara, 1960,
     pp. 96, 187, 189.

2.   Ismail Habib, op. cit. p. 336.

3.   A.S. Levend, op. cit., p. 86.

4,5.   Quoted by Ismail Habib, op. cit., p. 338.

6.   Halide Edib, op. cit., p. 144.

literature is that the <u>language</u> of a writer is
frequently not considered specifically, but only
mentioned <u>en passant</u>. Generally, attention is
directed towards a writer's life, works and art, but
rarely to his language. In this respect the studies
of Hâmid are no exception. The first general critical
study on Hâmid although biased, was by Ismail Habib
Sevük in his <u>Türk Teceddüd Edebiyatı Tarihi</u> - The
History of Regenerated Turkish Literature. About
one fifth of the book is devoted to Hamid and although
there is a part subtitled "<u>Hâmid's Patriotism</u>",
his language is only mentioned incidentally, not given
a separate section.

A. Cağferoğlu complains of this neglect, saying
that Hâmid felt that he had complete freedom to use
any words and grammatical forms that suited his style
and taste. He quotes Hâmid "Where is progress if we
write as we see? We should write as we think!"[1]

The characteristics of his language insofar as
the Arabic elements are concerned will be dealt with
throughout the present work. Here we offer some
general comments.

The critics found two adjectives sufficient to
describe Hâmid's language: "florid" and "simple". His

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1. A. Cağferoğlu, 'Abdülhak Hâmid'in Stilistik
Kelime Yaratıcılığı' <u>IUBFTDED</u>, v. xv/1967, pp.
1-12, Istanbul, 1967.

language is sometimes florid and sometimes simple,
but the critics scarcely examine how, when and why
his language was florid or simple. Some of their
judgements are of little value, e.g., "It was impossible
to find unity and homogeneity in the language and the
style of his (Hâmid's) works", says Professor Kenan
Akyüz.[1] In his sixty-five years, and nearly forty
works in a transition period - literary and social -
it would indeed be surprising had we found philological
unity and homogeneity in these works.

As mentioned in the preceding pages, he introduced
and firmly established the Western type of poetry in
Turkish literature. His poetry was _different_ from the
traditional poetry not only in form and style but also
in content and so was his prose. To achieve this
result his language had to be different too. His
culture, his purpose in literature, his aim in life,
even his whole life seem to be reflected in his
language. He was first of all a man who lived among
his fellow men, and found both enjoyment and suffering
in their company. Then he was also a writer who
sought to describe life as he knew it. To do that he
needed language as a means, not as an end. Language
for him was the raw material, like bricks to build a
building. Like a master craftsman he used this material
to build the works that testify to his skill. To him
language was simply a means to an end. He was, as

1. K. Akyüz, _op. cit._, p. 111.

Âgâh Sırrı Levend mentions[1] unpretentious on the
subject of language. He was an eloquent writer and
he coined many new words but he did not do this for
the sake of rhetoric, but only when he saw a
particular need.

One of his characteristics is that whenever he
could he gave an alternative with a note saying
"this verse (couplet, phrase) could be said thus ...";
a typical example is from the poem Hayd Park'tan
Geçerken - while passing through Hyde-Park:

سنك مهرله سوز سويلر بوكون بر رسم بت پيكر

Senin mihrinle söz söyler bugün bir resm-i büt-
                                          peyker

The phrase بر رسم بت پيكر (bir resm-i büt-peyker), in a
footnote he says, could be changed to بر هيكل مرمر (bir
heykel-i mermer).[2]

Another interesting example is from Garam - Love,
here in the text the verse is:

آغلامقدن انلاشلماز سوزلری

(ağlamaktan anlaşılmaz sözleri)
In the foot-note there are two alternatives as

(3)   قيرمزى اولشدى ماك كوزلرى

(kırmızı olmuşdu mâî gözleri)

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1.   A.S. Levent, op. cit., p. 96.
2.   K. Akyüz, op. cit., p. 129.
3.   Abdülhak Hâmid, Garam - غرام , Istanbul,
      1923, p. 154.

فجره دونمشدی سماك كوزلری

(fecre dönmüşdü semâî gözleri)

In Ibn-i Mûsâ - Son of Moses there are conver-
sations in which nearly all the words in reciprocal
sentences are rhymed with each other and the language
is florid:

ـ كيمی سفك دماء داهيه ـ سنه مبنی ، ترقی طرفداریدر ،
اجتناب جدال ایدر ، فقط مدخول اولور ، بی حميتدر ،
محرب دكل می؟

Kimi sefk-i demâ dâhiyesine
mebni, tevakki tarafdâridir, icti-
nâb-ı cidâl eder, fakat medhul
olur, bî-hamiyettir, mücerreb
değil mi?

ـ كيمی اعتلا دايحه ـ سنه مبنی ، ترقی هوسكاریدر ،
ارتقاب قتال ایدر ، فقط مقبول اولور ، ذی مزيتدر ،
مستغرب دكل می؟

Kimi i'tilâ dâiyesine mebni,
terakki heveskâridır,
irtikaabı kital eder, fakat
makbul olur, zî-meziyettir,
müstağreb değil mi?

But in the same work in a different place there is a
poem in which the language is both simple and touching.[1]

As Professor Kenan Akyüz has observed, in the

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1. See: I. Habib, op. cit., pp. 227-231.

early works, for example in <u>Belde</u> - Town or in <u>Sahra</u> -
Desert the language is rather simple Turkish but
badly composed and lacks control.[1] Later, Arabic and
Persian elements found their way into his language and
the simplicity was lost, though he was in full control
of the language.[2]

An important point about his poetry and language
was noticed by Yahyâ Kemâl. According to him "Hâmid;
though breaking the rhyme system of the old poetry
was not able to find a new one; because, he was
searching for it (rhyme) with the EYE".[3]

He was strongly criticised for being obscure and
puzzling. He was sometimes surprisingly obscure, for
example:

احیای مرده کشته دکل بونده مرده لر
اموات زنده کشته فقط زندکان ارض

   ahyâ-yi murde-geşte değil bunda murdeler
   emvât-ı zinde-geşte fakat zinde-gân-ı arz

Here it is really a problem to understand what he
meant to say.[4]

Neither in style and form nor in language did
he imitate the traditional literature. He himself was

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1. K. Akyüz, <u>op. cit.</u>, p. 105.
2. The language of <u>Makber</u> could be an example of that.
3. Yahya Kemal, <u>Edebiyâta Dâir</u>, in the periodical
   <u>Dergâh</u>, 20 Ocak 1922, quoted by Rauf Mutluay,
   <u>50 Yılın Türk Edebiyatı</u>, Istanbul, 1973, p. 17.
4. İ. Habib, <u>op. cit.</u>, p. 325.

original; so was his language. His poetry and
language were developed by the next generation.

Problem of Rhyme

Rhyme may be defined in general terms as "the
repetition of the same or similar sounds, whether
vowels, consonants or a combination of these in one or
more syllables ..." (B. Deutsch, Poetry Handbook,
Norwich, 1965, 2nd ed., p. 118). Every language has
its own rules for rhyme and its structure. In Arabic
it is 'based on a final consonant, homogeneously vowelled
(occasionally without a vowel)". (J.A. Haywood,
Modern Arabic Literature 1800-1970, London, 1971, p.5;
also see: W. Wright, A Grammar of the Arabic Language,
London, 1967 - 1st ed., 1862, p. ii 350 ff). Although,
in Turkish, some groups of Arabic consonants were
pronounced identically in classical - diwān - poetry,
when the rhyme was based on a consonant of an Arabic
origin word, it was the rule that the consonant must
be the same. In other words, rhyme was based on
appearance (for the eye), not on sound (for the ear).
During the post-Tanzimat period, Ekrem Bey and his
followers, did not care for the old rule, and, as far
as Turkish was concerned, rhyme was given its proper
place, the ear; for example, the word عبث - abes
/ᶜabath/ (vain, useless) could now be rhymed with the
word مقتبس - muktebes /muqtabas/ (obtained, quoted)
as both ث/th/ and س/s/, in Turkish, were pronounced
/s/.

B - <u>Tevfik Fikret</u>

Fikret is one of those who are considered as the representatives of a literary movement in their own lifetime. His works were widely read and were both praised and attacked, while he was alive but now he is simply a figure with little influence on present writers. He was honoured by Atatürk, who, when he visited Fikret's house, signed the visitor's book as "one of the admirers of Fikret".[1]

Fikret was born in Istanbul in 1867 and named Mehmed Tevfik. His father was a government official. His mother's parents were converts to Islam. He was first sent to a <u>Rüşdiye</u> school, and later to <u>Galatasaray</u>, the "Eton" of Turkey. When he was twelve, his mother died in the Hijaz during the pilgrimage. At school Mehmed Tevfik was in every respect a model pupil. Two famous poets, the leaders of two literary trends, the modern and the traditional, Recaîzâde Ekrem Bey and Muallim Nâcî Efendi respectively, were his teachers. He was only fifteen, when for the first time, a poem of his, a ghazel, was published with the help of another poet and teacher Feyzi Efendi.

In 1888 he completed his formal education with a honours and got a job at the Ministry of Foreign Affairs. But he resigned two

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1. R. Mutluay, <u>op. cit.</u>, . p. 1.

months later saying that there were too many officials
and too little work, and he refused to accept his
salary. After trying another office job at the Grand
Vizierate he returned to the Ministry of Foreign
Affairs, this time as an assistant director of
Istîşare Odasi - the Consultative Chamber. At the
same time he was teaching Turkish and French at the
Commercial High School. In 1890 he married his cousin.

In 1891 he entered two poetry competitions
organised by a literary periodical, Mirsad, and came
first in both. As a result he was introduced to
literary circles and began to publish his poems in
various periodicals. Two years later he left the
Ministry of Foreign Affairs and became the editor of
a newspaper, Mâlûmat and teacher at a secondary school.
Because of a dispute on teachers' salaries he resigned
in 1896; and with the intervention of his teacher
Recâîzâde Bkrem Bey he took up the editorship of the
periodical Servet-i Fünûn. This happened when the
famous literary quarrel about rhyming the words abes =
عبـــ /ᶜabeth/ and muktebes = مقتبس /muqtabas/
was going on.[1] He shouldered the task of defending
the new trend, and so his paper became the organ for
the modernists, or, more precisely, the anti-tradi-
tionalists or the followers of Bkrem and Hâmid.

In 1899 he accepted a teaching post at the

American Robert College while retaining the editor-
ship of Servet-i Fünûn. With the encouragement of
Recâizâde Ekrem Bey he succeeded in bringing together
all the modernists to write for his paper. Under his
leadership and guidance the modernists became the
chief figures of Turkish literary activity though it
is possible that they would not have done so had not
their main rival, the last distinguished representative
of the traditionalist school, Muallim Nâcî Efendi
died suddenly. This new literary trend was named,
after their periodical as Servet-i Fünûn Edebiyati -
The Literature of Servet-i Fünûn.

In 1898 he spent two days under arrest. In 1900
he was again arrested for signing a friendship message
handed in to the British Embassy when the Boer war
broke out.

In 1900 he collected his poems and published them
as a book under the title of Rübâb-ı Şikeste - the
Broken Ribab. It was a real success and was reprinted
the same year.

But political pressures were too strong for him,
so in 1901 he left Servet-i Fünûn, but kept his
teaching job at Robert College, and lived in the
seclusion of his home till 1909, the date of the
second Constitution. This was his first period of
seclusion. During these years he continued to write,
especially on liberation and also on the state of the

country.   These poems were not published but
circulated from hand to hand.   One of them, called
Millet Şarkisi - the Song of the Nation was written
on request as the march for İttihad ve Terakki - The
Committee of Union and Progress (later Party).

In 1909, Fikret still entertained great hopes
of the İttihad ve Terakki Revolution.   With two of
his friends from Servet-i Fünûn he began to publish
a political paper called Tanîn, but in a short time
he became tired of politics.   The gap between his
personal understanding of the morality of politics
and that of current practice was too wide and he left
the paper and with it political life.   He became the
headmaster of his old school, Galatasaray and was
lecturing in the University.   He was asked by the
Committee of Union and Progress to become Minister of
Education, when they formed their government in 1909.
He refused this "political"post.

He republished his book of poetry, Rübâb-ı
Şikeste with additions.   When he saw the political
interference in his school, he sought freedom again in
the seclusion of his home, after resigning from all
the posts he held except the teaching post at Robert
College.

In 1911 he published his second book Halûk'un
Defteri - Halûk's Note-book.

The government of the Committee of Union and

Progress became an acute disappointment to him. He wrote a poem about them called <u>Doksan-Beş'e Doğru</u> Towards Ninety-Five,[1] in which he said that there was no essential difference between the rule of the Committee and the rule of their enemy, the ex-Sultan Abdülhamîd II. This poem became the cause of political tension. Another poem he wrote <u>Târih-i Kadîm</u> - Ancient History, provoked an attack from Mehmed Âkif perhaps with some justification as he was immoderate in his attacks on religion.[2]

In 1914 he published his last book, which comprised poems for children, under the title of <u>Şermin</u>. He was against Turkey's entering the First World War.

He died in 1915.

The critics agree in considering Fikret to be a poet of taste, meticulous and without serious defects in his works. This explains his success in gaining fame so swiftly and becoming the leading figure of a new literary trend. His "sound and unconfused" taste

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1. In 1295h/1878 AD the Turkish Parliament was temporarily closed by Abdulhamîd II because of the Turko-Russian War, and not opened till the second Constitution. In 1912, because of the Italian war in Libya (Trablusgarb) the Government of the Union and Progress wanted to close Parlaiment 'temporarily' till the end of the war.

2. For this poem see: Halide Edib (Adıvar), <u>op. cit.</u>, pp. 149-151.

"has the fluidity to reach minute details. He was
careful to take account of every line, every word,
every thing. By means of taste he was able to achieve
perfection."[1] With his obviously "new" poetry, he
represents a distinct stage in the literature of
Turkey, and he had considerable influence over other
poets.

Led by him, Turkish literature took a new path
on its road to modernisation; the literature of
Servet-i Fünûn marked the turning point. The first
genre to bear witness to drastic change was poetry.
Fikret brought into literature descriptions of nature
as vivid as drawings. In fact, he was a painter as
well as a poet, and when he wrote on nature, he used
his pen like a brush. It was a characteristic of this
trend to make literature out of drawings. Their
periodical, Servet-i Fünûn published drawings together
with writing either in poetry or in prose related
to each drawing, written by various writers of the
group. A large number were by Fikret himself, and a
collection of the drawings was published, with Fikret's
poetic captions.

Hâmid was the first writer to try to depart from
the forms of old poetry; the process was developed and
firmly established by Fikret and his friends. Although

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1.   See: K.Akyüz. op. cit., pp. 205,209; A.S. Levend,
     op. cit., pp. 180; Ismail Habib, op. cit., p. 466.

it had been used before the Servet-i Fünûn period.

müstezad - مـسـتـزاد = the supplementary line was

frequently used in Fikret's works.[1] and thus opened

the door to free verse. In this form Fikret used

various meters of ʿarûḍ - عروض . He also made a

European form of poetry, the sonnet quite popular.

In old poetry the line and the couplet were the

units of meaning; the sentence had to be completed in

the unit, and the new sentence started with a new

line. The first major challenge to this concept

came from Hâmid; Fikret and his group were successful

in breaking that rule. In their party a sentence can

start in the middle of a line, e.g.,

كيجه بخصنًا يا تاعمده ؛ ....

(2) لر كلده اويوردق . براقوب مكتبه كينـــم

    ... ; gece bâzen yatağımda
    birlikte uyurduk. Bırakıp mektebe gitsem

    (some nights, in my bed, we slept together.
    When I went to school ...)

This innovation caught the attention of the critics.[3]

Another change, which took place in the Servet-i

Fünûn literature, was in rhyme. In old literature the

rhyme ~~usually was~~ between words of the same parts of

speech, e.g., verb, noun etc. Fikret and his friends

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1. e.g., see, Rübâb-ı Şikeste pp. 137, 367.

2. Ibid., p. 128.

3. For example, A.S. Levend, op. cit., p. 189; and
   Ismail Habib, op. cit., p. 453.

introduced flexibility into rhyme, e.g. in the poem

Sab&h-ı Iyd - صباح عيد = The Morning of the Feast the

rhyme is thus:

(b) نور   (a) ايلر   (b) مــرور   (a) دلبر

(d) اظهار   (c) بلده   (d) بيدار   (c) اولده

(g) شطارتنه   (f) صبيان   (e) مطظندر

(e) اوزاتير   (g) عصمتنه   (f) حمدان

Here we find rhyme between an adjective and a noun (b)

a verb and a noun (a), a nominative and a locative (c),

and so on.

  dilber (a)   mesrur (b)   eyler (a)   nur (b)

  evvelde (c)   bîdâr (d)   belde (c)   izhar (d)

    mutantandır (e)   sibyan (f)   şetaretine (g)

      hamdan   (f)   ismetine(g)   uzatır   (e)   (1)

In rhyme, another important change was the introduction

of the concept of rhyme for the ear, not for the eye.

This was freely practiced by Fikret, e.g., موروث

and هأيوسى (in سرخوشى = the Drunk, R.Ş p. 122)

or بوسرك and سن (in عشق وفراق, = Love and

Separation RŞ p. 128),

    Turkish having no long syllables the harmony of

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1. Rübâb, op. cit., pp. 224-225.

the language with 'arūḍ had always been a problem for
poets. Fikret, with his ex-teacher Muallim Nâcî
Efendi and his idealistic opponent Mehmed Âkif, was
one of the first generation of poets to solve this
problem, and to use 'arūḍ with mastery.[1] To
emphasize this point, "He made Turkish language the
sovereign, and ʿarūḍ the subject, not vice versa", says
Professor K. Akyüz.[2] According to Ismail Habib
"with Fikret, Turkish and Turkified words became
familiar with ʿarūḍ."[3]

Perhaps even more important is Fikret's unique
ability in choosing meters in accordance with the
subject. By doing this he tried to enrich the effect
of his poetry, and he succeeded. Professor M. Kaplan
describes it as "a balance between the form and the
content".[4] The poem ياغمور = The Rain is an
example of his success in this respect. The meter of
this poem imitates the sound of rain:

$$\text{فعولن فعولن فعولن فعول}$$
$$\text{- u -- u -- u -- u} \quad \Leftarrow$$

Fikret was well read; he studied both Turkish and
French literature. Professor K. Akyüz mentions Fikret's

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1. See: R. Mutluay, op. cit., p. 16.
2. K. Akyüz, op. cit., p. 206.
3. Ismail Habib, op. cit., pp. 453, 466.
4. From Şiir Tahlilleri by Professor Mehmet Kaplan,
   pp. 157-160, quoted by R. Mutluay, op. cit., p. 54.

admiration for the French Romantic poet Alfret de
Musset.[1] His early works were in traditional style,
and his master was Muallim Nâcî Bfendi. Later,
probably because of the influence of French literature,
he joined the admirers of Bkrem and Hâmid, and became
the most successful representative of their trend in
literature. Halide Bdib was not impressed by the
literary success of Fikret and his friends. She
declared, "On the whole this school was as faithful
an imitator of the West as the old 'Kassida' writers
had been of the Persian poets."[2] In a series of
poems called   أوڭك تصاویر = the String of Portraits,
he gives his impressions of six Turkish poets, both
old and new, in their language and style. His concept
of art could be formulated, at least for his early
works as "art for art's sake". Though he wrote on
social subjects he did not change his style and
language. As a subject he could take almost anything
he could see around him, e.g., rain, a sick child,
a beggar, a drunk, snow, a woman riding a bicycle,
a lighthouse and so on.

Professor K. Akyüz classifies Fikret's poetry
into six groups as:

1. On love.

2. On family life.

3. On Society.

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1.   K. Akyüz, op. cit., p. 204.
2.   Halide Bdib, op. cit., p. 148.

4. On metaphysics.

5. On nature.

6. For children.   (1)

His poetry on love is a reflection of his personal approach to the subject, which may be illustrated from the following quotation:

دکل غرٰم هوسپروَرانہ معتادم

deĝil garâm-i hevesperverâńe mûtadɪm

"Selfish love is not in my nature."   (2)

He was a family man, a "puritan". In the words of Ismail Habib, "his concept of decency prevented him, as a man, talking of love".(3) In short, his love poems are unrealistic, romantic, unrelated to physical facts and in a world of imagination. His poems of family life describe its blessings and the happiness in it.

Most of the poems in Rübâb-ı Şíkeste are impressions of nature and are like paintings. He wrote as he saw. On metaphysics he does not seem just an irreligious man or an atheist, but positively anti-religious, or at least opposed to organised religion. He seems to be a naturalist, a humanist and

1. K. Akyüz, op. cit., p. 206.
2. Rübâb, p. 175.
3. Ismail Habib, op. cit., p. 472.

sees religion in society as an institution harmful
to mankind. The poem already mentioned تارﯾخ قدﯾم
= Ancient History, and تارﯾخ قدﯾمه زﯾل = The Supplement
to Ancient History, shed light on his metaphysical
ideas.[1] A thirst for "civilisation" made Fikret
and his friends non-believers in Islam, and as Ismail
Habib puts it, "the faith (Islam) was destroyed, but
they could not replace it."[2] As he believed in
"civilisation", he wanted to make his son, Halûk
its 'prophet". But Halûk "betrayed" his father and
died not merely a believer in God, but a Christian
priest.

It ought to be said that one of the reasons
Fikret received public attention was his "rebellion"
poems against the state, and the poems in which he
dealt with some of the social problems. Not only
Fikret, but many writers of the time were "agitated
about the social order in which they existed; they
disliked it and tried to find a way to get rid of it."[3]
According to Professor K. Akyüz, a poem, called
"Blacksmiths' Strike" by the French poet François
Coppée, made Fikret turn to society from his
individual feelings.[4] The main theme in his social-
political poems is "freedom". Ismail Habib says of
Fikret's references to "freedom that "he uttered these

1.   See: Halide Bdib, op. cit., pp 149-151.
2.   Ismail Habib, op. cit., p. 480.
3.   R. Mutluay, op. cit., p. 53.
4.   K. Akyüz, op. cit., p. 204.

voices of freedom either when he was within the
protective embrace of Robert College or when politically
there was no possibility of harm for him."[1]

Another of his characteristics is the element of
"opinion" in his works. He tried to give his ideas
almost in the form of proverbs in his descriptive
poetry; and it could be said that those poems were
written for the sake of these thoughts which were
usually expressed in the final lines. These thoughts
seem to be his main objective. Ismail Habib sees
this point as the most important feature of his poetry
and ascribes that to his seeing himself as a guide.
He even suggests that this may be why he chose the
name **Fikret** ﻓﻜﺮت = thought as his pen-name
(mahlas - ﻣﺨﻠﺺ /ma<u>khl</u>aş/)[2]
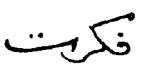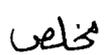
Concerning his language, the critics hold varied
opinions. While Ismail Habib, in 1923 saw an aware-
ness and mastery in language as an outstanding virtue
of Fikret, about thirty years later Professor M. Kaplan
says about Fikret's and his friend's language that
"They were mistaken in their ideas on the language
they themselves used", and N. Ataç finds it "old and
incomprehensible".[3] On the other hand Ahmed Midhat
Bfendi, who based his attacks on modern literature on
the grounds of language, and accused the modernists of

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1. Ismail Habib, op. cit., p. 464.
2. ibid, pp. 460-461, 466, 484; K. Akyüz, op. cit.,
   p. 209.
3. Ismail Habib, op. cit., pp. 456, 466, from M.
   Kaplan quoted by R. Mutluay, op. cit., p. 54,
   from N. Ataç quoted in ibid, pp. 667-668.

being decadents, says of Fikret that "We have no
criticism of Fikret and the people like him."[1]

In the present writer's view Fikret was able to
use language flawlessly. The structure in his
language was sound and the words were well chosen.
His language in poetry is different from that in prose.
In poetry Fikret was an artist. In prose he is a
guide, an advocate and defender of modern literature.
Even in poetry, when he writes for children the
language changes to the level of children. Some poems
were in a symbolic language. Ismail Habib mentions
political pressures and censorship as a reason for
this symbolism; he points out that it was another
means of enjoyment for his readers to solve the
"puzzle" in these poems.[2] To the present author it
seems that the main reason for this symbolism was
actually his concept of art, which led him to express
himself enigmatically, and political pressures and
censorship were often less important. For him, poetry
was the output of his "mission". He was aware of his
influence on other poets. For the success of "his" new
literature he tried new modes. His knowledge of
Turkish and French literature and the way the Turkish
language took shape historically were a considerable
help to him in his search for originality. This

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1. Quoted by Ismail Habib, op. cit., p. 456.
   For another view of the decadency see Halide Edib,
   op. cit., p. 148.
2. Ismail Habib, op. cit., p. 462.

originality could easily be seen, for example, in
the adjectives, in compounds and in newly constructed
phrases. He would even split a compound word into
two. As A.S. Levend mentions, Fikret would sometimes
leave the first part of a compound at the end of a
line for the rhyme, and begin the succeeding line
with the second part:

سر بيلم منارهلر ... .

برمين

(...... Mināreler bile __ser__

__be-zemin__ .....)   (1)

Various questions concerning the "Turkish"
language were already under discussion at the beginning
of Fikret's literary career. Indeed this was an
important problem of the period. The name of the
language was one of the matters to be settled; was it
Turkish (= Türkçe, lisân-i Türkî), or was it Ottoman
(= Osmanlıca, lisânı Osmanî). The linguist and
lexicographer Şemseddin Sami Bey, by calling his
famous dictionary قاموس ترکی – Kaamûs-i Turkî = Turkish
Lexicon, named the language as Turkish. Voices were
raised against the non-Turkish elements in the
language. This was the situation when Fikret took
over the editorship of Servet-i Fünun. Some writers

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1.   A. Sırrı Levend, __op. cit.__, p. 190.

who were in favour of "pure Turkish", tried to use
the language without any foreign elements, such as
Arabic and Persian words and grammatical usages.
This linguistic trend, was later to receive political
support from the Union and Progress Party and from
the Republican government.

Fikret personally, and, under his editorship,
Servet-i Fünûn, were against this idea of "pure
Turkish". Fikret deals with this matter, in his
articles published in <u>Servet-i Fünûn</u>, and first of all
he questions the idea of "simplicity". To him, he
says, simplicity is not in the form = صورت - sûret,
but it is in the meaning = معنى mânâ. - If the
meaning is simple, the word(s) employed must be
simple too.[1] In fact, the language "is not the
essence, but the means".[2] and it "must seem sensitive
and thoughtful".[3] He emphasised that "vulgarity"is
next to "simplicity"; and only fine and careful balance
saves "simplicity" from becoming "vulgar".[4]

Supporters of simple language claimed - and they
claim even today - that there was a problem because of the
difference between spoken and written language, and
that by simplifying the language it would be possible
to solve this problem. Fikret objects to this idea,
and says that it would not be possible to unite these

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1. <u>Servet-i Fünûn</u>, N.283/1896, 1 Ağustos.
2. <u>Servet-i Fünûn</u>, N.422/1899, 1 Nisan.
3. <u>Servet-i Fünûn</u>, N.283.
4. <u>ibid.</u>

two kinds of language.[1] And he seems not to agree
with the idea that replacing words of Arabic and
Persian origin by the words of Turkic origin could
make language much more intelligible to the illiterate.
In this connection he quite rightly argues that the
substitute words would not be familiar to the illiterate
as they would come from an 'abandoned' source, that
is from vocabulary no longer current.[2]

He also objects to the idea of using only one word
for a single concept, and says that "this does not
simplify the language, but makes it poorer, as, with
proper usage, each single word has a force, a nature
and spirit."[3] To Fikret "language is a means = واسطه
(vâsita) to express concepts = تصورات and feelings = تحسسات
(tasavvurat ve tahassusat)."[4] To him a writer must
be free to choose his own language, as one writes to
be read and chooses one's language accordingly; "There
is no painter to paint for the blind."[5]

He was not in favour of "turning towards the
common people = عوامه طوغری توجه(avâma doğru teveccüh)".
He was doubtful of the value of this idea, which was
the watch-word of the supporters of simple language.
He saw no use in showing the elegance of the language

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1.   _Servet-i Fünûn_, N.422.
2.   _ibid_.
3.   _ibid_.
4.   _Servet-i Fünûn_, N. 283.
5.   _Servet-i Fünûn_, N. 422.

of "Makber" to an illiterate Veli Dayi. For Veli

Dayı, Fikret argued, there was a literature which was

written in a language that could be understood easily

by Veli Dayı.[1] He did not accept the idea that the

language of literary works, newpapers, magazines was

not generally understood, and asked "is it just the

elite who can read such material, or are they read

without being understood?"[2]

He found it impossible to think of a "Turkish"

language without Arabic and Persian elements.[3] He

raised the question of the "quality" of substitutes.[4]

He clearly stated that he was not a conservative, but

to renew something did not, or should not mean to

ruin it.[5] To him and his friends "the literary

language WAS different from the common language; and

there was no difference between the "Turkish" and

"Ottoman" languages." To them the lexicons were full

of words to be used and they did use them for effect

rather than of necessity.

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1. *ibid.*
2. *ibid.*
3. *Servet-i Fünûn* N. 283.
4. *Servet-i Fünûn*, N.422.
5. *ibid.*

C - <u>Mehmed Âkif</u> [Ersoy]

Mehmed Âkif was born in Istanbul in 187ᴣ. His father was a lecturer (= müderris) at Fâtih Medresesi. He was quite young when he started at the local school, then he was sent to مكتـب ملكيه - <u>Mekteb-i Mülkiye</u> = The Civil Service School. At the same time he was learning Arabic from his father, and Persian at Fâtih Medresesi. He was fifteen years old when he lost his father. This meant poverty, and the only chance for him to complete his education was to go to a free boarding school, so he went to the Veterinary School. While studying science he was practising poetry and was an admirer of both Hâmid and Muallim Nâcî Efendi.

In 1894 he graduated and was top of his class. In the same year he married and was employed in the government veterinary service. In 1895 he began to publish his poems. In 1898 he published a series of articles on Persian literature in <u>Servet-i Fünûn</u>. In 1903 he became a professor of literature in the University of Istanbul = دار الفنون - Dâr'ül-Fünûn, and began to publish his various writings and translations regularly. He was the leading writer of the periodical صراط مستقیم - <u>Sırât-ı Mustakîm</u> (later known as سبیل الرشاد - <u>Sebîl'ür-Reşâd</u>).

In 1911 he collected his poems and published them as a book called صفحات - <u>Safahât</u> = The Phases.

Besides poems he was writing articles on religion and
literature. He was an advocate of the Pan-Islamist
idea. He translated and published some Arabic works
by Muhammad 'Abduh, Farīd Wajdī and 'Abd al 'azīz
Jāwi<u>sh</u>.

In 1912 he published his second work in which the
theme is simply the unity of Muslims. At the same
time he was preaching at Istanbul mosques. In the
same year the Turkish Nationalists of the Empire became
an organized body with their headquarters in Türkocağı
(The Turkish Hearth Club). They made their views known
in the periodical called ى د ر و ي ن ك ر و ت - <u>Türk Yurdu</u>.
Ākif wrote against them in <u>Sırat-ı Mustakim</u>.

In 1913 he resigned from his official job as a
protest against an unjust government decision. In the
same year he published his third book in which he
explains the necessity for Islamic unity and the
importance of <u>technical</u> development, supporting it by
some verses from the Qur'ān. A year later he published
his fourth book in which he deals with laziness,
ignorance and understanding the West.

At the end of 1914 he was sent to Berlin as a
representative of the government. This journey was an
opportunity for him to see with his own eyes what the
West really was like. After seeing the West he
compared it with the East, and explained what was wrong

with the East in a poem. In this long poem called

برلين خاطره لری - **Berlin Hâtiralari** = Memories of Berlin,

he gave this answer to Fikret's ideas on religion,

expressed in his poem <u>Târîh-i Kadîm</u> = Ancient History.

In 1915, again as the representative of the

Government, he went to see the ʿAmir of Najd, Ibn

ur-Ra<u>sh</u>id. On this journey he had an opportunity to

visit the tomb of the Prophet. His impressions of

this journey were given in another long poem, called

<u>Necd Çöllerinden Medineʿye</u> = From the Deserts of Najd

to Madina. In 1917 these two poems together with some

others, were collected, and published as his fifth

book.

He was appointed as Chief Secretary (باشی كاتب =

- <u>ba<u>sh</u>kâtib</u>)at the Institute of Islamic Science (= دار الحكمة الاسلامية

- Dâr ül-Hikmet il-Islâmiye). Practically all his

activities were devoted to Islamic unity. He trans-

lated from French some works by Prince Mehmed Said

Halim Paşa, ex- Grand vizier.

The sad outcome of the war for Turkey did not

stop him working for Islamic unity. He worked for

this cause even in occupied Istanbul. Then he was

dismissed from the Institute of Islamic Science. In

1920 when the National Assembly was opened in Ankara,

Âkif went there as the representative for Burdur. He

therefore transferred his paper سبيل الرشاد - Sebil

ür-Reşād to Ankara. He was one of the most active
members of the Assembly during the years of the War
of Independence. His activities were not only in the
Assembly. He travelled from one village to another,
from one town to another, preaching the idea of the
Liberation War. His talks were published as pamphlets
and distributed all over the country.

In 1921 his poem استقلال مارشى - İstiklâl Marşı
(Independence March), was chosen by the National
Assembly as the National Anthem. In 1922 he was
elected to the Committee of Islamic Research and
Writing - تدقيقات وتأليفات اسلاميه هيئتى - Tedkîkât
ve Telîfat-ı İslâmiye Heyeti.

In 1924 he published his sixth book, عاصم
- Âsim. In this book he examines ideas about the West
and the East, and gives his thoughts about how the
East could solve its problems.

The new government asked him to translate the
Qur'ān into Turkish. After some hesitation he accepted
the offer and started to work on it. In 1925, when
'the Grey Wolf' (Kemal Atatürk) started his activities
"to root out religion from Turkey", Âkif felt obliged
to emigrate from a country which was ruled by an atheist
dictator.[1] He was indeed in danger as Midhat Cemal

1. For M.K. Atatürk's anti-Islamic activities and his
   belief see:
   a - Osman Ergin, Türkiye Maarif Tarihi, Istanbul,
   1943, pp. v, 1671-1677;
   b - A.H.A. Nadwi, Western Civilisation - Islam and
   Muslims, Lucknow, 1969, pp. 45-56, and the references
   given here;
   c - S. Dark and R.S. Essex, The War against God,
   London, 1938, pp. 229-241.

explained, "There were days when it was courageous to love him (Åkif). Even his friends loved him secretly."[1] He went to Egypt, and became Professor of Turkish literature in Cairo University. In 1933 he published his seventh and last book of poems.

In 1936 he fell dangerously ill, and returned to Istanbul to die.

Although he graduated and for some time worked as a veterinary surgeon, Åkif was regarded as a professional writer = اديب - edîb, and his main activities were in this field. Different writers have different ideas about their craft. For Åkif, it was "art for society". In his own words, society was in need of a literature "to open the eyes of society, to arous its feelings, to stimulate its zeal, to correct its morals; in short, to warn it by every possible means."[2] The motive force behind him was "the real, the useful, the good and the right".[3]

شودر جهانده بنم ان كلندكم مسلك

سوزم اوطون كيبى الوك حقيقت اول اوتك

Şudur cihanda benim en beğendiğim meslek
Sözüm odun gibi olsun hakikat olsun tek.

"The principle I most revere in the world is that my word, though it be inelegant, be true."

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1. Midhat Cemal Kuntay Mehmed Åkif, Istanbul, 1939, p. 161

2. From Sırat-i Mustakim (56/1909) quoted by Ismail Habib, op. cit., p. 508.

3. M.N. Hacıeminoğlu, 'Safahat'in Dil ve Üslûbu', IUEFTDED, xviii/1970, Istanbul, 1970, pp. 81-112.

This freely translated couplet sums up his character, his art and his aim in life.[1]

He was a religious believer and "the representative of belief in Turkish literature."[2] He believed in Islam, and according to Professor K. Akyüz, who overlooks Namik Kemal, "he (Âkif) is the only one to represent Islamism in Turkish Literature."[3]

He was not the only one to see that society was sick - more or less everybody knew that. The country and Empire had long since been called "the sick man of Europe". That sickness arose to a large extent from the state of the Ottoman society, perhaps that of the society of Muslim countries in general, as compared with the society of Western Christendom. Here the difference between Âkif and other writers was twofold; firstly, as to the reason for this sickness, and secondly how to cure it. Both sides saw the religion of Islam as the underlying factor. To the group, of whom Fikret might be considered the representative, "being Muslim" was the reason for the Ottoman decline. For Âkif, it was vice versa. To him, society seemed to be "ceasing to be Muslim",[4] and this was the root

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1. Ismail Habib, op. cit., p. 655.
   Hacıeminoğlu, op. cit., p. 84.
2. Mutluay, op. cit., p. 389.
3. Akyüz, op. cit., p. 506. Also see: Halide Edib, op. cit., p. 155. We believe that Namik Kemal, who is known as "the poet of Fatherland = وطن شاعری vatan şâiri" was the first Islamist and Âkif was the true representative of this idea.
4. See: Ismail Habib, op. cit., p. 655.

of the trouble, so the remedy naturally would be
"to become Muslim once again".[1] He saw Islam not in
the so called Muslim society of his time, but in the
lives of the Prophet himself and his companions. He
looked at life from this angle. Whatever appeared to
be contrary to the principles of Islam, for example
"nationalism" whatever its source, - Turkish, Arab,
Albanian - Âkif was strongly opposed to it.[2]

The difference between Âkif and the others could
also be seen in the way they looked at the West and what
they wanted from it. While the others were satisfied
with what they saw in the West and wanted it, Âkif tried
to find out the causes of the success and development
of the West and to adopt them in the East.

The critics, while lauding him as a poet, either
just mention his idea of Islamism without comment,[3] or
severely attack him for having this 'reactionary, old-
fashioned, un-realistic' idea. For example, Ismail
Habib says that "Poor wretched (Âkif) saw the disease
(Islam) as the remedy, and the remedy (forgetting about
religion) as the disease."[4] By some others, from the

1. ibid., p. 655. Mutluay, op. cit., pp. 89, 110.
    Fevziye Abdullah Tansel, Mehmet Âkif Hayatı ve
    Bserleri, Istanbul, 1945, p. 71. Safahat, pp.
    203-206.
2. See: Akyüz, op. cit., p. 507; Tansel, op. cit.,
    p. 198. Âkif says of the admirers of both East and
    West: "It seems to me that, those who say that
    'everything is in the East', do not know either the
    West, or the East; similarly, those who say that
    'everything is in the West' do not know either the
    East, or the West", quoted by Tansel, op. cit.,
    p. 198, from Sirat-ı Mustakim, Number 147.
3. For example, Akyüz op. cit., p. 506, 507.
4. Ismail Habib, op. cit., pp. 656-657.

same point of view, he was seen as 'super-human'.
Fevziye Abdullah Tansel begins her superb study on
Âkif by noticing these biased views and sums up the
way they see him as either 'a fanatic who hates
everything new' or 'a prophet-like holy being', then
gives her own view of him as 'just an idealist'.[1]

His works represent his beliefs, and in Professor
K. Akyüz's words "in his poetry the conscience of
society talks".[2] Although his works in prose (articles
mainly in Sirât-i Mustakîm and Sebil ür-Reşâd, and
translations from Arabic and French) were probably, in
quantity, equal to his published poetry,[3] Âkif is best
known as a poet and as the poet of Islam.[4] But of him
Halide Edib quite rightly says that: "though a strong
Muslim, he did not mean to flatter the Islamic world in
the least."[5] She also gives an extract from the poem
شَرْق - Şark (the East) as evidence for his
realistic view: "'You have wandered a lot through the
East, what have you seen?' They ask 'I have seen from
end to end ruins, nations with no leaders, broken
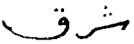
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1. Tansel, op. cit., pp. iii-v.
2. Akyüz, op. cit., p. 509.
3. It was mentioned that during school days he wrote
   a great deal of poetry as practice, but did not
   publish it. See: Tansel, op. cit., p. 11;
   Safahat, p. xxvi. Some of his published poems were
   not included in Safahat. See: Tansel, op. cit.,
   p. 151-152.
4. Tansel, op. cit., p. 194. Ismail Habib, op. cit.,
   p. 654. Akyüz op. cit., p. 506. Halide Edib
   op. cit., pp. 153, 155. Husain Mujîb, Fî al-
   'Adabi l-'Arabî wa l-Turkî, Qahira, 1962, p. 139.
5. Halide Edib, op. cit., p. 153.

bridges, closed canals, empty highways, sickly and
wrinkled faces, bent backs, brainless heads, indif-
ferent hearts, rusted judgements, tyrannies, slavery,
misery, hypocrisy, disgusting vices, divers diseases,
burnt forests, cold chimneys, wild fields, dirty faces,
lazy arms. Imams with no following, brother killing
brother, days with no definite aims, nights that
expect no definite morrow."[1] Most critics agree that
his poetry in some respects sounds rather Western.[2]
He does not seem to have been very interested in varied
poetical form and very often used rhymed couplets.[3]
His theme was his main concern and that theme was
Islam.[4] The poet Midhat Cemal says that Ákif was
"the marble sculptor of poetry".[5]

As mentioned earlier, Ákif cultivated realism.
This is reflected in his poetical descriptions; they
were "poetic photography".[6] Despite his apparent lack
of enthusiasm for varying the overall form of his poetry,
he was intensely interested in metre. He reached the
limits of success in the use of ʿarūḍ in Turkish.

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1. *ibid.*; *Safahat*, p. 451f.
2. Akyüz, *op. cit.*, p. 509. Mutluay (quoted from
    Byüboğlu) *op. cit.*, p. 56.
3. For the detailed information of Ákif's poetic
    technique, see: Tansel *op. cit.*, pp. 165-179;
    and his success in rhymed couplets = مثنوی
    - mesnevi; see: *Safahat*, p. xxvi.
4. See: Tansel, *op. cit.*, pp. 151-163.
5. *Safahat*, p. xxxii.
6. Ismail Habib, *op. cit.*, p. 654.
    Akyüz, *op. cit.*, p. 508.
    H. Mujîb, *op. cit.*, p. 139.

Professor K. Akyüz says that "arūẹ was beaten by
Fikret, but its submission was to Ákif".[1] According
to Ismail Habib, after Ákif "nobody will be able to make
arūẹ more natural (in Turkish), and nobody will surpass
him in fluency and clarity".[2] With his mastery, even
colloquial Turkish was suitable for arūẹ.

This mastery sprang from his concept of poetry
and his knowledge of language. To him poetry was a
craft, like architecture; it needed effort, extremely
careful planning, patience and tireless labour.[3] His
knowledge of languages - Turkish, Arabic, Persian and
French - and the literatures of these languages was
profound. As his technique and method were sound, his
poetry was successful. His habit of ceaseless self-
criticism added still further to his success. For
him publishing was not the end, but just another
stage of the process. Even years after publication he
was still seeking out his mistakes and correcting them.
Some of these corrections are given in the introductory
part of <u>Safahat</u> (pp. xxxvii - liv). A glance at these
pages explains one reason for his success; how a minute
detail, an almost unnoticeable point could irritate
him.

The main characteristic of his language is that

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1. Akyüz, <u>op. cit.</u>, p. 509.
2. Ismail Habib, <u>op. cit.</u>, p. 654.
3. Halide Edib's view is "Mehemmed Akif, the other
   great figure, is a poet and if anything stronger
   and more masterly than Fikret." <u>op. cit.</u>, p. 153.
3. See: Akyüz, <u>op. cit.</u>, p. 509.

it is simple, natural and real.[1] Unlike Fikret,
Âkif is not a poet addicted to "unnatural and
involuntary" adjectives and adverbs.

In his poetry, people talk in their own language,
and not with a poet's tongue. The tone of his language
changes in accordance with the subject and the person
speaking. As a result <u>Safahat</u> is quite rich in local
idioms, jargon, curses, and swear words and so on.
About the 'rude' words, Hacieminoğlu says that "the
poet uses them in such a way that the reader does not
feel disturbed".[2]

"In Turkish literature, Âkif ...." as Professor
K. Akyüz sees him, "... is, without doubt, the most
successful poet to use the 'colloquial' language".[3]
In doing so, Âkif was helping to purify the language.
If the aim of purification was to enable people to
understand the literature, he did so in a practical
way by writing in the language of the people.

In his ideas on purification he seems to be
moderate and sensible. He criticises both extreme views,
and says that "the purification of the language is

فرض = compulsory". But this language requiring

purification was the 'artificial literary language'.
To him, the language of a writer should be in accor-
dance with his readers' level.[4] Professor K. Akyüz and

1. Hacieminoğlu, <u>op. cit.</u>, pp. 82f.
2. <u>ibid</u>, p. 102.
3. Akyüz, <u>op. cit.</u>, p. 508.
4. From <u>Sirat-ı Mustakim</u> 4-92/27-v-1910/1326, quoted
    by A.S. Levend, op. cit., p. 312.

F.A. Tansel mention that, after listening to the poem
called   كوش فرهيى - mahalle kahvesi = the Local
Café, a coffee shop owner remarked that the poet must
be someone who spent his life lazing in cafés.[1]
Because of this mastery in the language he was able
to address the whole nation;[2] this explains the
popularity of his book Safahat.

On Arabic and Persian elements in Turkish he
adopted a moderate line. In his view Turkish needed
these elements. He did not think it possible for
Turkish to give up most of the words taken from these
two languages, either then or in the future. He also
considered it necessary to teach these two languages
as the national culture was based on Arabic and Persian
and their cultures.[3] The fact that he saw the need
for Arabic and Persian words did not mean that he
believed purification of Turkish was unnecessary or
totally lacking in merit. What he was against, was the
idea of reform, carried out in an unnatural way. When
he was asked to give his opinion on purification he
said "We have been doing that. But it must not be done
all at once. It should be done slowly. If my Safahat
is examined it will be apparent that Âsim (the sixth
book of Safahat) for example is much more pure and
Turkish than the previous ones."[4]

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1.   Akyüz, op. cit., p. 508.   Tansel, op. cit., p. 194.
2.   Hacıeminoğlu, op. cit., p. 82.
3.   See: note 4, p. 73.
4.   Quoted by Tansel, op. cit., p. 181-2fn.

He was distinguished by a sense of humour, not only in his works, but also in his personal life.[1]

Âkif is not, in principle, against coining new words, providing there is substantial need, and it is done by experts. But he appears to be unhappy with existing practice, which, according to him, will corrupt the language. Thus the language will become as corrupt as the people already are. He states that he is a conservative = محافظه کار - muhafazakâr; and for him

لسانك اولمالیدر بر وقار ملی سی
او اولمادقچه میسر دکل تعالی سی

Lisânın olmalıdır bir vekâr-ı millîsi
O olmadıkça müyesser değil taâlisi

The language must have a national dignity, without which no nobility can be achieved for it.   2

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1. Safahat, pp.xxxi-xxxii.
2. ibid, p. 244.

D - Ziya Gökalp

One of the most famous writers of the post-
Tanzimat period of Turkish literature is Ziya Gökalp.
His importance in Turkish culture has been accepted
by both Turkish and non-Turkish writers. "Ziya Gökalp
was a son of his times and in a certain sense an
anticipator of events,which his strong national feeling
foresaw in examining the history of people and the
fortunes of the Ottoman Empire".[1]

He was born Mehmed Ziya in 1876 in Diyarbakır
an eastern province and old cultural centre. When
he was in the primary school he lost his father who was
a civil servant; and his uncle took Mehmed Ziya and his
brother under his protection. The uncle was a typical
Ottoman intellectual with an adequate knowledge of the
Arabic and Persian languages, Islamic literature and
philosophy, and Islamic mysticism - taṣawwuf; and quite
naturally he was a teacher to Ziya at home. Mehmed
Ziya was quite well educated both at home and at school,
and he also taught himself the French language.

After finishing ﺍﻋـﺪﺩﻯ - idâdî = grammar school
he wanted to go to Istanbul for higher education, but
his uncle did not like the idea. He wanted Mehmed
Ziya to stay in Diyarbakır and marry his daughter. He

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1. **The Encyclopedia of Islam** 'Ziya Gökalp' by E. Rossi,
   v. iv, p. 1231.

refused to give him permission to go to Istanbul.
Because of this refusal Mehmed Ziya made an attempt
at suicide which was unsuccessful. After recovering
he ran away from home, and with his brother's help
found his way to Istanbul with no money. Owing to
lack of financial support he became a student at the
veterinary school, which was free.

In Diyarbakır he had been keenly interested in
political activities. In Istanbul, politically he
was quite active and involved in organising under-
ground groups. He was under police observation, and
as a result was prosecuted and sentenced to nine
months imprisonment. After finishing his sentence he
was compelled to return to Diyarbakır. This imprison-
ment meant that he could no longer continue his higher
education.

In Diyarbakır he married his cousin and inherited
a considerable amount of money from his uncle. He
spent all his time at home studying Eastern literatures
and philosophy, and Western methodology and social
sciences.

In 1908, after the Second Constitution he formed
and organized the local branch of the Union and
Progress (Party). In 1910, as the representative from
Diyarbakır, he participated in the first congress of
the Union and Progress Party in Salonica. Here he

was elected to the General Administrative Committee. Because of this active political life he moved his home to Istanbul.

In Salonica he met some young writers who were publishing كنج قلملر - Genç Kalemler = Young Pens. Their principal aim was to purge the language of foreign elements. Mehmed Ziya shared their aims and became a writer for this periodical.

In Istanbul he was active as one of the brains in the Union and Progress Party, and an advocate of Turkish Nationalism. This nationalism, in the early days, was far from moderate. In 1914 he collected his poems in a book called قيزيل ألما - Kızıl Elma = The Red Apple. In the same year he was appointed Professor of Sociology in Istanbul University. He never missed any opportunity to use his posts in the University and in the Union and Progress Party to spread his ideas. In doing so, he was more successful in the University than in the Union and Progress Party, which by this time had begun to take a more moderate line.

During the First World War he established a periodical called يكي مجموعه - Yeni Mecmua = The New Review. In this he published his poems and articles in which he dealt with social-political trends of the time. Three main ideas were under discussion during this period:

1. عثمانليجيلق Osmanlıcılık= Ottomanism
2. ترکجيللك Türkçülük = Turkism
3. اسلامجيلق İslâmcılık = Islamism

He was a ترکجى - Türkçü = Turkist and "a supporter of modernisation in religious and social matters."[1]

In 1918 he published two books, one in prose, one in verse. In prose تورکلشمك، اسلاملاشمق معاصرلاشمق Türkleşmek, İslâmlaşmak, Muâsırlaşmak = Turkification, Islamization, Modernisation, was a collection of his articles on these topics which had previously been published in different periodicals. In verse يکى حيات - Yeni Hayat = The New Life was also a collection of previously published material.

After the occupation of Istanbul by the Allied forces in 1919, he, with some others from the Union and Progress leadership, was arrested and some time later he was sent to Malta as a political prisoner. This imprisonment lasted just over two years, and in 1921 he was taken back to Istanbul and freed. He did not stay in Istanbul, but went to his home town, Diyarbakır.

In Diyarbakır, he was soon very active again in politics, this time in favour of the new government in Ankara. He published a magazine کوچك مجموعه Küçük Mecmua - The Little Review, in which he called

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1. ibid., p. 1232.

people to support Mustafa Kemal and the Millî
Mücâdele (National Struggle or the War of Independence).
Besides publishing this magazine he was delivering
speeches at public meetings in support of the War of
Independence.

After the war he was asked by his former colleagues
and students to come back to Istanbul University, but
he went to Ankara as a Member of Parliament for
Diyarbakir. The government appointed him chairman of
the تأليف وترجمه هيئتى - Telif ve Tercüme Heyeti =
Writing and Translation Committee, in 1923. In the
same year he published three works. The first one was
in verse and called التون ايشيق - Altun Işık = The
Golden Light. The second, which is the most famous of
all his works, was called تورکچيلکك اساسلرى - Türkçü-
lüğün Esaslari = The Principles of Turkism. This work
became the manual of nationalists in Turkey and among
nationalist Turks living outside Turkey. It represents
the last phase of Gökalp's thought. The last book
published in his life time was an historical study
تورك توره سى - Türk Töresi = Turkish Customs.
In the same year he finished writing another book,
تورك مدنيتى تاريخى - Türk Medeniyeti Tarihi = The
History of Turkish Civilization which was published
two years later and was a text book, like his first
published book علم اجتماع درسلرى - İlm-i İctima
Dersleri = Sociology Lessons.

In 1924 he fell ill and was sent to a hospital in Istanbul. He died there in the same year at the early age of forty-eight.

Both in and outside Turkey, Ziya Gökalp is regarded as the 'father' of Turkish nationalism. This is true in the sense that he "constructed the first elaborate theoretical formulation of Turkish Nationalism".[1] From this point of view he was not only respected and admired, but also attacked.[2] Professor K. Akyüz calls him "the greatest Turkish thinker of the last century";[3] and according to Ismail Habib, he is "a prophet, a prophet of nationalism", whose call is not "annihilation in God = فنا فى الله "[4] but "annihilation in the nation = فنا فى الملة ".[4]

He was a self-taught intellectual with an eye for what was needed. As mentioned earlier, he was influenced by French scholars of the nineteenth century like G. Trade, E. Durkheim, and L. Cohen.[5] Allama Muhammad Iqbal sees the inspirations of the philosophy of the positivist Augustus Comte in Gökalp 's poems.[6]

1. Bernard Lewis, The Emergence of Modern Turkey, GB. (1961) 1968, p. 231.
2. Against him see: A.H.A. Nadwi, Western Civilisation - Islam and Muslims, Lucknow, 1969, pp. 35-42.
3. Akyüz, op. cit., p. 644.
4. Ismail Habib, op. cit., p. 685.
5. The Enc. of Islam, p. iv, 1232; B. Lewis, op. cit., p. 231; Niyazi Berkes, Turkish Nationalism and Western Civilization, London, 1959, p. 22n.
6. M. Iqbal, The Reconstruction of Religious Thought in Islam, Lahore, 1971, pp. 158-161.

In the history of Turkish literature, Gökalp, whose "works are the fruit of individual study, departs from the New Literature (= <u>Edebiyât-ı Cedîde</u>) School and opens the contemporary movement; he has however, a singular individuality, which distinguished him from his contemporaries and from his latest imitators."[1]

In the introduction to his second book of poetry کیسی حیات - <u>Yeni Hayat</u> = New Life, Gökalp saw two cycles in the life of a nation: The period of poetry = شعر - <u>şiir</u> and that of conscience = شعور - <u>şuûr</u>. To him his period was the cycle of conscience and poetry should be silent. And he saw himself not as a poet = شاعر - <u>şâir</u>, but a poetaster = متشاعر - <u>müteşâir</u>. He explains his aim in writing in verse as being "for the education of people to put some thoughts in verse."[2] In doing so he was not unsuccessful. Although his ideas were not universally welcomed by the masses he did - and may still - influence some educated people and politicians.

In the words of *E. Rossi :* ~~(struck out)~~ "There is however an evolution in his thought from 1908 to 1924 which bears a relation to the events in his country."[3] Just before or in the early days of the Second Constitution, Ziya Gökalp, like many others,

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1. <u>The Enc. of Islam</u>, p. iv, 1232. See Note 3 below
2. Ziya Gökalp <u>Külliyati-I</u>. Şiirler ve Halk Masallari, Hazırlayan: Fevziye Abdullah Tansel, Ankara, 1952, p. 109.
3. <u>The Enc. of Islam</u>, p. iv, 1231. ('Ziya Gok Alp' by E. Rossi).

was an عثمانليجي = Osmanlıcı = Ottomanist. In a poem

called امّوت شرقيسی = Uhuvvet Şarkisi = Brotherhood

Song, he invited the people of the Empire, regardless

of religion or sect, to a union in the name of

Ottomanism.[1] About three years later, Ziya Gökalp,

as a contributor to کنج قلم - Genç Kalemler = Young

Pens of Salonica, was a Pan-Turkist. In a poem, called

توران = Turan, in which he expressed his thoughts

on nationalism, he said:

وطن نه تورکیادر تورکلره نه تورکستان
وطن بویوک و مؤبد بر اولکه در : توران

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vatan ne Türkiyedir Türklere ne Türkistan
vatan büyük ve müebbed bir ülkedir: Turan
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"To the Turks 'Fatherland' is neither Turkey, nor
Turkestan / The Fatherland is a great and eternal
country: Turan."   2

In this early years in the Union and Progress

Party, his aims were vague. Like some other members of

the party he saw قیزیل الما - Kızılelma = The Red Apple[3]

as a reality of the near future. But this dream did

not last long. First the Balkan War, then the First

World War were enough to open people's eyes to reality.

During the War of Independence his concept of the nation

became restricted to the land within the boundaries of

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1. See: Mutluay, op. cit., p. 87.
2. Külliyat, p. 5.
3. For the idea of قیزیل الما Kızıl Elma = The Red
    Apple, see; Osman Turan, "The Idea of World
    Domination Among the Medieval Turks", in Studia
    Islamica, iv (1955), pp. 77-90.

the National Pact = ميــاق ملى - mîsâk-i millî.[1]

Turan became just an ultimate aspiration.[2]

For Ziya Gökalp prose and poetry were "slightly
different expressions of an identical idea."[3] It
would not be wrong to say that his poetry was a summary
of his essays. In the above-mentioned poem, <u>Turan</u>,
as he himself said, he expressed his thoughts on
Pan-Turkism.[4] Another poem called وطن - <u>Vatan</u>
= Fatherland seems to be a summary of his famous work
تركجلكك اساسلرى - <u>Türkçülügün Esaslari</u> = The Principles
of Turkism.[5] He believed in nationalism, thought of
nationalism, and taught nationalism. And he himself
was the first to try to put his own teaching into
practice.[6] Although his early poems were written in
'arūd metre, later in accordance with his teachings he
used folk rhythm, هجه = syllabic metre. It
could be said that modern Turkish literature owes to
Gökalp its famous five syllabic poets who were guided
by him.[7] To him folk literature was "a fount of

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1. See: His poem جوبان ايله بلبل - Çoban ile Bülbül = The
   Shepherd and the Nightingale, <u>Külliyat</u>, p. 303f.
2. See: Akyüz <u>op. cit.</u>, p. 645; Berkes, <u>op. cit.</u>, p.
   7f; and Gökalp's essay تركجلك و تورانجيلق - <u>Türkçülük ve</u>
   <u>Turancilik</u> = Turkism and Turanism, in <u>Türkçülügün</u>
   <u>Esaslari</u> (TE), pp. 22-26.
3. (TE), p. 12.
4. <u>Külliyat</u>, p. 113.
5. The Enc. of Islam, <u>op. cit.</u>, p. iv, 1231.
6. As we shall see, in language he was not successful.
7. See: Akyüz, <u>op. cit.</u>, pp. 646-647; Mutluay, <u>op. cit.</u>,
   The five were Faruk Nafiz, Yusuf Ziya, Halit Fahri,
   Enis Behiç and Orhan Seyfi. Later Faruk Nafiz
   abandoned syllabic metre and wrote in aruz. (See:
   <u>Kubbealtı Akademi Mecmuâsı</u>, v. 1, 2.)

inspiration for a sincere national culture."[1]

His concept of nationalism, in his last book,
The **Principles of Turkism**, could be defined as the
nationalism of culture = حرث hars (from Arabic
/hars/ = tillage).[2] The concept of culture seems to be
of extreme importance to him, and he defines وطن
- **vatan** = Fatherland thus: "Fatherland is the 'national
culture' = ملى حرث **millî hars**". The land is nothing
but its envelope".[3] To him the basis for national
culture is language. His concept of nationalism and
the idea of language in it, are suprisingly similar
to those of Sati' al-Husri, the famous Arab nationalist
(formerly a Turkish educationalist); and K.H. Karpat
draws attention to this similarity.[4] The views of
these two old friends on nationalism, language and the
place of religion were more or less identical.[5]

After language as the basis of culture - حرث
= **hars**, he looks at the common religion and ethics,
then at art and literature. For the concept of
nationalism he rejects the idea of 'race' and says it
(race) is for animals.[6]

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1. **The Enc. of Islam**, p. iv, 1232.
2. See: Berkes, **op. cit.**, pp. 13-31; A.N. Kırmacı,
   Türkiye de Aşiri Cereyanlar: Milliyetçilik Irkçilik,
   Turancilik, in **Political and Social Thought in the
   Contemporary Middle East**, (ed) K.H. Karpat, USA,
   1968. p. 364; **TE**. pp. 15-21.
3. **ibid**, p. 76.
4. Karpat, **op. cit.**, pp. 55-56.
5. For Sati' al-Husri see: A. Hourani, **Arabic Thought
   in the Liberal Age 1798-1939**, London, (1962) 1970,
   pp. 311-316; and for his place in Turkish culture
   see H.Z. Ülgen, **Türkiye' de Çağdaş Düşünce Tarihi**,
   Istanbul, 1966, pp. i, 269-292.
6. **ibid**, p. 78.

While keeping one eye on nationalism, Gökalp
was looking at the West with the other. He was in
favour of Western civilisation. He believed Turkey
should have her place in the Western World, and to do
that she would have to adopt Western civilization. He
rejected the idea that a civilization could be linked
to a religion.[1] He therefore argued that adopting
Western civilization would not be a denial of religion
(Islam). He said that "By recognising Japanese and
Jews as equal members of its civilization, European
internationality infers that it wishes to cease being
a religious civilization and religious internationality."[2]

As Muhammad Iqbal pointed out[3] if Gökalp's
ignorance of Islam was not deliberate, his knowledge
and understanding of it were, to say the least,
inaccurate. Religion was included in his programme
of modernisation and the starting point was to change
the language of religion from Arabic to Turkish.[4] As
Bernard Lewis mentions, Gökalp was one of those who
"preached the separation of religion and the state",
and he was the first one who used the word لر دينى
lâ dinî = non religious for the French work 'laïque'.[5]

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1. *ibid.*, p. 50.
2. *ibid*, p. 78.
3. M. Iqbal, *op. cit.*, p. 169.
4. See: Above mentioned poem و طن vatan = Fatherland
   (*Külliyat*, p. 113), where he says 'bir ülke ki
   mektebinde Türkçe Kur'an okunur' (A country where
   in the school Turkish Qur'ân is read.)
5. Lewis, *op. cit.*, p. 403. According to Halide Edip
   Islam, for Ziya Gökalp was "a reformed Islam",
   (Halide Edip, *op. cit.*, p. 161).

He has a place in Turkish history, and the
validity of his thought on nationalism does not concern
us here. Our interest is in his language and his ideas
on language. As mentioned earlier, language was the
foundation of his conception of nationalism, and he
tried to treat it accordingly.

B - <u>Gökalp (2)</u>

Since Gökalp is regarded as "the philosopher of the Atatürk revolution", and his last book of essays كرسى اساسلار - كركيلكك تر - <u>Türkçülügün Esaslari</u> = The principles of Turkismis described as "the work that summarizes the ideas that served as the basis for the Atatürk reforms"[1] it is necessary to examine the views he expresses in this book on the subject of language.

According to him 'national language' is the language of the capital, so for Turkish it was the language of Istanbul. Gökalp sees two languages existing side by side in Istanbul:

a - Istanbul dialect (= لهجه <u>lehçe</u>)

b - Ottoman language (= لسان <u>lisan</u>)

This duality, which he regards as peculiar to Istanbul, is a linguistic sickness requiring treatment.[2] In another place he mentions the Ottoman language as the written language and the language of the civilization (مدنيت - <u>medeniyet</u>) which is an artificial mixture, and the Turkish language as the spoken language of the culture (هرث - <u>hars</u>) which is the real and the natural language.[3]

Gökalp appears to have been mistaken in accepting the idea that this linguistic duality was peculiar to

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1. <u>The Principles of Turkism of Ziya Gökalp</u>, tr. Robert Devereux, Leiden, 1968, p. x.
2. TB, p. 97.
3. ibid, p. 29.

Turkish. All over the world written and spoken lan-
guages, whether in capital cities or elsewhere differ
from each other. Moreover, even his own terminology
seems to deny the idea of two separate languages.
He uses the words اﻟﻬﺠﺔ lehçe = dialect and ﻟﺴﺎن
- lisan = language. On this 'duality' we fully agree
with Professor A. Martinet who says that "Belief in
the unity and homogeneity of each national language
has the result that not only do people forget the
variety of linguistic forms within the frontiers of
each state, but also that they are convinced, quite
wrongly, of a necessary identity between the spoken
and written languages."[1]

Ottoman, to him, was not a natural language, but
an artificial one, like Esperanto, composed from the
lexicons, grammars and syntaxes of three languages,
Turkish, Arabic and Persian.[2] He classified the words
originating from the Arabic and Persian languages as:

a - صيغة - siga (= mood, derived word)

b - كلمه - kelime (= underived word)

The derived words - meaning the derivative form in
these two languages should, in his view, be rejected,
and the formation of plurals with non-Turkish "parti-
cles"[3] should be treated like-wise.[4] However, he

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1. A. Martinet, Elements of General Linguistics, (tr.
   B. Palmer), London, (1964) 1969, p. 171.
2. TB, p. 97.
3. "particle" is R. Devereux's translation of ادات
   In many instances the term "suffix" might be more
   appropriate, e.g. Arabic and Persian words formed
   by adding ي /ī/ to another word.
4. TB, p. 109.

accepted the existence of some plurals, which had lost

their plural meaning in Turkish, and had thus become

ordinary words, not ﻣﺸﺘﻖ (derived words).[1]

He strongly objected to the use of borrowed

non-Turkish particles as these particles make

siga = derived forms. In other words, a language cannot

use 'morphemes' from other languages.[2] And similarly,

a language cannot borrow rules to make compounds from

other languages.[3] Of the existence of these non-

Turkish, or to be more accurate, Arabic and Persian

particles and rules in the language, he says that they

have been used in Turkish not because of 'need' but

because the writers have had the idea that the Arabic

and Persian languages were more beautiful than Turkish,

and their moods, particles and constructions were more

beautiful than those of Turkish.[4]

In speaking of need he seems to be unaware of

diachronic[5] aspects of language. Even the language

he himself used, needed these foreign elements. The

language of classical Ottoman literature used them as

a matter of fashion and taste. For example, rhetorical

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1. ibid., p. 111.
2. ibid, p. 111.
3. ibid, p. 113.
4. ibid, pp. 113-114.
5. Diachronic = concerned with evolution of language
   in the time scale. See: J. Lyons, Introduction to
   Theoretical Linguistics, Cambridge, 1969, pp. 45-46,
   90; M.A. Pei, and F. Gaynor, Dictionary of
   Linguistics, USA, (1954) 1970, p. 55.

devices of Arabic origin were easier to produce with
Arabic than Turkish words.

Gökalp confesses that in the popular language,
non-Turkish, especially Arabic, words do exist. But
according to him these words differ in two ways from
words of the same origin in the language of scholars
and writers of خواص havas (the upper class) as
follows:

> a - This language (people's language) has no
> synonyms. If a non-Turkish word has been
> adopted, either the Turkish equivalent has
> been dropped, or there has been a change in
> the meaning of either the Turkish word, or
> the non-Turkish one.

> b - For the non-Turkish words in the popular
> language there has always been assimilation
> which appears as a change either in the
> meaning or in the pronunciation, or both.[1]
> He opposes the خواص - havas (upper class),
> saying that these assimilated words were
> rejected by them as being غلطات galatat
> (mistakes).[2]

Here again he seems to be overlooking the facts.
There had been some people who insisted that Arabic and
Persian elements in Turkish should be used in accordance

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1. TB, p. 99.
2. ibid, p. 102.

with their own grammar and literary rules, but these
were a few extremists. There is no evidence that it
was an accepted idea of the ھوا صں havas (upper
class): on the contrary, the famous saying "a common
misusage = galat-i meşhure is better (more correct)
than a correct form = lügat-i fasîh" was current
before he was born. This fact has been observed by
U. Heyd who states that "slowly, and against much
opposition, Ottoman Turkish became, as far as its
Arabic and Persian loan-words were concerned, inde-
pendent of the Arabic and Persian lexicon. Correctness
of Ottoman usage was no longer measured by the yard-
stick of other languages."[1] The change of the meaning
of a non-Turkish word occurs, not only in the popular
language, but in formal language too.

He is in favour of keeping what he regards as
"underived" non-Turkish words in the language if there
is no Turkish equivalent,[2] and he says that every word
which is used and recognised by the people is a national
word.[3] According to him words must be known by استعمال
istîmal (usage), not by اشتقاق - iştikak (derivation).[4]

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1. U. Heyd, Language Reform in Modern Turkey,
   Jerusalem, 1954, pp. 11-12.
2. TB, pp. 110-111. For Example, he regards تصرف
   underived and متصرف derived. This would not
   accord with Arabic grammatical thinking.
3. TB, p. 107. Note: Is this concept of 'national
   word' the forerunner of 'sun-language' = Güneş
   -Dil' Theory of Atatürk?
4. TB, p. 105-106.

Briefly, he agrees that a language may borrow a word
from another language, on the condition that no
equivalent already exists in Turkish. But a language
cannot use the صيغه siga (*inflexion*) of another
language. In the Ottoman language this was common.
As an example, the word مكتوب mektub (written)
must not be used in this derived meaning as in
مكتوب حقوق mektub hukuk (written law). But the word
مكتوب mektub (letter) could be used without any
objection; here the word is not a صيغه siga
(derived form) but a simple ordinary word, an اسم جامد
ism-i câmid (underived noun).[1]

From this point of view Gökalp, as a Turkist
disagrees with the purists whose idea was "all the
words from non-Turkish roots must be eliminated from
the language regardless of the fact that some of them
might have become a part of the people's language".[2]
He strongly objects to their attempt to replace non-
Turkish words by obsolete and forgotten Turkish words,
which, to him, have become linguistic fossils.[3] He
finds purists mistaken when he sees them willing to
invent new rules in order to make pure Turkish words.[4]
He says that simplification of Turkish must be based
on Turkist (or his own) principles, not on the extreme
demands of the purists.[5]

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1. **TB**, p. 109. مكتوب mektub is not an اسم جامد
   ism-i câmid in Arabic.
2. **ibid**, p. 105. It is interesting that fifty years
   later the Turkish Language Association = Türk Dil
   Kurumu holds the very same opinion.
3. **TB**, p. 107.
4. **ibid**, p. 108.
5. **ibid**, p. 107.

For Gökalp "the excellence of any language depends on each word having only one meaning and each meaning being capable of expression by only one word"; and in accordance with this concept he states the "Turkist linguistic view" as "molding new Turkish in such a manner that this would be the case."[1] This concept of excellence ﻣﻜﻤﻠﻴﺖ mükemmeliyet, is very strange. The present author knows of no language in which the principle of "one-word for one-concept" is universally applied.

Gökalp sees the "sickness" of the Ottoman language as two-sided, and accordingly the linguistic aims of the Turkists are two-sided:

a - The language, through Ottoman literature, has obtained many superfluous and harmful words, moods, constructions and particles. First of all the language must be cleansed from these excrescences. This is the negative aim of the Turkists.

b - The language, also, lacked many necessary words. The second, and positive aim of the Turkists is to find these words, and to introduce them into the organism of the language.[2]

Gökalp looks at two groups of words as lacking in the written language:

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1. ibid, p. 119.
2. ibid, p. 116-117.

    a - National expressions: in the popular language
there are many words, expressions, idioms,
and 'Turkicisms' which constitute a mine of
beauty and wealth. These must be collected.

    b - International words: every nation, in its
language must have words to express all the
scientific concepts, philological views,
literary images and poetic feelings of the
civilization group to which it belongs.[1]

To solve this problem of filling the gaps, the
best way, to him, is the careful translation of the
literary classics and scientific and philosophical
works in the European languages by first-class stylists.
In doing so, new words are to be invented on the basis
of Turkish particles, moods and rules of word formation.
If this does not suffice, then new words are to be
borrowed from the Arabic and the Persian languages,
but only single words, not compounds. In addition,
some foreign words could be accepted without change.[2]
And the lexicons will always be open to words which
have no Turkish equivalents.[3]

In brief, new Turkish will come into existence,
first, by purging the language of unnecessary Arabic
and Persian terms and constructions, secondly, by
adding national expressions and forms of expressions,
and thirdly by adding international words, because of

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1. ibid, p. 118.
2. ibid, p. 119- 120.
3. ibid, p. 108.

the need for them, and because otherwise equivalents
would have to be invented. Of these, the first could
be called purging, the second culturalization, and
the third refinement.[1]

In his final section entitled "The Aims of
Linguistic Turkism"[2] Gökalp recapitulates his view of
the language and what should be done about it, in eleven
articles - headings. The only suggestion not previously
mentioned is his call for a new grammar and lexicon
of Turkish words which are to be prepared within these
(his) principles.[3] In Article number 1 he says that
"in order to build our national language we must
ignore Ottoman altogether, and taking the Turkish
which is the basis of folk literature, accept the
pronunciation of the people - especially of the women
of Istanbul".[4] He does not make clear what he means
by 'Ottoman' and 'the language of folk literature'.
Indeed, the distinction is not easy to draw. Even the
usual dividing line between "the language of scholars,
educated people, and the ᶜarūḍ literature", and "that
of the literature of syllabic - hece metre, and of the
books which were written for the masses" is often
unhelpful, because since the early nineteenth century
these two forms were scarcely distinguishable, save in
some extreme cases, such as the Servet-i Fünûn literature.[5]

1. ibid, p. 120.
2. ibid, p. 121-122.
3. ibid, p. 122, article 11.
4. ibid, p. 121, article 1.
5. See: M.F. Köprülü, Edebiyat Araştırmaları, Ankara,
   1966, pp. 187-190.

Akif's fourth book of <u>Safahat</u>, <u>Fâtih Kürsüsünde</u>, which
was published long before Gökalp wrote his book, is
a good example of the 'oneness' of the written Turkish.
For example, the first poem of this book "<u>İki Arkadaş</u>
<u>Fâtih Yolunda</u> = The Two Friends on the Road to Fatih"
(pp. 239-250) is almost free of the characteristics
of the so-called 'language of the élite = خواص
<u>havas</u>'. Had it been written by someone whose language
is 'the language of folk literature' it would hardly
be any different philologically.

In Article number 5, he says that "New tech-
nical words must be sought first from among the
people's vocabulary and then, if necessary, new words
must be invented by the use of regular particles and
regular methods of word formation and derivations.
When this is impossible, new Arabic and Persian words
must be accepted, on condition that they are not
compounds. We must also accept without change from
foreign languages (i.e. European) words that express
specific events of certain eras, occupations and names
of technical implements."[1] While objecting to some of
the خواص <u>havas</u> (upper class), who insisted on the
unchanged use of Arabic and Persian words in Turkish,
it is difficult to see why he lays stress on accepting
foreign - European - words without change. In the
Turkish language European words are as alien as Arabic
and Persian words. As we have seen, he was against

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1. <u>ibid</u>. p. 118-119.
1. <u>TB</u>. p. 121-122, article 5.

using foreign morphemes. But his proposal to use

Arabic and Persian words as new technical words (اصطلاح

- **istilah**) seems to be in contradiction to this, as

he proposes to use a suffix يات /-yāt/ to name the

new sciences, for example حيا تيات - **hayatiyat**

(biology), جمودیات **cumudiyat** (glaciology), etc.[1]

which is nothing but using صيغة **siga** (derived form).

This suffix, itself, comes into question as it is a

compound of ي /-i/ the suffix for the relative

adjective, and ات /-āt/ the suffix for the sound

feminine plural; moreover, this form is not much used

in modern Arabic although found with words of Arabic

derivation in languages such as Persian and Urdu.

Also on the subject of technical words - or terminology -

(اصطلاح **istilah**), in 1918 he stated that "by

analogy with اصطلاح **istilah** - the terminology of

Christian nations, which were taken from Latin and

Greek, the terminology of Muslim nations must be taken

from Arabic and Persian. The religious terminology

among Muslim nations is common; therefore for other

terminologies this unity must be kept. Thus the meaning,

the terminology and the rule become Arabic, Islamic

and Turkish respectively."[2] It is an interesting

point that, in this article, he does not mention

siga - derived form. He insists that the borrowed

words should not be compounds. Strangely enough, in

the following article, number 6, he says: "We must

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1. ibid, p. 118-119.
2. Gökalp, Türkleşmek, İslâmlaşmak, Muâsirlaşmak,
   Istanbul, 1918, pp. 11-13.

abolish the Arabic and Persian 'capitulations' in the Turkish language and must not introduce into our language either the moods or particles or constructions of those two languages."[1]

His ideas were not even new. "They had been advanced, and in some respects even more radically, by Ahmed Midhat and Şemseddin Sami many years before."[2] Gökalp's observations on the language seem to be less acute than, for example, those of a non-Turk historian, A.J. Toynbee, who says that "... its (Ottoman Turkish's) inferiority ... is revealed by its poverty in particles. Such particles as it possesses are mostly loans from Persian and Arabic."[3] Gökalp can hardly have considered all the implications of his recommendations. He was particularly concerned with meaning but overlooked certain important effects of style. His wish to restrict the meanings of words and to limit the choice of constructions available to a writer would seriously impoverish the language and deny the writer a whole range of effects. R.P. Cuzzort says: "If style (how to say) can communicate a sense of validity, then it must be seen in itself as a form of language. Moreover, its importance must not be overlooked; lack of control of the language of style may mean the difference between having one's message or performance accepted by others or having it rejected."[4]

1. TB, p. 122.
2. U. Heyd, op. cit., p. 18.
3. A.J. Toynbee, A Study of History, USA, (1934) 1962, viii, p. 178.
4. R.P. Cuzzort, Humanity and Modern Sociological Thought, London, (1971), 1972, p. 176.

From the above account, it will be clear that
Gökalp's linguistic ideas were amateurish rather than
scientific.[1] It is therefore, not surprising, as
we shall see, that in his own works he did not apply
them rigidly or consistently. In fact he did not use
the vocabulary of the common people but that of the
educated, which was strongly influenced by the old
literary language."[2]

Now let us see how these ideas were applied.
The following examples are taken from the essay
entitled هرث وتهذيب = Culture and Refinement (__hars__
__ve tehzib__).[3]

In the preceding pages we have seen that he
insisted that صيغه - __siga__ = derived form should not
be used, yet he did use them; for example we find both

> لذت - __lezzet__ (delight) and تلذذ __telezzüz__
> (to find delight)
>
> ذوق - __zevk__ (pleasure) and تذوق __tezevvük__
> (testing)
>
> حق - __hak__ (right) and حقوق __hukuk__ (rights, law)
>
> انسان - __insan__ (man, human) and انسانيت __insaniyet__
> (humanity)
>
> بشر - __beşer__ (man) and بشريت __beşeriyet__ (mankind)
>
> ملت - __millet__ (nation) and مليت __milliyet__
> (nationality)
>
> ضد - __zid__ (opposite) and ضديت __ziddiyet__
> (oppositeness)

---

1. It seems that 'thinker' Gökalp's failure is not only
   in the field of language; for example his failure in
   education see: K.N. Duru, __Ziya Gökalp__, Istanbul,
   1965 (2nd print.) p. 269ff.
2. W. Heyd, __op. cit.__, p. 18.
3. __TB__, pp. 88-93.

also

محلول mâlûl (diseased) < علة /'illa/ (illness)

مغلوب maġlûb (conquered) < غلبة /ghalaba/ (to overcome)

مقلد mukallid (imitator) < تقليد /taqlīd/ (to mimic)

مخلده muhallede (eternal) < خلود /khulūd/ (to last long)

متفكر mütefekkir (thinker) < فكر /fikr/ (Thought)

تعميق tâmîk (deepening) < عمق /'umq/ (depth)

متعدد müteaddid (numerous) < عدد /'adad/ (number)

مضر muzir (injurious) < ضرر /ḍarar/ (wrong, injury)

Some of them are used as synonyms as

لذت lezzet and تلذذ - telezzüz (delight)

ذوق zevk and تذوق - tezevvük (pleasure)

حقلر hak(lar) and حقوق - hukuk (rights)

مخصوص mahsus and خصوصى - hususî (special)

Non-Turkish compounds also are not rare as:

جهانشمول - cihanşumul (P + A) = worldwide

روز الست - rûz-elest (P+A) = The day when the interrogation "Am I not your Lord - الست بربكم was put to Adam by God (Qur'ān: vii. 172)

بين الملیت - beynelmilliyet (A+A) = internationality

خیرخواه - hayırhah (A+P) = well-wishing

خصوصى الماهیه - hususiyu-l mahiye (A+A) = particular nature

ملیتپرورلك - milliyetperverlik (A+T+P) = patriotism

Tanwīn also occurs, as:

رَسْمًا - <u>resmen</u> (officially)

تَمامًا - <u>tamamen</u> (entirely)

ذاتًا - <u>zaten</u> (originally)

He himself coined some words, for example:

حَرْث - <u>hars</u> (culture) < حَرْث /ḥarth/(tillage)

مَفكُوره - <u>mefkûre</u> (ideal) < فِكر /fikr/(thought)

اِنتِساليّات - <u>intisaliyat</u> (geneology) < نَسْل /nasl/

(offspring)

In the above-mentioned work, the Aims of Linguistic
Turkism, in Article number 1, he uses the words لِسان
<u>lisan</u> (A) and دِل <u>dil</u> (T), both to mean 'language'
and 'tongue'; and in the text there is no difference
in their meanings. The following article opposes the
use of synonyms.

The present author feels that the above examples
show that, from the linguistic point of view, the
claim that he is an original thinker[1] is exaggerated.
He is one of the best known of the would-be language
reformers, but by no means the first, and he certainly
lacked consistency.

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1. For Gökalp's thoughts in general and his place as
   a thinker in Turkish culture see: H.Z. Ülgen,
   <u>op. cit.</u>, pp. ii, 493-543 and 584-612.

CHAPTER III
ARABIC GRAMMATICAL FORMS-1

There are some grammatical features which are peculiar
to Arabic and have no direct equivalent in Turkish. We
shall now see them as used in Turkish mainly from the
point of view of orthography. For example, tā marbuṭa
(ة), in Turkish, is either tā ṭawīla (ت) or hā rasmiyya
(ه); yā maqṣūra (ى) is changing to ʾalif (ا); some-
times hamza (ء) is dropped; and when the alif with nunation
is used, the phoneme /n/ is sometimes omitted. Some of
these will be mentioned again during the discussion of word
formation, semantics, and phonetics.

A - Nunation in the Turkish language

One common feature of the Arabic language is the
presence of nunation at the end of most categories of
nouns[1] primarily to indicate indefiniteness in nouns,
and also to make adverbs of time and place (مفعول فيه ر ظرف)
to express aim or purpose (مفعول له), in circumstan-
tial clauses (حال) and for specification of an area
of meaning (تمييز). In the Turkish language nunation
is seen to a very limited extent only.

1. Nominative (رفع) is not used except in some
Arabic phrases quoted verbatim. During the period under
discussion a knowledge of Arabic was expected of educated
Turks.

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1. For tanwīn and its use in Arabic, see: W. Wright,
   A Grammar of the Arabic Language, London, 1967 (1859)
   pp. see: index.

2. The genitive جرّ /jarr/ is hardly used except
in a few phrases like بِحَقٍّ /bi-ḥaqq-in - bihakkın (= justly,
rightly), عَنْ قَرِيبٍ /'an-qarīb-in/ an-karib(in) (= soon,
shortly, in near future).

3. Accusative (نصب) is the most commonly used
form of nunation. The rules which govern the pointing of
nunation are simply and quite correctly given by
V. H. Hagopian and J. W. Redhouse[1] as follows:

a - If the word ends in hamza (ء) or 'alif maqṣūra
(ـى) or tā' marbūṭa (ـة in Turkish ـت or ـه) only
nunation of fatḥa is put at the end, provided that tā' or
hā' must change into the tā' marbūṭa of Arabic (ـة) and
alif maqṣūra into simple 'alif.

جزا - **ceza** (= punishment)   جزاءً - **cezaen** (= as punishment)

معنى - **mana** (= meaning, sense)   معنًا - **manen** (= morally)

مرحمت - **merhamet** (= mercy)   مرحمةً - **merhameten** (= as an act
                                          of mercy)

ماده - **madde** (= matter)   مادةً - **maddeten** (= materially)

b - If the final tā' (ـت) or hā (ـه) be radical or if
the word ends with any other letter than those mentioned
above an 'alif with nunation of fatḥa is added to the end, as:

موقت - **muvakkat** (= fixed time)   موقتًا - **muvakkaten**
(= temporarily)

سهو - **sehiv** (= mistake)   سهوًا - **sehven** (= by mistake)

وجه - **vecih** (= face, surface)   وجهًا - **vechen** (= in
face, by face)

c - Sometimes the phoneme /n/ of the tanwīn is not
pronounced, in which case the ending is (ا/ā), as in

1. V. H. Hagopian, Ottoman-Turkish Conversation Grammar,
    Heidelberg, 1907, p.381 ff, J. W. Redhouse, A Simplified
    Grammar of the Ottoman Turkish Language, London, 1884,
    p. 155.

اولا - __evvelâ__ (= firstly), حالا - __hâlâ__ (= yet, still),

غالبا - __galiba__ (= probably), دائماً - __daima__ (= always).

In addition to these rules of Hagopian and Redhouse, the following points may be made:

d - The word بناءً /binā'an/- __bināen__ (= consequently, in consequence of) is found with both Turkish and Arabic elements: بناء عليه /binā'an 'alaih/ __binaen-aleyh__

بناء على ذلك / binā'an 'alā dhālik / __binaen-alâ zâlik__

بوكا بناء - __buna binaen__, all meaning "in consequence of this".

e - The words which have lost the final /n/ sound and in which the 'alīf is pronounced as a long vowel preponderate in the sample pages which will follow Chapter Viii

f - Although the forms اصلا =/'aslā/ and اصلاً = /'aslan/ seem to be variants of the same word, their meanings are different.[1]

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1. See: J.W. Redhouse, __A Turkish and English Lexicon__, Constantinople, 1921, p. 129.
   اصلا (t): never
   اصلاً (a): originally, fundamentally
   the first one, without tanwīn is shown as a Turkish word and its meaning accounted in colloquial Arabic when accompanied by the negative particle, e.g.

   اصلاً ما رأيته (I never saw him, at all)

   The following examples from Gökalp may illustrate the difference in their meaning:

   بلچيقه ده اصلاً فرانسز اولانلر ايله اصلاً جرمن اولدن غلدفنلر موجود در.

   "In Belgium, there are people who are __originally__ French and some Flemings who are __originally__ Germanic." (__Türkçülüğün Esaslari__, p. 176)
   and

   روحمزده اصلا وجد وبرون

   "It __never__ causes rapture in our souls." (__ibid__, p. 20.)

g - Nearly all sorts of Arabic nouns-roots, derived
forms, substantives, adjectives, participles etc. - are
liable to have a fatḥa tanwin when they are used as
adverbs.

A few further general points may be made here:

Firstly, although after the Tanzimat, in the Turkish
language when a word ending in 'alīf maqṣura was nunated
with double fatḥa had lost the yā' (ـى) and was simply
written with 'alīf (ا), the revolutionary thinker of
post-Tanzimat period Ziya Gökalp uses the word مَعْنًى with
final yā' as found in Arabic.[1] (مَعْنىّ (A) or مَعْنًا (T)
maʿnan = morally).

Secondly, J. W. Redhouse states that "the first ten
Arabic ordinals are thus much used adverbially; as اولا -
__evvelâ__ (= firstly), ثانيا - __saniya__ (= secondly), ثالثا -
__saliṣa__ (= thirdly)...., without /n/; but this seems to be
incorrect except the first one, اولا - __evvelâ__. The rest
are with /n/.[2]

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1. __Ibid__., p. 38.

2. J. W. Redhouse, Grammar, op. cit., p.155. It should be
noted that the word اولا /awwalā/ - evvelâ is used as
an adverb, meaning "firstly, in the first place" (see,
his dictionary, op. cit., p.265). Redhouse, in his
dictionary, spells رابعًا /rābiʿan/ (= fourthly) with
tanwin but transcribes it without /n/, and gives two
alternatives for "fifthly" as خامسا /khāmisā/ and
خامسًا /khāmisan/, and for the "tenthly" = عاشرا there
is no entry. His talking of the use of first ten
Arabic ordinals, in his grammar, perhaps due to the
assumption that the first (اول - evvel) and from
this the adverb (اولا - evvela) were used, therefore
the others might have been used accordingly.

Thirdly, the classical rule governing rhyme in Turkish poetry [rhyme for the eye][1] seems to be disappearing, as Ḥāmid uses the word مرتجلن mürtecilen (= extemporaneously) to rhyme with دل پزيرندن dilpezirinden (= from his beloved).

Finally, it seems that usage of tanwīn is not a common feature in the Turkish language. Over a random one hundred thirty seven pages about one hundred and twenty words having tanwīn in Arabic were found, and half of these are with 'alīf without tanwīn.

B - Hamzated words in Turkish

The consonant hamza (ﺀ) of the Arabic alphabet presents peculiar problems as a result of its varied orthography. It could be written in Arabic simply by itself, "on the line" according to the terminology of some Arab grammarians, e.g. بقاء /baqā'.un/ (=remaining), شُعَراء /shu'arā'.un/ (= poets) and رِضاء /riḍa'un/ (= satisfaction); or be supported by one of the weak letters (ا , و , ك , ي). e.g. رَأس /ra's.un/ (= head), فُؤاد /fu'ād.un/ (= heart) and سَائِل /sā'il.un/ (= questioner). All depends, firstly, on the place of hamza in the word, secondly, its ḥaraka = vowelling, and thirdly, the ḥaraka of the preceding letter. The rules given in Arabic grammars tend to be complicated and sometimes confusing; moreover, there are variant

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1. For "the rhyme for the eye and rhyme for the ear" see: Chapter 2, page 44

spellings even of the same word. This consonant could be
changed into one of the weak letters e.g.. راسٍ /rās.un/
< راٴسٍ /ra'·s.un/ (= head). لوم /lūm.un/ <
/lu'm.un/ (= stinginess). بٕٔر /bīr.un/ بٔر /bi'r.un/
(= well, spring) etc.. in certain cases.[1]

It is often supposed that, however inconsistent the
Ottoman-Turkish script may be, the spelling of words
borrowed from Persian and Arabic is fixed and consistent
and, according to Hagopian, "unchangeable".[2] Nevertheless,
there are instances of inconsistency, the most common
being in hamzated words and words with 'alif maqṣura
(سٰی). Not only does the hamza vary in its ortho-
graphy in Ottoman-Turkish; it may even be omitted
altogether. When hamza is the last letter of the word
it is nearly always dropped and not supported on a weak
letter as in: (hamzated words are underlined)

زوجمدن ابتدا بنی کمدر جدا ایدن

(3)
اول جدا وصوکرا فنا و فدا ایدن

zevcimden ibtida beni kimdir cüda eden

evvel cüda ve sonra fenâ vü fedâ eden

(4)
یعنی دعالری دعا ایدی

... yani duaları dua idi

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1. For the orthography of hamza see various Arabic
   grammars, for example W. Wright, A Grammar of the
   Arabic Language, London, 1859(1967), p.i, 16-18.

2. V. H. Hagopian, Ottoman Turkish Conversation Grammar,
   Heidelberg, 1907, p.25; J. Németh, Turkish Grammar,
   (English adaptation: T. Halasi-kun), Glückstadt, 1962, p.27

3. Abdülhak Hamid, Tayflar Geçidi, Istanbul, 1335/1920, p.22

4. Z. Gökalp, Türk Medeniyeti Tarihi, Istanbul, 1341/1926,
   p. 17.

(1) تورکلرك اقربالغی ارانرکن

... türklerin akrabalığı aranırken

(2) باقكد هوا نه کوزل اچدی انجلا بولدی

bakın hava ne güzel açdı incilâ buldu

(3) فضاسنده آل بر کونش مبتسمدی

fezasında al bir güneş mübtesimdi

(4) اوزاق یاقین بتون اشیاده بر سکونی ملول

uzak yakın bütün eşyada bir sukûnı melûl

ابتدا ـ ibtida (= as a beginning) < ابتداء

فنا ـ fena (= annihilation) < فناء

فدا ـ feda (= sacrifice) < فداء /fidā'.un/

دعا ـ dععا (= prayer) < دعاء

اقربا ـ akraba (= relative) < اقرباء /'aqribā.u/

انجلا ـ incilâ (= brightness) < انجلاء

فضا ـ feza (= vast space) < فضاء

اشیا ـ eşya (= things, objects) < اشیاء

Of these words some are broken plurals. e.g., اقربا , اشیا
and some are derived from verbal nouns. e.g., انجلا , ابتدا
and some are triliteral verbal nouns e.g. فدا , فنا .

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1. Ibid., p. 20.
2. T. Fikret, Rübâb-ı Şikeste, Istanbul, 1326/1910, p. 33.
3. Ibid., p. 272.
4. Ibid., p. 176.

Here, it is noticeable that there is an 'alīf
mamdūda before the hamza. When the hamza is the last
radical letter of the noun of place it is not dropped, e.g.,

$$\text{تورکلرك منشأی ... امیل و منشألری اولدماز ...}$$

(1)   قطعی منشأینی بیزه کیم سویلیچجلك

The word منشأ /mansha'/ - menşe (= a place where
anything takes rise or comes into being) has the final
hamza written as it is in Arabic.

On this question the Turkish linguist and lexico-
grapher Şemseddin Sami, in the introduction to his
valuable <u>Turkish Dictionary</u> قاموس ترکی = <u>Qāmūs-i
Turkī</u>[2] states that the hamza after 'alīf mamdūda in
Arabic infinitives and nouns is to be dropped, but
these are shown in the dictionary, because as he states,
the hamza could be used in iḍāfa instead of yā' (ی),
and it is more eloquent. But his idea of eloquence
does not seem to be shared by the authors whose works
are the subject of this study as they use yā' (ی), not
the hamza in iḍāfas, e.g., by Fikret

اوت ییکیتلر اوت سیز فدای نفس ایدیکن

(3)   وطن یولنده فدای حیات ایدن اولمز

evet yiğitler evet siz fedâ-yi nefs ediniz

vatan yolunda fedâ-yı hayat eden ölmez

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1. Gökalp, T.M.T. <u>op.cit.</u>, p.21. Although this appears to
   be the case we see no reason for retaining the hamza.

2. Ş.Sami, قاموس ترکی <u>Kaamus-i Türki</u>. Istanbul, 1317/
   1899, p. (۲) 8.

3. Fikret, <u>Rübab</u>. <u>op.cit.</u>, p. 41.

the iḍāfas فداى نفسى - __feda-yi nefs__ and فداى حيات
__feda-yi hayat__ (both) (= the sacrifice of one's own life);
and by Hâmid

(1) تابان افقلرندن اجزاى تاروبارك

taban afuklarindan __eczâ-yi tarümârin__

the iḍāfa اجزاى تاروبار - __eczâ-yi tarümar__ (= scattered
fragments) and many others. An exception to this usage
has been encountered, and that is by Hamid, in

(2) الله! خطابنده كافه' اسماء الهيه مجتمع بولوندیغى كبى

allah hitabında kaffe-i esmâ-i ilâhiye
müctemi bulunduğu gibi...

the iḍāfa كافه' اسماء الهيه - __kaffe-i esmâ-i ilâhiye__ (= all
the divine names) is formed by (ء) = hamza instead of
(ى) = yâ.

The changing of the hamza into yâ' (ى) is not only
in iḍāfa. When a Turkish suffix of the dative /e/ or
accusative-objective /i/ is added to an Arabic word which
originally has an 'alîf mamdûda and a hamza at the end,
the hamza, in accordance with Turkish grammar, is to
change into yâ' (ى), e.g.,

(3) بقاى سير ايله اولدم فناى بى منت

beka-__yî__ seyr ile oldum fena-__ya__ bi-minnet

بقاء + ى to بقاى > بقاى - __bekayî__ (= the immortality)
-

1. Hâmid, __Ilhâm-i Vatan__. Istanbul, 1334/1919, p. 86.
2. Ibid., p.60.
3. Ibid., p.89.

فَنَاءِ + ه ٥ < فَنَايِه < فَنَاءِه   - fenaya (= to mortality)

This final hamza reappears when a relative
adjectival ya' (ى) is added to the word which has
a dropped hamza, e.g.

(١) قهرمان و فداك بر عسكر اوليور

kahraman ve fedaî bir asker ölüyor

فَدَاءِ + ى < فَدَائى < فَدَاك   (= self-sacrificing
                                                   volunteer)

(٢) مائك لاكن همان بياضه چالر

mâî lâkin heman beyaza çalar

مائك - mâî (= colour of water)

in this last illustration the length of the syllable,
in which final hamza reappears, should have been (—)
but in fact it is (ᵕ).

Finally, on the subject of the final hamza, it
should be mentioned that Ziya Gökalp, in his name, did
not write the hamza, (not ضياء, but ضيا).

At the beginning of an Arabic word hamza usually
does not appear in Turkish, it is simply written as an
'alif (ا). Tevfik Fikret appears to insist on writing
the hamza at the beginning of both Arabic and non-Arabic
words to show the haraka fatha (ـَ), e.g.

(٣) اَلمدن طوتدى ؛ باقدم : بر كوچوك كمراه

elimden tuttu: baktım: bir küçük gemrah

the word اَل el (= hand) is Turkish, and

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1. Ibid .. p.92.

2. Fikret, Rübab, op.cit. p.84.

3. Ibid .. p.171.

الوان ضيائيّه بر قدرت جولان (1)

elvân-ı ziyâîyyeye bir kudret-i cevflân

the word الوان (='alwân : colours) is an Arabic broken

plural and the hamzated letter 'alif (ا) is one of the

servile letters (حروف الزياده) ; and

مائی بر گوز الم قلبمه اغلار صانرم (2)

mai bir göz elem-i kalbime ağlar sanirim

and

اوندان اولوم گلیر اوكا كلمز فقط الم (3)

ondan ölüm gelir ona gelmez fakat elem, the word

الم /'alam/ (= pain, sorrow) is with hamza in Tevfik

Fikret's work and without hamza in Hâmid's work. As

was mentioned by F. K. Timurtaş [4] during the

post-Tanzimat period when studies began on the problems

of Ottoman-Turkish orthography, in respect of words of

non-Arabic and non-Persian origin, it was suggested that

at the beginning of a word to distinguish the sounds

/ö/ or /ü/ from the sounds /o/ and /u/ for the former

group not 'alif (ا), but hamza could be used as

(اُو or اُو) would sound /ö/ or /ü/ and (او) would sound

/o/ or /u/. Hâmid appears to have accepted the idea and

put it into practice, as the word اُولوم (= ölüm : death)

in the last example and بُولدیرمسین (= öldürmesin: not to

cause death) in the following

بزی بُولدیرمسینا اونی یارادن (5)

bizi öldürmesin onu yaradan

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1. Ibid., p.163

2. Ibid., p.2-4

3. Hâmid, İlham .... opcit, p.36

4. F. K. Timurtaş, Osmanlica Dersleri, Istanbul,
   1964, p.23.

5. Hâmid, İlham..; opcit, p.38.

Thus Hamid uses both forms which had been recommended for /ð/.

When hamza is in the middle of a word it is normally written, but we have an exception in the word موڼس (= münis : companionable, familiar) in Fikret:

(1)   بگا موڼس بوگون او خاطره در

bana münis bu gün o hâtıradir

Here the hamza is omitted but its supporter wāw (و) is retained, and becomes a long vowel /ū/. This conforms with widespread practice in colloquial Arabic, though the vowel is sometimes lengthened, sometimes kept short. During this period the supporter of the hamza, when the preceeding consonant is not vowelled, seems to be changing from 'alīf (ا) to the unpointed yā (�) as

(2)   حزين بر عقده مشكوكيت نشئت حياتنده

hazin bir ukde meşkukiyyet-i neş'et hayatında

(3)   بو مسئله‌يى تعميق ايتديلر

..... bu meseleyi ta'mîk ettiler

But this is not quite clear in Hamid's works, as in

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1.   Rūbab, p.144
2.   Fikret, Rūbab., op.cit, p.178
3.   Gökalp, TMT, op.cit. p.29

(1) ماضى دوشونلسه نه كوچك نشأتمز وار

حال باقلنجه نه بيوك هيئتمز وار

بيك قلعهٔ دشماننده بزم رأيتمز وار

صلحى سوريز حربه دخى جرأتمز وار

mazi düşünülse ne küçük neş'etimiz var

hale bakilinca ne büyük hey'etimiz var

bin kala-i düşmanda bizim râyetimiz var

sülhü severiz harbe dahî cür'etimiz var

the word هيئت heyet (= form) has been underlined
while the hamza in the words جرأت - cüret (= courage)
and نشأت - neşet (= originating) have been supported
by 'alif (ا). By Fikret, the word نشأت was spelt
as نشئت (2), the hamza is not supported by
'alif (ا), but unpointed as in

(3) حزين بر عقده مشكوكيت نشئت حياتنده

hazîn bir ukde meşkukiyyet-i neşet hayatinda

By Âkif the word هيئت - heyet was spelt without
'alif (ا) as هيئت, as in the compound هيئت مجموعهسى (4)
and it is easily noticeable that he seems to write
hamza as it should be written in Arabic, e.g. مسئوليت
- mes'uliyyet (= responsibility)in اوزرينه آلدجغى مسئوليتك (5)

---

1. Hâmid, İlhâm..op.cit.p.88

2. It is the same in Redhouse, A Turkish and English
    Lexicon, Constantinople, 1921, p.2084

3. Fikret, Rübab...., op.cit. p.178

4. M.Saîd Halim Paşa, İslâmlaşmak (t. M.Akif)
    (e. A. Fisher) Leipzig, 1928.

5. Ibîd. p.9/12.

er مشـــُومه - meş'ume (= inauspicious) in

آثار مشئومه سنی كوركمكده (1) and نشـــأت -neş'et

(2). اجتماعى ميدان أندن نشـــأت ابتنى اولديك (= originating) in

Of the last example the word مبــدأ -mebde (= beginning)

with Turkish suffixes and the same word in اجتماعى مبدأهم

منثـأ or the word , (3) ... تعامند مبدائنه

in اونك منثـأى indicate that at least for Âkif

the orthography had yet to settle down. The spelling

of the word شـىء -şey (= thing) with Turkish suffixes

clearly illustrates this. It is without hamza in

هر شـيدن اول (5), and بوئجه شـيم (4), and

with the hamza in ديك بر شـينك طوڭ يليغنه (6), and

باشـقه بر شـيئه (7). All these examples from Âkif are

taken from prose (8). If they were taken from poetry,

the differences between شـيئه (⇆) and شـيه (و ∨),

and شـينك (⁻) and شـيك (⁻) (9) are

understandable, being required by metrical rules.

The hamza vowelled with kasra in the middle of an

---

1. **Ibid**, p. 16/20.

2. **Ibid**, p. 9/12.

3. **Ibid**, p. 7/10.

4. **Ibid**, p. 2/5.

5. **Ibid**, p. 4/7.

6. **Ibid**, p. 4/7.

7. **Ibid**, p. 19/23.

8. His poetry in Arabic script was not available during
    our study as none of the libraries has that copy and
    it is almost impossible to purchase that copy in Turkey.

9. As they could be written.

Arabic word is usually pronounced as yā' (ى), e.g.

ساير - **sayir** < سائر   /sā'ir/ remaining other

حقايق - **hakayik** < حقائق   /ḥaqā'iq/ facts, realities

فرايض - **ferayiz** < فرائض   /farā'iḍ/ obligations

سيات - **siyat** < سيئات   /si'āt/ evil things

and many others. But Redhouse describes this as
vulgar in his dictionary. [1]

C - 'Alīf maqsūra/ in Turkish

As has been mentioned [2], the orthography
of the words borrowed from Persian or Arabic was
considered as consistent and even 'unchangeable' by
some grammarians. For the spelling of 'alif maqsūra
(ىَ), it seems that, at least to the authors whose
works are the subject of this study, this consistency
is not quite complete. During the post-Tanzimat period,
the change in spelling of these words in accordance
with the sound, from (ى) to (ا) had become common.
Nevertheless maintenance of the original Arabic spelling
could be seen as, for example, in Hamid:

(3) طاقنده منجلى در هب بينات ومعنى

tâkında müncelîdir hep beyyinât u mânâ

---

1. J. W. Redhouse, *op.cit*, p.794 See: حقائق

2. See: preceeding section of this Chapter. pp.120-125

3. Hâmid, *İlhâm-i Vatan*, Istanbul 1334/1918, p.54.

the word مَعنى /ma'nā/-mānā (= meaning) was spelt
as it would be in Arabic, but again the same word
was spelt with 'alif in:

(1) هر معناسيله بيوك

    her mānāsıyla büyük

The above examples are taken from a collection of
his works, the first one from poetry and the second
from a letter. They were written at different times
and with different feelings. But in another of his
works he uses the same word with two different
spellings, e.g.,

(2) بشقه معنى ويرمه سن تعذريمه

    başka mānā verme sen tāzirime

and only two pages later

(3) بر طاقم معنالر اظهار ايليور

    bir takım mānālar izhar eyliyor

If we consider his prolific penmanship it is quite
possible that these two verses were written within the
same hour. Here there is nothing to say about two
different spellings of the same word except that he
did not bother about the external appearances of his
works

---

1. Ibid, p.83.

2. Hāmid, Garam, Istanbul, 1341/1923, p.15.

3. Ibid, p.17.

Ziya Gökalp, also seems undecided between
word (معنی) and (معنا). He even spells it as in
Arabic when it is used with tanwīn as معنًى – _mānen_ (1).

This word معنی was spelt by Mehmed Ákif and
Tevfik Fikret with 'alif as معنا e.g. in Akif:

(2) نه کبی بر معنا انلامقده اولديكمزی

ne gibi bir mānā anlamakda olduğumuzu

or

(3) الله معناى شریفی

Allah mānā-yı şerifi

or

(4) اك تام معناسیله

en tam mānāsiyla

and in Fikret

(5) باقب چیقارمغه سعی ايلرم ده بر معنا

bakip çikarmağa sa'y eylerim de bir mānā

Şemseddin Sami in his lexicon, for the words
ending with 'alif maqşūra gives two entries, one with

---

1. See: The first section of this chapter, pp. 103-107.

2. M. S. Hâlim Paşa, _İslâmlaşmak_ (t. M. Ákif)
   Leipzig, 1928 (e. A. Fisher) p.1

3. _Ibid_, p.3.

4. _Ibid_, p.5.

5. Fikret, _Rübab-ı Şikeste_, Istanbul, 1326/1910, p.63.

(ﺱ) <u>yā</u> and the other with(ﺍ)<u>'alif</u>. In the yā'
entry he merely refers the reader to the 'alif entry,
where the definition is given e.g.

(p 1376)   ﻣﻌﻠﻰ : ﻣﻰ ﺀﺭ، ﺑﺎ ﻣﻌﻼ

mu'allā (with ﺱ yā') = look

(p 1375)   ﻣﻌﻼ ﻳﺎﺧﻮﺩ ﻣﻌﻠﻰ

mu'allā (with ﺍ 'alif) or mu'allā (with yā')

This could be taken as evidence that the
spelling with 'alif had become the accepted one. From
works consulted by the present author this seems to be
the case for practically all such words with the
exception of ﻣﻌﻰ .

D - Tā'marbūta in Turkish
───────────────────────

In Arabic tā'marbūta (ﺓ) is the commonest
feminine ending which is added to masculine nouns and
adjectives to make them feminine. In Turkish this
Arabic feminine ending appears in two forms:

1.   The tā (ﺓ) is fully pronounced and written
      as so called tā ṭawīla (ﺕ)

2.   The tā' (ﺓ) is not written as tā' (ﺕ), but
      as so called hā' rasmiyya. (ﺓ) one of the

huruf-i imlā = vowel letters and pronounced
as a short /a/ or /e/.

Books on the Turkish language just state the
fact briefly, but give no further information about
this. On the subject an investigation on a small scale
has shown some patterns of regularity of orthography
and pronunciation of /t/ and /a/. The selection is
based on sixty random pages from the four authors
mentioned in the title of this thesis. These words
are listed at the end of Chapter Viii.

1. The nouns of quadriliteral verbs and nouns
    of the same form have /a/ not /t/. There is
    only one exception in our list: saltanat سلطنت
    (sovereignty) /saltana/

2. The Doubled Triliteral:

a - When the first letter of the root has
kasra, the end is usually /t/, not /a/. In the
list the exceptions are only two out of fifteen:

    غرّه - girra/ghirra/ - (inexperience) and

    حصّه - hisse /hissa/ - (share, portion).

b - When the first letter of the root is vowelled
by fatḥa or ḍamma, the distribution is even.

c - Verbal nouns with mīm before the three root
letters = maṣdar mīmī [1] have /t/.

---

1. In Arabic there are a great number of verbal nouns
    or infinitive forms which are derived directly from
    the triliteral root. Besides these another kind of
    verbal noun equivalent to them is formed by adding
    a (م) mīm to the radicals. This verbal noun is
    called maṣdar mīmī has four forms: مَفْعِل, مَفْعَل, مَفْعَلَة, مَفْعِلَة

d - The other nouns in the list in the form

of فِعالة have /t/, not /a/.

3. The Triliteral (sound, weak and hamzated).

a - The common form is فَعْلَه /faʻla/ and the

nouns are more or less evenly distributed between

the /t/ and /a/ sections. Here the noun

/ḍarba/ - darbe = (blow) occurs in both the /t/

and /a/ sections, the form ضربت - darbet has been

used to suit the style of poetry and has not

been included in dictionaries [1]. Another word

to be mentioned here is the word غايَة /ghāya/

(= extreme limit) which is in both sections as

غايه gaye and غايت gayet, but the two have

different meanings as (غايه) means "aim, object,

end" [2]

---

1. The poem in which this word ضربت - darbet is used
   seems to be written in commemoration of a XVllth
   century Turkish poet Nef'i (? - 1634). It was
   written in the very same style and language in
   which Nef'i wrote his famous qaṣidas. The line
   concerned is:

   صولت كز كران ضربت شمشير و سنان

   savlet ʻi gürz-i giran, darbet-i şemşiru sinan

   The internal rhythm seems to be another reason why
   ضربت - darbet rather than ضربه - darbe should be used
   here. Redhouse I, Qāmūs-i Turkī and Lûgat of
   Dewellioğlu do not include ضربت, but Büyük Osmanli
   Lûgati does include the word as used in the XVlth
   century. (p.i,229).

2. Redhouse II p.387.

while (غايت) used not as a noun but as an
adverb and means "very, extremely, greatly" [1]

b - The forms فِعْلَة /fiᶜla/ and فُعْلَة /fuᶜla/
are not used as commonly as the form فَعْلَة /faᶜla/.
Here again the distribution of /t/ and /a/ are
more or less even.

c. For the derived forms of the triliteral
usage of /t/ is very common; in the list there
are more than seventy words with /t/, against
only five with /a/.

d. The feminine forms of active and passive
participles فَاعِلَة /fāᶜila/ and مَفْعُولة /mafᶜūla/
are with /a/. There is only one exception in
these two sections in the list: عاقبت âkibet/
ᶜāqaba / (= end, outcome). So is the case for
the forms فَعِيلَة /faᶜīla/ and فَعَلَة /faᶜala/ with
one exception بركت - bereket / baraka/ (= blessing,
benediction).

e. The form مَفْعَلَة shows special features.
When it is a verbal noun = maṣdar mīmī the
ending is /t/ but if it is noun of place the
ending is /a/.

f. Abstract nouns are made by adding (tā')
at the end of the relative adjectives which are

---

1. Redhouse II p.387.
   Redhouse I p.1335 marks it with T as it has been
   Turkicised.

formed by adding the termination سِى - to

the words, e.g. حريت‹ة›+ ى + حرّ /hurriyya/

hürriyet (= freedom).

4. Derived forms of the triliteral verb: In
our list there are eleven words as participles
and verbal nouns. All are with (ه‍ـ hā) but
two, and one of them seems to be used to fit
the metre.[1]

5. There are two dimunitive nouns both with
(hā).

6. There are three nouns which are made
the same way as explained in 3f, but these
are with /a/ not with /t/ and their meaning
seems to be new.

صدريه __sadriye__ = Medical branch or disease
of the chest

رشديه __rüşdiye__ = A kind of school

نقليه __nakliye__ = (then) Organised transport

They do not seem to be used in Arabic, although
in some cases such use would not be contrary
to the principles of Arabic derivations. Indeed,
this type of derivation has become very common
in modern journalistic, diplomatic and scientific

---

1. The line concerned is:

تقويت ويرمكله آدم رشته‌ٔ تدبيرينه

__takviyet__ vermekle âdem rişte-î tedbîrine

Tevfik Fikret - ghazal from K. Akyüz, __Batı Tesirinde__
__Türk Şiiri Antolojisi__. Ankara, 1958, p.210

Arabic. e.g.

اتفاقیة /'ittifāqiyya/ < اتفاق /'ittifāq/
(= agreement) used of 'a formal agreement
between governments etc.'
Here we must state that there seem to be no
clear rules governing the usage of /t/ and /a/
endings of Arabic feminine words with tā'
marbuṭa in the Turkish language. Further
research on the subject, we feel, may lead to
more definite conclusions.

CHAPTER IV

ARABIC GRAMMATICAL FORMS-2

Certain Arabic grammatical features present in
Turkish merit consideration from the point of view
of the grammar. Of these features, the definite
article does not exist in Turkish, but the Arabic
definite article (ال /al) has been in use in
some Arabic phrases. Again, agreement of the adjective
with its noun is alien to Turkish; and in the plural,
Arabic formations are fundamentally different from
Turkish.

A - The Definite Article

In Arabic nouns are either definite or indefinite
and apart from proper names the prefixing of the
definite article ال / al is the normal way of indicating
definition (1). In the Turkish language there is no
definite article nor is the need for one felt; however,
the Arabic definite article has found its way into
Turkish, used as part of an Arabic phrase or a nominal
compound or as a definite basic noun. It would be
appropriate to classify the appearance of ال (al)
as used in Turkish, as follows:

> 1. With prepositions: when an Arabic noun
>   is used with an Arabic preposition, the
>   noun usually has the definite article.

---

1. For the article in Arabic see: J. A. Haywood
    and H. M. Nahmad, A New Arabic Grammar of the
    Written Language, London, 1962, p.22: W. Wright,
    A Grammar of the Arabic Language, London (1859)
    repr. 1967, p. i-269.

The following are the Arabic prepositions
commonly used in Turkish in the texts which
we have studied. Those which have an * are
not strictly speaking prepositions, but they
are used as such

بِ bi	ذو* dhu	على ʿalā
فى fī	الى ʾilā	من min
عن ʿan	مع maʿa	و wa
ت ta	بين bain	فوق fawq
تحت taḥt	بعد baʿd	قرب* qurb
طرف* ṭaraf etc.		

In this section it may be observed that when
the Arabic definite article is attached, those
nouns having the ـة (t) ending for the tāʾ,
marbūta change this to ـة (-a) hāʾrasmiyya, as

بالآخره bi l-ʾākhara	= later
على العاده ʿala l-ʿāda	= as usual
فوق العاده fawqa l-ʾāda	= unusual
فى الحقيقه fi ḷ-ḥaqīqa	= in fact

an exception is حيات ḥayat in ذو الحيات dhu l-ḥayāt
= alive [1]. Some of these phrases,when pronounced
in Turkish, sound as if they are a single word, e.g.

بالآخره bi l-ākhara (→—◡◡)   bilâhare (◡→—◡◡).

---

1. The reason for this may be to distinguish the
   word الحيا al-ḥayā = shame, modesty.

The words بين الملیت (t.beynelmilliyet) =
international and بين الملیتی (t.beynelmilliyetçilik)
= internationalism, are newly formed in Turkish.
for the latter, the compound بين الملیت/baina
l-milliyyat/ was accepted as a basic root and
to that the Turkish suffixes جی-ci and لك -lik
added.

2.   Some definite Arabic nouns are used with
     a slight difference in their meaning when
     they are indefinite, like

              الإمان (T.elaman): I'm fed up! That's
                                                  enough.

              امان (T.aman): mercy, help, for goodness
                                                  sake.

          الوداع (T.elveda): good-bye!

          وداع (T.veda): a leave-taking   (1)

3.   The definite article most frequently appears
     as a part of nominal compounds - idafe. The
     words in this section can be listed in groups:

     Firstly proper nouns: When a proper noun is a
     compound of word عبد - ᶜabd (servant, slave)
     and one of the names of God (الاسماء الحسنی) al-'as-
     mā'u l-ḥusnā) the article is attached to the
     latter and the former عبد/ᶜabd/ is to be

1.   J. W. Redhouse, A Turkish and English Lexicon,
Constantinople, 1921 pp. 335, 55, 337, 1223
respectively.

vowelled with ḍamma. Another type of
compound proper name is formed by a noun
and the word دين /dīn/ (religion) with the
definite article and the former is usually
vowelled with fatḥa [1]. Apart from these
two types of compound proper nouns of Arabic
origin, there are some others as ابو الموسى
'abu l-mūsā, ebulmusa, but they are rarely
used.

Secondly new compound nouns are made to name
new organisations and instutions by the word
دار dār (house) as determinated and the
determinative is with the definite article,
e.g. دار الفنون (T) dârülfünûn = University
(literally 'the house of knowledges').

دار البدايع (t) dârülbedayi = Theatre (literally
'the house of novelties'), دار الالحان - dârülelhan =
Music Conservatory (literally 'the house of
melody'), and the determinated دار - dâr is
vowelled with ḍamma.

Thirdly some compounds, meaning God, have the
definite article attached to the determinative
and the determinated is vowelled with ḍamma,
e.g.

عظيم الشان 'azīmu sh - sha'n   azimüşşan = great
                                               in dignity

مالك الملك mâliku 1 - mülk   mâlikülmülk = the
                                               Lord of the Kingdoms

---

1. The name محى الدين - (t) muhyiddin or muhiddin ~~perhaps~~ is not really
   to be an exception.

Fourthly, the compounds which are made of
the word الله - Allah - God as determinative
and the determinated noun is usually closely
related to God in its meaning, for example
كعبة الله - ka'batu llah - Kâbetullah - the
cubical holy building in Mekka, ظل الله - zillu
llah - zillullah = the caliph (literally
'shadow of God') رسول الله - rasūlu llah - resulullah
= The Prophet Muhammad (literally 'messenger
of God').

Some of the compounds have become unified
words and are listed in the dictionaries which
were prepared after the Turkish alphabet was
latinized as single entries, e.g. عكس العمل -
t.aksülâmel = reaction [1].

Although literary taste and the necessities
of poetry gave rise to some compounds this
seems to be very rare, e.g.

بنات الجزيره benât ül - cezîre: (lit) daughters
              of the Island = women in England.[2].

4.   Some commonly used phrases,which cannot be
      fitted into categories already mentioned,also
      contain the definite article, for example:

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1.   New Redhouse Turkish - English Dictionary,
      Istanbul, 1968, p.40.

2.   Hâmid, Mektuplar I. Istanbul, 1334/1915, p.19.

شارب الليل و النهار = ŞÂrib âl-leyli ve n-nehar (drunkard)

هو الباقى = hüve l-bâki (he who is eternal - God)

الحمد لله = el-hamdü lillah (Glory be to God).

The hamza of the article, in Turkish as in Arabic, is hamzatu l-wasl and the /1/ of the article changes to the initial letter when the word to which the article is attached begins with one of the sun-letters, e.g. عبد الرحمن /abdu -l-rahman/is pronounced as abdurrahman, not *abdulrahman. In Ottoman Turkish the ال is retained in spelling as it is in Arabic; but in Modern Turkish in the Latin script the actual sound is represented in the spelling, e.g. darüşşafaka = (lit. house of compassion - Free college for the orphans).

Despite the foregoing it seems that the use of the Arabic definite article is not common in the Turkish language. In fact one gains the impression that Ottoman-Turkish writers, for some reason or other, were reluctant to use it. Instead of using Arabic type compounds, they seem to prefer the Persian type (idâfa) even when both words are Arabic, for example:

(1) سنکدر شمدی اوزان بنان یاز طورمه ای غاوه

senindir şimdi evzân-ı benan yaz durma ey gâve

◡ — — — ◡ — — — ◡ — — — ◡ — — —

In this line if the poet had used the Arabic

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1. Quoted in K. Akyüz, Batı Tesirinde Türk Şiiri Antolojisi, Ankara, 1958 p.325.

idāfa (اوزان البنان) (⟶‾ — — ᴗ —), instead of the

Persian type (اوزان بنان) (⟶‾ — ᴗ ᴗ —) where the

kasra of the idāfa deliberately prolonged, the

metre would be ~~type~~ *equally* correct and this is not a unique

example; the literature /is full of similar instances.

The Turkish grammars make no mention of this point.

It is surprising that the grammarians should not have

deduced this rôle of usage. May be they did not

consider it important.

B - Agreement of Adjective with its Noun

In Arabic the adjective must agree with the noun

which it qualifies in gender, case and number. Here

there are certain exceptions as follows:

(a) Broken plurals apart from those referring

to human beings are generally grammatically

treated as collective nouns in the feminine

singular.[1]

(b) The sound feminine plural noun usually

has the adjective in the feminine singular,

unless it refers to female human-beings when

it may be plural or singular.

---

1. This rule is not universally applied particularly
    in the old classical literature. But it may be
    regarded as the norm.

c. Some adjectives in certain forms are
   grammatically accepted as both feminine
   and masculine, for example:

$$(1) \quad صبور , شكور - فعول$$
$$قتيل - فعيل$$

In the Turkish language, unlike Arabic, the
adjective is always in one form and precedes the
noun which it qualifies. This rule, in classical
(pre-Tanzimat) Ottoman-Turkish, applies to
adjectives of Turkish origins only. Arabic
adjectives were used as in Arabic; thus the rules
of agreement between the noun and its adjective had
to be observed. (2)

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1. For the agreement of adjective with its noun and
   the forms of adjectives see: W. Wright, A Grammar
   of the Arabic Language, London, 1967 (1859), v 2
   p.283ff; J. A. Haywood and H. M. Nahmad, New
   Arabic Grammar of the Written Language, London,
   1962, pp 43f, 86-88.

2. Books on the art of writing contain rules on the
   subject and give warning that the writing would
   not be correct if these rules were not obeyed.
   For example see: D. Said Paşa, Mizān-ül-edeb, Istanbul,
   1305/1887; A. Fehmi, Tedrisat-ı Edebiyye, Istanbul,
   1302/1884. The absence of agreement of the adjective
   with its noun in the following couplet by Fuzulî
   (? - 1556) was mentioned by A. Fehmi (p.32).

   ترك ايتمه عواطف عميمى
   يار ايله مودت قديمى

   terk etme avatif-i amimi

   yad eyle meveddet-i kadimi

   The adjectival constructions are:

   عواطف عميم - avatif-i amim = abundant kindness

   مودت قديم - meveddet-i kadim = old friendship

During the post-Tanzimat period,which is the
subject of this study, these rules of the agreement
of the adjective with its noun were relaxed. As in
the Turkish language there is no grammatical gender,
and generally the Arabic origin nouns are in the
masculine form, and the Arabic definite article is
hardly used.[1] where a masculine Arabic word is used
with an Arabic adjective the latter is of course
unvariably in its masculine form. But several Arabic
words which are grammatically feminine but masculine
in form and meaning are considered masculine in Turkish.
Examples in the list are:

شمس طالع   <u>şems-i tâli</u>   =   rising sun

شمس منير   <u>şems-i münîr</u>   =   luminous sun

روح اليم   <u>ruh-i elîm</u>   =   painful soul

both   روح /ruh/ (= soul) and   شمس /shams/ (= sun) are
femine in Arabic.

Where the Arabic noun is femine the following
remarks apply:

    a. If the noun is in the singular, the
       adjective is in the feminine form,which is
       constructed by adding the usual ending (ة)tā'
       marbūṭa. This is pronounced   ة ha rasmiyya/a/
       or (e), not /t/. The only exception in the list
       is صحن غرا - sahne-i garra = (bright court yard).

---

1. For the Arabic definite article in Turkish see the
   preceding section of this chapter.

Here غَرّا - garra - represents the Arabic

غَرّاء /gharrā'/ which is regular Arabic

form for the feminine 'colour and defect'

adjectives.[1]

b. If the noun is in the sound feminine plural

and does not apply to female human beings,

the adjective is generally in the feminine

singular form. The same applies to the broken

plural. Exceptions are:

ابعاد سماوى - eb'ād-ı semāvî = heavenly dimensions

انفاس خبيث - enfās-ı habis = wicked breath

c. There are adjectival constructions in which the

agreement had not been strictly observed,

for example:

صدمه' مشئوم - sadme-yi meş'um = inauspicious strike

لوحه' مطهر - levha-yi mutahhar = clean plate

ساحه' عريان - saha-yi uryan = bare court yard

حديقه' ريان - hadika-yi reyyan = well watered
garden

Had the agreement been observed in these

constructions the adjectives should be

مشئومه - meş'ume   مطهره - mutahhara

عريانه - uryane   ريا - reyya

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1. For the "colour and defect" adjectives see;
   A. J. Haywood, opcit, p.87f, W. Wright, op.cit.
   pp. £,183-185.

The apparent reason is the rhythm of the poetry.

Here it should be mentioned that these examples are taken from Mehmed Âkif (سامر'عربان), and Tevfik Fikret (the rest) who with Yahya Kemal are considered as the trio of perfect users of ᶜarūḍ in Turkish literature and are known for their strict application of the rules of prosody. Mehmed Âkif even corrected his poems years after they were first published for this reason.

From the above account it could be said that strict obedience to the rules of Arabic grammar and style was no longer maintained in post-Tanzimat Turkish literature. The important point was not to use the linguistic elements according to their original rules but according to the general rules which governed the Ottoman-Turkish language.

Another point worth mentioning is that Ziya Gökalp in one hundred pages [1] used only two non-Turkish adjectival constructions and these are

ولایت عامه - velâyet-i amme = general guardianship

ولایت خاصه - velâyet-i hasse = special guardianship

and they were used more or less terminologically.

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1. Ziya Gökalp, Türk Medeniyeti Tarihi, Istanbul, 1341/1922, pp 251-351.

C - Arabic Plural forms in Turkish

In the Turkish language ل (-ler or -lar, according to the vowel harmony) is the regular plural suffix. As in Turkish there is no grammatical dual, the plural is used for two or more.

In Arabic the plural has two forms:

1. The sound plural, which is formed by adding plural suffixes to nominals. These suffixes are, for the masculine, ونَ /-ūn/ in the nominative and ـيـن /īn/ in the oblique (1); and for the feminine اتٌ /-āt/. The declension shown in the haraka as ُ damma for the nominative, and ِ kasra with the oblique.(2)

2. The broken plural is formed by putting the root letters of singular noun unto a different pattern وزن (wazn). Many different patterns are used for the broken plural and it is accepted that the broken plural form of an Arabic nominal should be learnt as there is no fixed rule. Although this is a fact, it is still possible to give some patterns. A number of Arabic nouns have no sound plural at all, so the broken plural is used. Some nouns in Arabic have more than one

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1. In classical Arabic there is a short /a/ after the final /n/, ūna or īna. However, this disappears in pause and also in colloquial Arabic. It is not found in Turkish or Persian.

2. These also are omitted in pause, in colloquial Arabic and in Turkish and Persian.

plural form and these may be associated with different meanings of the singular. Each meaning may have a different plural form. e.g. بيت /bayt/ = (house: couplet) بيوت /buyūt/ = (houses), and ابيات /abyāt/ = (couplet).[1] Morever some Arabic nouns have secondary plurals or the plural of plural. e.g. مكان (= place) > اماكن > امكنة /makān, 'amkina, 'amākin /. Some nouns have plurals of paucity and plurals of abundance.[2]

In the Ottoman-Turkish language, not only the Turkish plural form, but besides that, the Arabic and Persian plural forms were in use. For this the general practice was to use only the suffix - ler for Turkish words to form the plural of Turkish words. For Arabic words there were three possibilities: a- to use the Arabic plural, b - to add the Turkish suffix - ler, c - (less commonly) to use the Persian plural suffix ان /ān/ or ها /hā/. The books on Ottoman-Turkish seem to be inadequate on this topic. For example, J. W. Redhouse for the Arabic plural forms merely refers

1. It is doubtful however whether the distinction between the plurals in such instances was regularly maintained, at any rate, in classical poetry and art prose.

2. For the Arabic plural forms and the common broken plural patterns, see: W. Wright, A Grammar of the Arabic Language. London, 1967, (1859), v.I. pp 191-234.

to Arabic grammars.[1] The most recent Ottoman-Turkish
grammar by F. K. Timurtaş repeats what had already been
given in previous books on the subject [2] and Ahmed
Cevdet Paşa very briefly gives the rules for the plural
in Arabic.[3] Perhaps the most useful account is given
in the Ottoman-Turkish Conversation Grammar[4] of
Hagopian in which the Arabic plural forms are explained
in detail as they occur in Ottoman-Turkish, but after
studying, for example, the sound plurals and duals one
gets the feeling that it is possible to form and use
these plurals from any root. Neméth's Turkish Grammar
does not appear very different than the others.[5]

   As has been suggested Arabic plurals should, in
Turkish, be formed only from Arabic words. In the
grammar books some exceptions to this are given as:

1.   J. W. Redhouse, A Simplified Grammar of the
     Ottoman-Turkish Language, London, 1884, p.58.

2.   F. K. Timurtaş, Osmanlıca Grameri, Istanbul, 1964,
     pp 215-224.

3.   Aḥmad Jawdat, Qawāᶜid-i Uthmāniyya, Istanbul, 1306/1888.

4.   V. H. Hagopian, Ottoman-Turkish Conversation Grammar,
     Heidelberg, 1907, pp 296-300 and 353-356.

5.   J. Neméth, Turkish Grammar, (t. T. Halasi-kun),
     Glückstadt, 1962, pp 33-35.

(T) چيفتلك < چيفتلكات   çiftlik-ât = farms

(T) كليش < كليشات   geliş-ât = happenings

(P) سبزه < سبزوات   sebze-v-ât = vegetables

(P) فرمان < فرامين   ferâmîn = imperial edicts

These are, by Turkish grammarians, usually called غلطات (galâtat) = mistakes. Hagopian calls them "barbarisms or solecisms" [1]. But such condemnatory expressions are hardly apt in describing linguistic usage.

Although the grammar books talk about the dual = tathniya there was no example to illustrate its use in the Turkish texts referred to. It is unlikely to be encountered in Ottoman-Turkish except in Arabic phrases and sentences quoted verbatim and a few specific expressions such as ابوين /abawain/ ebeveyn - Arabic oblique dual - (= the two parents), and عراقين /ᶜirāqain/ irakeyn the two ᶜIraqs i.e. The Turkish (upper Mesopotamia) and the Persian (lower Mesopotamia), الحرمين /al-ḥaramain/ el-haremeyn (Mecca and Madina).

Of the sound plural the masculine form seems to be hardly used. There are, in our list, only six words, all but one (طبيعيون /tabiiyyun/ = naturalist) are in the oblique, ين /-in/. Two of them مظلومين /maẓlūmîn/ and مؤمنين /muʔminîn/ are determinatives, and this could be the reason for a genitive case. For the others it is hard to give any sufficient reason why they are in the nominative or oblique cases. Even the poetry would not be the reason for this preference as the two forms have equal syllabic values. However, in other languages containing substantial

1 Hagopian, op.cit. p.358

Arabic elements (e.g. Persian, Urdu), the Arabic
sound masculine plural is almost invariably in the
oblique case, and this is the colloquial Arabic usage
also.

The feminine plural form is commonly used. The
words in this group could be divided into some sections
as follows:

Firstly the plural of feminine singular nouns,
e.g.

ذره > ذرات — __zerrat__ = motes, atoms

كلمه > كلمات — __kelimat__ = words

حال > حالات — __halat__ = situations, etc.

Secondly to name the new academic fields or subjects
of various studies. For these the plural of the
feminine relative adjective ‍ـيّ /-iyya/ is used.

روح > روحيات __ruhiyyāt__ — __ruhiyat__ = psychology

بشر > بشريات __bashariyyāt__ — __beşeriyat__ = anthropology

ادب > ادبيات ’__adabiyyāt__ — __edebiyat__ = literature

ارضى > ارضيات ’__arḍiyyāt__ — __arziyat__ = geology

خلق > خلقيات __khalqiyyāt__ — __halkıyat__ = folklore

In some instances it is formed from an Arabic
broken plural, for example,

اخلق > اخلاقيات ’__akhlāqiyyat__ — __ahlâkiyat__ = ethics

Ziya Gökalp uses the feminine plural ending to
form nouns and they are singular in meaning.[1]

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1. Ziya Gökalp's use of feminine plural ending
   to name the new sciences see: __Türkçülüğün__
   __Esaslari__, p.118f.

Thirdly, some passive participles, after being
put in the sound feminine plural form become
collective nouns, e.g.

ma⁽lūmāt - mâlûmat = information

                            knowledge

masnū⁽āt - masnûât) manufactured

ma⁽mūlāt - mâmûlât)

mazrū⁽āt - mâzrûât = ~~crops~~ crops, etc.

Fourthly, some of these plural forms further
specify the meaning of the singular, e.g.

taḥrīrāt - tahrirat = written document,

                           official letter

tadqīqāt - tedkikat = academic and

                           scientific research,

                           study.

tanẓīmāt - tanzimat = 1838 reform movement

                           in Turkey

kā'ināt - kâinat   = the Universe

taşkīlāt - teşkilat = organisation

ḥarakāt - harekat   = operation (military)

Lastly, there are two words which deserve special
mention. One of this is مظوظات /maḥẓūẓāt/ - huzuzat
(= pleasures). It is a secondary plural from مظوظ

/ɣuẓuẓ/ which itself is a broken plural from غظ /ɣaẓẓ/.
The other one is لقلقیات (laklakiyat). Of this word
Redhouse (p.1637) says that it is an Arabic plural
substantive and its meaning is "vain chattering". He
does not give the singular which in fact is لَقْلَقَ /laqlaqa/.
Thus the plural should be لقلقات /laqlaqāt/. We think,
agreeing with Qāmūs-i Turki [1] لقلقیات /laklakiyat/
is an irregular plural form coined in Turkish.

The broken plural is used much more than the
feminine sound plural. For this the main reason seems
to be the rhyme and rhythm of the poetry as two roots
with the same last consonant in the same plural form
could be very helpful. This could be seen in the works of
Akif, Fikret, and Hāmid.

Ziya Gökalp tends to prefer to use Turkish suffix
-ler for plurals. The Arabic plurals in his works are
generally singular in their meaning, for example:

اخلاق   akhlāq - ahlak   = morality

اوقاف   awqāf - evkaf = mortmain estate;
                         governmental office in
                         control of the estates
                         in mortmain.

حقوق   ḥuqūq - hukuk = legality or juriprudence

صنایع   ṣanāyiʿ - sanayi = industry

حدود   ḥudūd - hudud = border, limit

اعضا   ʾaʿzā - âzâ = a member

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1. Kaamus-i Türkî. p.1234

Perhaps the one most commonly used is اولاد awlād -
evlâd = a child, not children as in Arabic.

امول 'uṣūl - usul = methodology

The following quotations may give an idea how
the Arabic words in broken plural form become singular
in their meanings:

(1) ننا حوادث ، دكل مى ؟

"it is bad news, is it not?"

(2) قيلمه من احوالمه هيچ اعتبار

"Don't pay attention to the situation I'm in"

(3) نزازل اولنم آحمد ، براق ، سسم يوق هيچ

"I've a cold, Ahmed, leave it, I've lost my voice"

(4) شبهه يوق كه توفيق فكر بيوك بر
رسام اشعاردر .

"Doubtless, Tevfik Fikret is a great designer
in poetry".

In the last quotation the word اشعار /ash'ār/ - eş'ar

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1. Hâmid, Mektuplar I, Istanbul, 1334/1915, p.2-8

2. Hâmid, Garam, Istanbul, 1923, p.47.

3. Âkif, Safahat, Istanbul, 1950, p.40.

4. Hâmid, Mektuplar I, op.cit, p.232.

means "poetry", not "poems", which is the dictionary
meaning. Thus, a broken plural appears to be used
as a kind of derivation which is similar to the
above-mentioned use of feminine sound plural to name
the new subjects of various studies.

CHAPTER V
PHONETICS

In this chapter we will see the Arabic elements
in Turkish language from the phonetic point of view.
We will begin our study by investigating phonetics as a
branch of linguistics. As was mentioned in the
introductory chapter (Chapter One) modern linguistics
aims at spoken language rather than written. The
reason for this discrimination is that the written
language is conservative and resists change. Here it
is hoped to show how written language can be subjected
to change, how phonetic change can take place in
written language, also. We shall see how Arabic phonetic
elements are adapted to the Turkish phonetic system,
and the Turkish phonetic system to the Arabic
Alphabet.

A - Linguistics and Writing or Written Language:
    General Remarks

By language, many modern linguisticians apparently
mean 'the spoken language', thus neglecting the written
form of language, which was the main subject of language
studies in the past. Greek scholars, from the beginning,
were concerned primarily with the written language, so
were Hindu scholars. For the Arabs the case was similar
as the first studies on language were for and related to

the Qur'ān.[1]   It has been argued that, as E. Sapir
puts it "written language is a point to point equivalence
to its spoken counterpart. The written forms are
secondary symbols of the spoken ones - symbols of
symbols." [2]

With the passage of time written forms have been
neglected in linguistic studies, and the spoken forms -
speech - have gained greater importance. F. de Saussure
says that "writing, though unrelated to its inner system,
is used continually to represent language. We cannot
simply disregard it. We must be acquainted with its
usefulness, shortcomings, and dangers." [3] Thus he
appears to be closing the door on the written form of
language and opening the door of the spoken form of
language. He says "Language and writing are two distinct
systems of signs; the second exists for the sole purpose
of representing the first. The linguistic object is not
both the written and the spoken forms of words; the

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1. See; J. Lyons, Introduction to Theoretical Linguistics,
    Cambridge, 1969 (Reprint), pp 9, 19: L. Bloomfield,
    Language, London, 1970 (First E. 1933), pp 3 - 20;
    Ö. Başkan, Lenguistik Metodu, Istanbul, 1967, pp 7 - 18.

2. E. Sapir, Language, USA, 1921, p.20. Note: Underlining
    mine.

3. F. de Saussure, Course in General Linguistics,
    (T. W. Baskin), USA, 1964 (2nd Imp.) p.23.

spoken forms alone constitute the object".[1] Thus

he points out what a linguist should look at: the

spoken form of the language. He is angry with the

'literary language', because with its dictionaries,

grammars, governing codes and strict rules of usage,

it "adds to the undeserved importance of writing".[2]

This recommendation to minimise the written form of

language as an objective in linguistics appears to

be accepted by the succeeding generation. According

to A. Martinet "the linguist in principles operates

without regard for written forms. He takes them into

consideration only in so far as they may on occasion

influence the form of vocal sign".[3] "We shall use the

term language exclusively to refer to activities involving

speaking; and we would do well, from this point of view,

to avoid the term 'written language' as being, in a

certain sense, a contradiction in terms: language can

be, by our present definition, only spoken, and only

writing is written".[4] says the American linguist

R. A. Hall, Jnr.

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1. Ibid, p.23f.

2. Ibid, p.25. He repeats "the undeserved importance
    of writing".

3. A. Martinet, Elements of General Linguistics,
    (T. B. Palmer). London (1964) 1969, p.17. By
    'sign' he means 'sound'.

4. R. A. Hall, Jnr., Linguistics and Your Language,
    USA. (1950) 1960, p.36.

As a corollary of this concentration on the
spoken form of language, linguistics has developed
a branch - phonetics, with its own terminology, and
sub-branches. It is defined as "The science, study,
analysis and classification of sounds, including the
study of their production, transmission and perception".[1]

This science of sound, with its close relation to
modern technology, medicine, education etc., appears to
be one of the most influential sciences of the present,
not only on a theoretical academic level, but as an
applied science as well.

J. D. O'Connor in his book on phonetics has written
a chapter suggesting that its importance will increase
considerably in the future.[2] The present author feels
that, in modern linguistics, writing or written form of
language has been unfairly belittled, its role under-
estimated, even deliberately ignored.   L. Bloomfield has
gone so far as to say that "writing is not language".[3]

One of the grounds for the attack on writing
seems to be its conservative appearance and supposed
resistance to linguistic change. F. de Saussure states

1.   M. A. Pei and F. Gaynor, <u>Dictionary of Linguistics</u>
     USA, 1954 (5th Impression 1970) p.168.

2.   J. D. O'Connor, <u>Phonetics</u>, Bucs. 1973, Chapter 9,
     pp 273 - 303.

3.   L. Bloomfield, op.cit., p.21.

that "language is constantly evolving, whereas writing tends to remain stable. The result is that a point is reached where writing no longer corresponds to what it is supposed to record".[1]

This statment appears to be a prejudiced one. The present author knows no claim that 'writing is = recording sound phonetically'; but it is one of the forms and manifestations of language. It may be said that written language could be the subject of philology, but the interpretations of the term are not clear, and one of them makes philology synonymous with linguistics.[2] Alphabets serve as symbols which are commonly accepted and known by their users. Thus writing is not necessarily stable, as these symbols are to be vocalised in accordance to the way that the users of the language speak in a given time. Besides it is not rare that the spelling of a word could change in time, or a certain symbol could correspond to different sounds in different places.[3]

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1. F. de Saussure, op.cit, p.27.

2. "Another interpretation of the term makes philology practically synonymous with linguistics". M. A. Pei and F. Gaynor, op.cit. p.166; see also: R. H. Robins, op.cit. p.6, and O. Jespersen, Language, London, (1922) 1968, p.64f.

3. F. de Saussure, himself mentions the change in spelling and in pronunciation, op.cit, p.27. The writing system of Chinese is a good example for a certain symbol corresponding to different sounds in different places. Another example, the Arabic � is pronounced /j/ in Saudi Arabia and /g/ in Egypt.

No doubt language is constantly evolving and
its manifestations, naturally and logically, are to
be seen in every aspect of language - for example,
semantics. Had we accepted F. de Saussure's argument
should we not reject the dictionaries, though the
semantic change appears to be more rapid and common
than phonetic change?

While investigating the Arabic script as used
for the Turkish language and the Arabic elements in
Turkish from the phonetic point of view,we will bear
in mind the ideas of linguisticians on spoken and
written language as outlined above. Here we would like
to point out that this branch of linguistics, phonetics,
has composed its own recording systems in written form.
Thus there is the international Phonetic Alphabet (IPA);
whilst we have various systems used in individual
languages, particularly - though not exclusively - in
practical primers.

B - Concept of Phoneme

Before considering the Arabic elements in Turkish
from the phonetic point of view, we would like to make
clear that it is not our intention to use minute technical
terminology, nor shall we go into unnecessary details of
the science of phonetics. We feel that basic common sense

terminology would be sufficient for our purpose.

Every language has its own sound - phonetic

system in which it operates. To base our study on

the phoneme theory seems to be convenient, so to begin

with let us state what a phoneme is. To Bloomfield

a phoneme is "a minimum unit of distinctive sound-feature".

It also could be defined as "a single speech sound or a group of

similar or related speech - sounds which function

analogously in a given language", or "a minimal bundle

of relevant sound features".[1] We work on the bases of

the definition that the phoneme is the minimum sound unit.

Every language has its phonemes, some of which are common

to several languages, and some are peculiar to a particular

language. The importance of the phoneme in linguistics is

generally recognised by linguisticians. R. A. Hall, Jnr.,

emphasizing the importance of the phoneme, says: "This

word phoneme is an important technical term, and just as

essential in linguistics as molecule or atom are in

chemistry, or neutron or proton in nuclear physics".[2]

The phoneticians, in describing sounds, are hampered in

that they see the complete description of a phoneme as

beyond possibility.[3] This deficiency is to be

compensated by the classification of sounds. Thus

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1. See: M. A. Pei and F. Gaynor, op.cit. p.167.

2. R. A. Hall, Jnr., op.cit. p.137.

3. See: J. D. O'Connor, op.cit. p.125.

phonetic tables are set out to show phonemes in
relation to the place and the manner in which they
were produced.

C - The Scripts used in writing Turkish.

During the last fifteen centuries the Turkish
language has been written in many scripts. At least
seventeen of them are known, including Chinese
ideographic, syllable writing of Tibetan and the
alphabets of Greek, Armenian, Latin, Russian, Hebrew
and Arabic.[1] The reason for using various scripts
have been geographical, and religious, where a neighbour's
alphabet (Chinese), or the alphabet of the religion (Arabic,
Hebrew, etc.); or cultural and political (Greek, Latin
and Russian). The earliest recorded Turkish we have is
in a runiform alphabet called Orhon-Yenisey, or Köktürk
alphabet which was deciphered by V. Thomsen[2] at the
end of the last century. This alphabet could be called
a truly Turkish alphabet, since it was designed

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1. For these alphabets see: A. Dilâçar, Türk Diline
    Genel Bir Bakış. Ankara, 1964, pp 170 - 188.

2. V. Thomsen's works see: Ibid, p.253.

specifically by Turks for Turkish. It appears to
be a phonetic one based on pictograms.[1]

In this study our interest is in the Arabic
alphabet, which was adopted and gradually adapted and
was the official script of Turks till 1928 when it was
replaced by Latin script. We have said that the Arabic
script was gradually adapted. Adaptation was a
necessity as the two languages are fundamentally
dissimilar.

D - The Arabic Alphabet

In linguistic studies the phonemes are represented
by special signs which are taken from existing alphabets,
mainly Latin, then Greek, and they are enriched by
secondary signs which are merely diacritical marks.
Although this phonetic writing system is different from
the conventional system of writing, some conventional

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1. "Phonetic writing: In general a method of writing
   using signs representing individual sounds
   (alphabetic writing) or individual syllables (syllabic
   writing) in contradistinction to ideographic writing"
   M. A. Pei and F. Gaynor, op.cit, p.168.

alphabets, for a given language, could be accepted as phonetic, and its writing could be called phonetic writing.[1] For the Arabic language, or at least for the classical Arabic language, the Arabic alphabet could be accepted as a phonetic one.[2] Thus, it could be said that each letter of the Arabic alphabet represents a phoneme of classical Arabic.[3]

As was mentioned in the preceeding pages, the Arabic alphabet was used in writing Turkish till 1928. This alphabet consists of twenty eight letters,[4] all being firstly consonants. Two of them could function as vowels. In Arabic writing, in case of need, the short vowels are indicated by the use of diacritical signs. For the long vowels three letters of the alphabet are used within the rules of the grammar.

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1. See; M. A. Pei and F. Gaynor, op.cit. p.168.

2. Accepting the Arabic alphabet as a phonetic one, we are aware of some variations in pronunciation which exist for the letters ﺭ = r, ﻝ = l and ﻥ = n. The first two, we think, could be explained within the frame work of allophones, and the last one could be called the exception to the rule, due largely to nasalisation.

3. We think that it is correct, at least if the words are considered in the forms with which we are mainly concerned in the present study, for example, we are not concerned with the verbal forms like كتبوا (they wrote), in which the final \ ʾalif is not pronounced.

4. For ʾalif and hamza see various Arabic grammars, e.g. A.F.L. Beeston, Written Arabic, Hertford, 1968, p.10f; J. A. Haywood and H.M. Nahmad, A New Arabic Grammar of the Written Language, GB, 1962, p (see the index); W. Wright, A Grammar of the Arabic Language, London, (1859) 1967, p. (see the index).

The written Arabic vowel system may be tabled as follows:

The short vowels: $\stackrel{\text{ɔ}}{\text{u}}$ u, $\stackrel{\text{<}}{\text{a}}$ a, $\stackrel{}{\text{i}}$ i

The long vowels: ر ū, ل ā, ی ī

B - <u>Some Orthographic Anomalies of Turkish in Arabic Script in the Early Period</u>.

When the letters, or the sounds which are represented by this alphabet, are compared with those represented by the Turkish <u>Orhun</u>, or <u>Yenisey</u> alphabets, it would appear that some Arabic letters are not needed for Turkish, on the other hand for some Turkish sounds there are no corresponding letters in the Arabic alphabet. Thus adopting this alphabet for Turkish became a cause of confusion. Turks took the Arabic alphabet from the Persians, as it was used by them, with some additional letters; and some Arabic letters were rarely used for Persian origin words.[1] This Persian adaptation of the alphabet created anomalies in Turkish and in early works the orthography is rather haphazard

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1. See: A. S. Levend, <u>Türk Dilinde Gelişme ve Sadeleşme Evreleri</u>, (2nd p.), Ankara, 1960, p.52.

in some respects. In these works one vital problem
was how to vowel the Turkish words; another was how to
choose the right consonant between two or more similar
ones, as for a Turk it is rather pointless to differentiate,
for example, between ذ = dh, ز = z, ض = ḍ and ظ = ẓ.
In Turkish, the difference between near phonemes is in
accordance with the harmony of hard and soft sounds. The
difference of the phonetic natures of the two languages
was the reason for the peculiar appearance of early
Turkish orthography. To illustrate these peculiarities
let us quote some examples which are used for the same
purpose by A. S. Levend.[1]

چنك يوسف دغد اولدى آننى

بر قراوش صانون آلدى آ تنى

ç(ü)nk(i) yusuf d(o)ğd(ı) öldi ân(e) si

b(i)r k(a)rav(e)ç satun aldı ât(e) si

    The words چنك (çünki) and   دغد (doğdı) are spelt
without any vowels. Both words in rhythm are equal to
(مفا). Had they been Arabic words they would have been
spelt in the same way. But in Turkish, at least the
last syllable should have a vowelling letter. As the
former چنك is originally a Persian word it should have
been spelt as چونكه or چونكه (= as, because, whereas). The
words اولدى = öldi (= she-died) and آلدى = aldı (=he-bought)
were spelt with full vowelling in accordance, we think,

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1. <u>Ibid</u>, p.54 ff

with ʿarūḍ, (— —), and so was the substantive صاتون =
satun (buying). During this period whenever the
vowelling letters were not used, the appropriate
ḥarakāt were used. The last words of each line آنسى =
anası (his mother) and اتسى = atası (his father) are
suffixed with ﺳﻰ = -si, the roots are آنا = ana and
آتا = ata and last vowel, which is represented by
ا ʾalif, is dropped. Another interesting point in this
couplet is that the difference between hard and soft
consonants are shown by the use of different letters as
صى in صاتون الدى = satun aldi and ﺳﻰ in the suffix
ﺳﻰ = -si respectively.

$$\text{نيجا يلوارد سا اتماد اصى}$$

nice y(a)lvard(i)sa (i) tmad(i) assi

In this line the first word نيجا = nice (how much) is
fully vowelled. In the second and third words يلوارد سا =
yalvardisa (as he implored) and اتماد = itmedi (it did
not make) the vowelling is omitted in two places. In the
last word اصى = assi (benefit) the last syllable is
vowelled and the letter ص is doubled with shadda as if
it were an Arabic word.

During this early period, apparently Eastern Turkish
employed vowelling letters quite frequently, for example

قيلديبلار (ET) but قلدلر (WT) = kildilar (they made)

In Eastern Turkish the letters ص and ط were ignored

and ڇ and ݩ were employed instead, for example

BT   تایاق)
)   dayak (a prop. beating) سونكرا)) sonra (later)
WT   طیق)   صوكرا)

Here it should be noted that in Western Turkish the
letter لـ becomes the corresponding sign for the
phoneme (ڭ).

During this period the vowel /e/ was shown by the
baraka fatha or the letters (اٰ) 'alif or هٰا rasmiyya, so
the word bize could be written as بزَ or بزا , or بزه .
Non-Turkish words were sometimes spelt regardless of their
original spellings as

قمت < قامت   = qāmet   (stature)   A.

هاب < خواب   = khwāb   (sleep)   P.

پستر < پستر   = pister or bister (pillow)   P.

For the kasra of idafat, the letter ی = y was used
as in

نسیم بهار < نسیمی بهار   = nesīm-i bahar = spring breeze

در یتیم < دری یتیم   = dürr-i yetim = solitary pearl

The Turkish ablative suffix - den was written in the form
of the tanwīn as دندٍ = dünden (from yesterday, whereas
it should be دندن .

A. S. Levend gives these peculiarities not as
single examples but the characteristics of the early
orthography. It seems that other foreign alphabets used

for Turkish needed some alterations and adaptation, too.[1] The above-mentioned examples show the early Turkish orthography in Arabic script. At the end of the nineteenth century Turkish orthography had more or less reached a standard form. But variations and irregularities were never completely eliminated.[2]

F - The Vowels of the Two Languages with a reference to the Arabic Alphabet

As was mentioned, during the early period of using the Arabic alphabet for Turkish there were some problems which can be considered in two main groups, vowels and consonants. As already shown in classical Arabic there are three short vowels which are not represented by any of the letters of the alphabet, but indicated by signs = ḥarakāt when needed; and three long vowels which are represented by letters of the alphabet. In polysyllabic words vowels could come in any sequence though certain patterns are rare and tended to be associated with foreign arabicized words. There is no absolute rule

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1. See: A. Dilâçar, op.cit, p.172.

2. A. C. Emre, gives ten variations for the syllable /ta/ in Arabic script, see: Lisan İnkilâbı, Istanbul, 1928, p.161f.

of vowel harmony although it is sometimes found in
the spoken language.

Turkish is one of those languages in which <u>vowel</u>
<u>harmony</u> operates; that is the vowels of a polysyllabic
word should be in a certain combination.[1] It has
generally been accepted that there are eight vowels
which in the present Latin alphabet are represented
as (a, e, ı, i, o, ö, u, ü). Although the existence of
another vowel, the 'closed e' (é), is usually mentioned,[2]
it is normally represented by the letter (e) as in
<u>yér</u>   <u>yer</u> (place), <u>él</u>   <u>el</u> (stranger), <u>étmek</u>   <u>etmek</u>
(to do, to make. The number of Turkish vowels thus is
eight, all being short, and this is the same as in the
<u>Köktürk</u> alphabet, in which, however, they are represented
by four signs only, without distinction between hard and
soft vowels.[3] Besides these Turkish origin vowels, owing
to foreign influence and borrowing, there are indications
that the language has acquired some long vowels. As we
shall see in the following pages, the language does not
appear to have fullyabsorbed these long vowels, as
G. Raquette says: "In spoken Ottoman-Turkish the long
vowels of Persian and Arabic words are shortened." [4]

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1. For the vowel harmony, in general see: J. Lyons, <u>op.cit</u>
   p.128ff; and in Turkish see: various Turkish grammars,
   and J. Lyons, "Phonemic and Non-phonemic Phonology" in
   <u>Phonology</u>, e. E.C. Fudge, Penguin, 1973, pp.190-199.

2. See: M. Ergin, <u>Türk Dil Bilgisi</u>, Istanbul, 1962, p.38;
   M. K. Bilgegil, <u>Türkçe Dilbilgisi</u>, Ankara, 1963, p.295.

3. See: A. Dilâçar, <u>op.cit</u>, p.175.

4. G. Raquette, <u>The Accent Problem in Turkish</u>, Lund, 1927,
   p.18.

However we do not fully agree with this statement.
Since these vowels are at times somewhat longer than
the ordinary short vowels particularly heard in recited
poetry.

From the above account it should be clear that
Arabic and Turkish vowel systems are fundamentally
dissimilar, and thus the Arabic alphabet is not fully
suitable for the Turkish vowel system. Our study from
the phonetics point of view must deal with two aspects:
Turkish origin words in Arabic alphabet, and Arabic
origin words in the Turkish phonetic system.

G - Turkish Vowels in Arabic Script

To indicate vowels, the Arabic alphabet offers
its long vowels (‍ا , ‍و , ‍ى) and its vowel signs
- ḥarakāt [1], plus the Persian final (h) ‍ه . Thus
during the post-Tanzimat period, the Turkish vowels
were represented as:

(2) سن ديدك كه شيشه وار دولابده

sen dedin ki şişe var dolabda

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1. The ḥarakāt, usually are not shown except in works
   which are published for children and the masses, in
   the Qur'ān and sometimes in poetry.

2. Hamid, Garam, p.146.

	a	by	ا	in	وار (the first syllable)
	e	by	ـَـ	in	سن
final	e	by	ٯ	in	دولـبده (the last syllable)
	i	by	ى	in	دیدك (the first syllable)
	i	by	ـِ	in	دیدك (the second syllable)
	o	by	و	in	دولاب (the first syllable)

(1) سویله نوب بن بویله اوردم دست و پا

söylenüp ben böyle urdum dest ü pâ

	ö	by	و	in	بویله (the first syllable)
	u	by	و	in	اوردم (the first syllable)
	u	by	ـُ	in	اوردم (the second syllable)

(2) هپسی پارمقلقلره صالدردیلر

hepsi parmaklıklara saldırdılar

	a	by	ـَـ	in	پارمقلر (the second syllable)
final	a	by	ٯ	in	پارمقلقلر (the last syllable)
	ı	by	ـِ	in	پارمقلقلره (the third syllable)
	ı	by	ى	in	صالدردیلر (the third syllable)

(3) یوزنده عکسی نمایاندی بر ملاحظه نك

yüzünde aksi nümâyandi bir mülâhazanın

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1. Ibid. p.147.

2. Ibid. p.147.

3. Fikret, Rübâb, p.29.

ü   by   ﯙ   in ﭘﺭﻳﺰﺩﻩ (the first syllable)

ü   by   ﹹ   in ﭘﺭﻳﺰﺩﻩ (the second syllable)

In the above list three possibilities (e as ﺍ ,
o , ö   as ﹹ) are missing. The reason for that
lies in the standard form of the orthography. During
the post-Tanzimat period 'alif does not seem to be
employed for e. For the vowels (o) and (ö) that these
vowels are, in Turkish, always in the first syllable [1],
and as a general rule if the first syllable has a vowel
other than (e), the vowelling letter is to be used,
thus these two vowels are represented, usually by the
letter ﯙ , not by the haraka ﹹ .

In the other alphabets used for Turkish the hard and
the soft vowels were usually represented by the same signs.
Thus the only short coming of the Arabic alphabet for
Turkish vowels seems to be that all four rounded vowels
have to be represented by the same sign or the same
letter ﯙ or ﹹ . Hamid spells the words

ﺍﻭﻝ   = ol   (be)

ﺍﻭﻳﻠﻪ   = öyle   (thus)

ﺍﻭﻃﺎﻏﺎﺩﻥ   = utanmadan (shamelessly)

ﺍﻭﺭﻛﺭ   = ürker ('he becomes' frightened)

ﺍﻭ representing all four rounded vowels, but he uses
ﺍﯘ to spell ﺍﯘﻟﻤﻚ = ölmek (to die).[2] Fikret, while

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1. The vowel (o) is also in the present continuous
   ending - yor.

2. Hâmid, Garam, passim

distinguishing (a) from (e) by using ٱ and أ

respectively, does not differentiate round vowels,

and in the same line spells:

اولمق = olmak   (to be)   and

اولمك = ölmek   (to die)

with او) as in

(1) اولدیردیلر ... بو هم ده بوکون ، شمدی اولمادی

öldürdüler ... bu hem de bugün şimdi olmadı (2)

To solve this problem, the lexicographer

Şemseddin Sâmi Bey uses diacritical marks in his

قاموس ترکی - Kaamûs-i Türkî (The Turkish Lexicon)

(1899). For representing one vowel sound by one letter

the use of أ ('alif with hamza) for /e/ as the first

phoneme of a word was another way which was persistently

used by Fikret even for non-Turkish words.[3]

We have mentioned that the letter ه (h) is used to

represent /a/ and /e/, and it was taken from the Persian

orthography where in this form (as a vowel) it is called

hā' - i rasmiyya, and is used only finally. But in

Turkish it is also used medially, particularly when a

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1. Fikret, Rübab, p.286.

2. In a sentence this does not appear to be a big
   problem, as it would be easily understood.

3. See Rübab, passim. For the use of ء hamza in
   Turkish see: Chapter 3, pp.107-117.

suffix is added to a word or root, e.g.

(1) تیتره‌یوب سوندی ، شمدی بوش اوطه‌نك

titreyip söndü, şimdi boş odanın

(2) اعتراف ایتمه‌لی‌یز که بو گزیده‌لر

itiraf etmeliyiz ki bu güzideler

One of the peculiarities of the early Turkish
orthography in the Arabic script was the use of a
haraka as the last vocalic phoneme of a word, and this
seems generally to have disappeared during the post-
Tanzimat period. Another peculiarity was dropping the
vowel as the last phoneme of the root when it was
suffixed as in آنسی - anası (his mother) < آنا (ana)
+ سی - (-si); here the second 'alif of the root آنا was
dropped. When the orthography had reached a standard
form, however, this idea of omitting the last vowel of the
root does not seem to have found favour. For example,
Fikret writes:

(3) ننه‌ك بابان ، ایكی مسكین ، بز آرتق اولمه‌لی‌یز

ninen baban, iki miskin, biz artık ölmeliyiz

In this period we also see a tendency to use vowelling

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1. Fikret, Rübab, p.117.

2. Gökalp, Tür. Esas. p.45.

3. Fikret, Rübab, p.19.

letters in preference to <u>harakāt</u>. Fikret gives the
impression that he is over sensitive about this.
For example, he uses:

يیکیت - <u>yiğit</u> (brave)

قادیﻦ - <u>kadın</u> (woman)

یورولﻤﻪدﻦ - <u>yorulmadan</u> (without getting tired)

دیﻮﺭﺩی - <u>diyordu</u> (was saying) [1]

These words could easily be spelt as يکﺖ [2]
دیﻮﺭﺩی and يورﻃﻠﺪﻦ ، قادﻦ .

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1. <u>Ibid</u>, p.41.

2. Or as Redhouse prefers يکﻴﺖ .

H - <u>Arabic Vowels in Turkish Phonetic System</u>

It is a widely held view among linguisticians that,
in M. Swadesh's words, "the phonemes of a language
are, in a sense percepts to the native speakers of the
given language, who ordinarily hear speech entirely in
terms of these percepts. If they hear a foreign tongue
spoken, they still tend to hear in terms of their native
phonemes." [1] Our study, related to the Arabic vocalic
phonemes as they are found in the Turkish language,
supports this view. As mentioned, Classical Literary
Arabic has three short and three long vowels, whereas
Turkish has eight short vowels. Arabic vowels used in
Turkish appear both to have influenced and to have been
influenced by the Turkish vowel system. Arabic origin
words are vowelled not by their original three vowels
but by the eight vowels of the Turkish language. But
it must first be stated that the vowel harmony of Turkish
is rarely applied to Arabic origin words. [2]

Our study is based on a random selection. It consists
of thirty-one   pages from the four authors of whom
biographical accounts have already been given. Details of

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1. M. Swadesh, 'The Phonemic Principle' in <u>Phonology</u>,
   op.cit, p.35.

2. For the violation of the rules of the Turkish vowel
   and consonant harmony in the loan words see:
   R. B. Lees, <u>The Phonology of Modern Standard Turkish</u>,
   USA, 1961, p.10ff.

the sources will be found in the appendix Number 6.

We believe these extracts to be representative.

As would be expected, Arabic fatḥa ($\acute{-}$) has two corresponding vocalic phonemes in Turkish as /a/ and /e/. We have tried to analyse the appearance of these phonemes. To do that we have looked at the consonant which was vocalised by the vowel. These consonants could be classified in three groups:

1. The consonants, which are vocalised by /a/, could be called <u>hard consonants</u>. In our list they are (ḍ, ḥ, <u>gh</u>, q, ṣ, ṭ and ᶜain).

2. The consonants, which are vocalised by/e/ could be called <u>soft consonants</u>. They are (d, <u>dh</u>, h, j, k, s and y).

3. The consonants, which may be vocalised by either of the vowels /a/ or /e/, are (b, f, l, m, n, r, <u>sh</u>, t, w, z).[1] In this group, at first sight, there is nothing to indicate what the vocalic sound would be. But there are indications of a pattern when we look at the second, and very rarely the third consonant involved. For example in the words مَعبَد /maᶜbad/ (temple) and مَسكَن /maskan (dwelling) in Turkish <u>mâbed</u> and <u>mesken</u> respectively the second consonants

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1. It might be noticed that the Arabic consonant ء hamza appears in none of the groups. The reason is that this consonant in Turkish has lost its consonantal value. See: Chapter 3, pp. 107-117.

ع and سِ determine the vocalic sound.

In the words فرش /far_sh/ (anything spread out)
and شرق /sharq/ (East) in Turkish fer_ş and
_ş_ark, the last, third consonant determines the
vowel.

Although the vowel /a/ is a hard vowel, it would
appear that due to Arabic loan words ending with قت
/-qat/, عت /-ʿat/ and حت /-ḥat/, the Turkish
language has acquired a soft /a/ phoneme. The character
of this phoneme appears when the word is suffixed as:

حقيقتلر ﴾ حقيقت - **hakikatler** (the truth)

دقتمز ﴾ دقت - **dikkatimiz** (our attention)

شفقتدن ﴾ شفقت - **şefkatten** (from compassion)

استراحتن ﴾ استراحت - **istirâhatin** (of rest)

ساعتسز ﴾ ساعت - **saatsiz** (without watch)

and so on.[1] This phenomenon reflects the change in
fatḥa sound in Arabic when associated with guttural
consonants. There are parallels in other Semitic
languages such as Hebrew.

In the case of kasra again there are two possibilities
as / ı / and /i/; and more or less under similar
circumstances, either one or the other of these vowels is
used. Here there seems to be a peculiarity; as in some
words it is quite possible that either of them could be employed

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1. See also M. Ergin, op.cit. p. 54f.

for example:

رضا /riḍa/ <u>riza</u> or <u>riza</u> (consent)

عيان /ʿiyān/ <u>iyan</u> or <u>iyan</u> (plain, clear).

This is perhaps due to the peculiarity of the vowel

(ı) which is shorter and weaker than (i) and even

in some Turkish origin words it could be replaced by

(i).[1] Otherwise these vowels conform to the consonant

involved.

To correspond to the <u>damma</u> of the Arabic language,

in Turkish, there are four vocalic phonemes, which are

(o, ö, u and ü). The first two - o and ö - do seem to

be of rare occurrence; and this rarity is not surprising

as these two phonemes in Turkish origin words can only

occur in the first syllable of a word, or in the suffix

of the continuous tense - یور -<u>yor</u>. Thus the last two of

these Turkish rounded vowels are the main representatives

of the Arabic <u>damma</u>.

The general rule which was mentioned to differentiate

(a) and (ı) from (e) and (i) could be repeated here for

the (u) and (ü). In addition to this general rule, we

feel, that the vowelling of the following syllable seems

to have a decisive effect.[2] For example the words

معلم /muʿallim/ <u>muallim</u>   (teacher)

مدرّس /mudarris/ <u>müderris</u>   (lecturer)

could easily be explained with the vowelling of second

---

1. For the peculiarity of this vowel see, <u>Ibid</u>, p.41

2. Here our main concern is in the vowelling of the
    first syllable of a word.

syllables. This, in a way, a backwards-vowel harmony.

The above-mentioned interchanging (ı) and (i)
also occurs for (u) and (ü).[1] For example:

رُرَاب /turāb/   <u>türab</u> or <u>turab</u>   (dust)

مُستَغرَق /mustaghraq/ <u>müstağrak</u> or <u>mustağrak</u> (sunk)

This apparent instability, in the present author's
view, supports the claim that the following syllable could
be a decisive factor in choosing the right vowel. From
the examples given رُرَاب /turāb/ could be vowelled with (ü)
in accordance with the preceding consonant (t), or with
(u) in accordance with the following syllable /rāb/; so
is the word مُستَغرَق /mustaghraq/ which could be vowelled
with (u) according to the following syllable /tagh/ or
with (ü) according to the consonants involved /m/ and /s/.

In the case of long vowels, we repeat that they were
absent from Turkish originally; but the language has
acquired long vowels due to foreign influence. In Ottoman
orthography the Arabic long vowels are fully shown. But
they are not invariably fully uttered. They are employed
especially in verse to conform with the Arabic metrical
system which was applied to Ottoman poetry. Let us see

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1. A glance at a Turkish dictionary in Latin script
   would show that this interchanging is a matter of
   practice not just theory as cross-references between
   (ı) and (i) and (u) and (ü) occur many times.

this fact in some verses by Fikret:

(1) بر احتراممدر بو سماوى جمالنه

bir ihtiramdır bu semâvî cemâline

— — ◡ —◡ — ◡ ◡ — — ◡ — ◡ —
       1   2 3   4

In this line the syllables -ram, -mâ, - vî and -mâ
contain long vowels and all are used in full length.
All these syllables but the first one are long (-), and
the first one has the length of a long and a short (⟶◡),
and its structure is cṼc. Now let us see another line
from the same poem:

(2) آفاقه لمعه ریز اولویورکن حزین حزین

âfâka lem'a rîz olurken hazin hazin

— — ◡ — — ◡ — — ◡ ◡ — — ◡ — ◡ —
     1   2   3

In this line we have three syllables of the same structure
cṼc - rîz and - zîn (twice). Their length is here a
long one (—), not a long and a short (⟶◡). For the
first one -rîz, which is a Persian word, it could be said
that the last phoneme /z/ could be connected to the
following syllable, which is a vowel, and this is a
common feature of the Turkish language. Thus the rest
of the syllable rî has the right length(—). But this is
not the case for either example of the syllable -zîn.

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1. Rübab, p.381.
2. Ibid, p.381.

Here its long vowel is treated as a short one, in
other words $\mathcal{S} = \overline{}$, thus the length of the syllable
originally is ($\overset{\rightarrow}{\underline{}}\,\cup$), but practically (———). Another
example is from Âkif:

ناصله اسمنی طویمش که بندهکانتدن

(1) حـــــام افندیب آلدرمق استهمش سلطان

   Nasilsa ismini duymuş ki bendegânindan

   Hüsam efendiyi aldirmak istemiş sultan

   $\cup$ — $\cup$ — $\cup\cup$ — — $\cup$ — $\cup$ — — —

In this couplet the syllables of the rhyme - <u>dan</u>
and -<u>tan</u> of the word سلطان have the same length in
spite of the latter's long vowel, or original long
and short ($\overset{\rightarrow}{\underline{}}\,\cup$) length .

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1. <u>Safahat</u>, p. 494

I - <u>Change in the Character of the Vowelling</u>
<u>of some Arabic words</u>

Another point concerning the Arabic vowels
in the Turkish phonetic system must be made here,
that is the changing of the character of the vowel.
Although this change does not appear to be common,
nevertheless it does occur. For example:

مدیر /mudīr/ <u>mūdūr</u> (manager, head).

In this word the vowel of the last syllable has changed
to (ü). Here we feel that the change is due to the
phonetic evolution of the Turkish language. In non-Arabic
origin words, too, there is an identical change. When
the vowel of the first syllable is a rounded one, the
vowels of the following syllables, by the passage of time,
has changed to a rounded vowel, for example:

T	okıtdı	>	okudu		(he read)
P	چونكی or چونكی	/chunki/	çünkü	(because)
Greek	muzik	mūzük		(music)

This seems to be quite frequent particularly in colloquial
Turkish, e.g.

مهم /muhimm/ <u>mūhūm</u> (important)

مسلمان > مسلمان+ان /muslimān/ <u>müslüman</u> (muslim)

In the case of

تهلكة /tahluka/ <u>tehlike</u> (danger)

the <u>haraka</u> of the second syllable, in Arabic, is ḍamma,
in Turkish it is <u>kasra</u>. The reason for this change might
be the form ≈ (wazn) of the word. When compared with the

form نَفْعِلَة /taf'ila/, this form نَفْعُلَة /taf'ula/

rarely occurs. Thus the word is pronounced in a much

more common pattern. Although this reasoning might

sound satisfactory, the reverse does occur also:

تَجْرِبَة /tajriba/ tecrübe   (experiment)

Also a change from fatha to damma is to be seen in a

well established word:

تَرْجَمَة /tarjama/ tercüme   (translation)

The present author can offer no explanation for this,

neither for

عِيَار /'iyar/ ayar (standard measure)

and nor for

حِسَاب /ḥisāb/ hesap (reckoning)

and this last one occurs many times in the Qur'ān.[1]

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1. For these changed pronunciations Redhouse gives a
   cliché explanation: vulgar. We would not agree with
   this explanation that for vulgarisation must be reason
   and some of these changed forms were universally
   accepted and used.

J - Consonantal Phonemes of the two languages

The difference between the phonetic systems of
the two languages is even greater in the consonants
than in the vowels. Regarding the number of consonants
and their role in grammar and semantics, Arabic is
richer than Turkish. The number of consonants in
classical literary Arabic is twenty-eight; ~~it is~~ ^{there are} roughly
half ~~of these~~ ^{as many} in pre-Islamic Turkish; considering the
theory of allophones.[1]

The consonant phonemes in the **Köktürk** alphabets
are: (b, c, ç d, g, k, l, m, n, ŋ, p, r, s, ş, t, y,
z.[2] Thirteen of them had corresponding letters in the
Arabic alphabet, for three of them (ç, g, p) there were
modified Arabic forms in the Persian alphabet. For one
(ŋ) Turkish had to find an equivalent. Considering
the allaphone theory the phonemes of Arabic not found in
Köktürk Turkish were (h, f, ^c = ('ain), **gh** and ʾ = (hamza)).
When we look at the **Dīwānu Lughāti ł-Turk**, we have more or
less the same picture. The Diwan says that the Turkish
language does not include the sounds = phonemes which are
represented by the letters (ﺵ, ﺡ, ﺽ, ﺥ, ﻁ, ﻅ, ﻉ, ﻩ).[3]

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1. **Allophones:** The several variants of speech sounds,
   which constitute a phoneme. (M. A. Pei and F. Gaynor,
   op.cit, p. 9)

2. See: A. Dilaçar, **op.cit**, p. 175 f.

3. **Dīwānu Lughati t-Turk**, Turkish translation
   (Ł. B. Atalay), Istanbul, 1939-43, p i, 8 - 10.

Only three words were recorded beginning with the

letter ذ /h/. Two of them هنا /hana/ and هتا /hata/

correspond with the words <u>ana</u> (mother) and <u>ata</u> (father),

and were from the dialects of two tribes of whom

Qa<u>sh</u>gh<u>ā</u>rī says: "We do not accept them as Turks because

to their language they added a non-Turkish letter

(sound?)".[1] This very common linguistic feature,

<u>prothesis</u>,[2] is not rare in Turkish, but the usual

prothetic phoneme is (y) not (h).[3] No word is recorded

beginning with the letters ض /ḍ/ and ظ /ẓ/.   One word

صبران/ṣabrān/ is recorded for ص /ṣ/, and سبران /sabrān/

(name of a place) is given as its correct form.[4]   For

ث /th/ there is one word ثوف /thūf (wool) which is

evidently a copying mistake of Arabic صوف /ṣūf/.[5]

For ع = 'ain there is one word, a persons name, عيصو

/'aiṣu/ from the Old Testament, Esau (Issac's son),

Jacob's twin brother. [6] The number of words beginning

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1. <u>Ibid</u>, p. i, 32.

2. <u>Prothesis</u>: The prefixing of a prothetic phoneme to
    a word for easier pronunciation or other phonetical
    or linguistic reasons. M. B. Pei and F. Gaynor,
    op.cit, p. 178.

3. For example <u>ilān</u> > yılan (snake)

4. <u>Dīwān</u>, p. i, 436

5. <u>Ibid</u>, p. iii, 129.

6. <u>Ibid</u>, p i, 128. For Esau see: <u>Ancient Hebrew</u>
    <u>Literature,</u> (e. R. B. Taylor), London, 1907, p.i, 42.

with the letter ط /ṭ/ is four, and all of them are
proper names, of which one طغرل /ṭughrīl/ apparently
is Turkish, <u>Tuğrul</u>.[1] جرج هرج /hūj hūj/ and its variant
هرج هرج /huj huj/ are borrowing from either Arabic or
by both from another language, as the meaning, to
grumble at goats (in Arabic camels), indicates.[2]
Beginning with ح there is another word حقوبرى /ḥuqūbarī/
and according to Brockelman it should be جقوبرى /chuqūbarī/
(clay).[3] For ف /f/ there is one word فرخن /farkhan/
and a compound of this word فرخن اتى /farkhan avi/ meaning
(idol) and (idol house), and an alternative is given.
برخن /barkhan/ which, according to the translator Besim
Atalay, was the correct form.[4] There are two words
beginning with و /w/; an interjection واى /wāy/ or
وا /wa/ (oh! alas!), and a place name ورنك /wurank/
which comes from ارنك /urank/.[5] For غ /gh/ there are
two words: غالى /ghālī(particle for time) and غر /ghu
(particle for time and place).[6]

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1. <u>Dīwān</u>, <u>op.cit.</u>   طراز (i.30; i.127)
   طلدمس (i.393)
   طهمورس (iii.149)
   طغربل (iii.381)

2. <u>Ibid</u>. pp ii. 282 and i. 321

3. <u>Ibid</u>. p iii. 243.

4. <u>Ibid</u>. p i. 343.

5. <u>Ibid</u>. pp i. 135 and iii. 215.

6. <u>Ibid</u>. pp iii. 211 and iii. 307.

In adopting the Arabic alphabet and due to the
influence of the Arabic language Turkish faced a
twofold problem. First, how to write in this alphabet.
As was mentioned previously, there were some peculiarities
in early Turkish orthography. The second and biggest
problem was how to deal with the Arabic phonetic system
as the Arabic elements grew greater and greater until
the number of Arabic origin words in the literary
vocabulary of the language became more than that of the
native words.

During the post-Tanzimat period we have a firm
Turkish phonetic system which was different from the
pre-Islamic Turkish phonetic system. Like the language
itself it reflected foreign influences largely Arabic
and Persian, but also Greek, Armenian and so on. Although
Arabic origin words nearly always kept their original
spelling,[1] they were treated in the Turkish phonetic
system. Thus the Arabic phonemes took their place in
the Turkish system.

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1. See: Chapter ii of the present work for ᵞ = hamza,
   'alif maqṣūra, and tā' marbūta.

K - <u>Arabic written consonants in the Turkish</u>
<u>Phonetic System</u>

One Arabic phoneme which was quite alien to the
Turkish phonetic system - as indeed to those of other
languages of Islamic peoples like Persian, Urdu and
Malay - was the glottal stop ع /ᶜain/, and this
consonant, in Turkish, has become a vowel. In other
words it has lost its consonantal value and simply
becomes a 'supporter' of a <u>haraka</u>. The Turkish
orthography in Latin script supports this claim, as
does an examination of representative poetry, for example,

(1) كورندى يرله بيتاب دشمش عابده لر

göründü yerlere bîtâb düşmüş âbideler
→ ∪ — ∪ — ∪ ∪ — — ∪ — ∪ — ∪ ∪ —

The metre in this line is correct if the last two
words are connected to each other. The connection in
Turkish is between a consonant and a following vowel. The
connection in the above example, thus, is between the
consonant (ş) of the word <u>düşmüş</u> and the long vowel (â)
of the word <u>âbideler</u>; not between (ş) and (ع) which is

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1.   <u>Safahat</u>, p. 479.

impossible.

كلن كچنلره عبرت يانار سفيل عريان

gelen geçenlere ibret yatar sefil uryan   (1)

∪ — ∪ — ∪ ∪ — — ∪ — ∪ — — —

Here the syllable - fil has the length of one and
a half (➚─ ☰). If we connect this syllable to the
following word, then the length of the syllable would
be correct. Though we could ignore the half length
as it is alien to Turkish phonetics, the intonation of
Turkish forces us to connect the last two words sefil
and uryan, and the connection is only possible if the
consonantal value of (ع) of the word uryan - عريان
is ignored. In the case of hamza (ء) we would repeat
what we said about (ع). Fikret's spelling is a further
support for this, as without discriminating between the
origin of the words, he uses hamza supported by 'alif (أ)
initially for the (e) phoneme, e.g., the words evrâkı
and ezer were spelt أوراقى ('awrâqı) and أزر respectively.(2)

     Medially these two Arabic phonemes may keep their
consonantal values as short and soft stops, or they could
give way to a diphthong-like sound, for example معلّم
/mu‘allim/ (teacher) in Turkish has become muallim, the
stop between the first and the second syllables is hardly
noticeable. On the other hand the (ء)   or   (ع) may

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1. Ibid, p. 482.

2. Rübab, p. 156.

produce a long (â) sound in Turkish for example, the
word معاون /mu'āwin/ (assistant) has become
muâvin and in colloqual Turkish the weaker vowel, (u),
is omitted, thus the word is mâvin. Other examples are:

ماٴتم /ma'tam/ mâtem (mourning)

معبد /ma'bad/ mâbed (temple)

معبود /ma'būd/ mâbud (God) and so on.

Finally if the metre permits they may disappear, e.g.,

(1) او هر صباح اوقیور دی کورل کورل جزٴنی

o her sabah okuyordu gürül gürül cüzünü
ᴗ — — ᴗ — ᴗ ᴗ — — ᴗ — ᴗ — ᴗ ᴗ —

the last word cüzünü (ᴗ ᴗ —)(his ~~pamphlet~~ Koranic extract) has lost
its hamza. With hamza the word would have been جزٴٴی
(—⃗ ᴗ —) where the metre ~~might not~~ would be incorrect, but
Âkif makes an illiterate women say this line, where as
an educated person might have pronounced the ﻉ hamza
The phrase ما شاٴالله /mā sha'a llah/ (—⃗ — — —) has
become maşallah (—⃗ — —) (what God has willed)
بالٴاٴخره /bi 1-'akhara/ (—⃗ — ᴗᴗ) (in future) > bilâhare
(ᴗ — ᴗ ᴗ) is another example showing how hamza changes
from consonant to vowel in the Turkish language. In the
case of ﻉ = hamza - though certainly not of ﺡ 'ain -
Turkish usage resembles that of colloqual Arabic.

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1. Safahat, p. 42.

The phoneme و /w/ in Turkish has become /v/ (a phoneme not found in Köktürk-Turkish). ف /f/ has established itself in the language. But whether this is due entirely to Arabic or whether there is any influence of some other languages, we are not in a position to say. At any rate the alphabet must surely have been a major factor. However, it should be noted that in the Dīwān there is the letter ڤ which seems to be both ف /f/ and و /w/. In Ottoman Turkish this ڤ ceased to exist, and this could be one reason why (w) and (f) came into existence as separate phonemes.

Arabic phonemes, which did not exist in Turkish, were pronounced as near to existing phonemes as possible. Thus, (ظ , ض , ز , ذ) . (ص , س , ث) . (ح , خ , ه) . (ص , س) . (ق , ك) and (ط , ت) in Turkish correspond to single phonemes, s, h, z, t and k respectively. Here again there are some parallels in colloquial Arabic, and in Persian. Earlier on we have referred to a dispute in Turkish literature about 'rhyme for the eye' and 'rhyme for the ear'. This dispute, we think, is evidence of the identical pronunciation of these group of phonemes. These examples from Fikret's rhyming are mere illustrations:

(all are from Rübab)

passim ن × ك or ك × ن = ن × ڭ

(p.407) قوزى × صو su = (water)

kuzu (= lambkin)

(p.347) تأثّرم teessürüm (= grief - mine) ×

كسّرم tahassürüm (= longing - mine)

(p.315)   شوخ   - şuḫ (= full of fun)

روح   ruḫ (= soul, spirit)

(p.298)   كيم   - kim (= who)

منتقم   muntaḳim (= avenger)

There are further points which need to be explained. They show how in standardising orthography by the period we are discussing some advantage had been taken of the supernumerary Arabic letters to distinguish between hard and soft sounds.

1.   The phoneme /s/ of the Turkish language is generally represented by   سـ   if it is soft, and by   صـ   if it is hard, e.g.

    ديسـم   - desem (if I say)

    صوغودقجه   - soğudukça (when it gets cold). (1)

2.   Soft /t/ is represented by   ت , and hard /t/ by   ط   as in

    طاش   - taş (stone, rock)

    كوستررك   - göstererek (by showing)   (2)

The letter   ط   also represents the phoneme /d/ in some words, e.g., اطه   ada (island) طوغرى doğru   (3)

3.   Hard and soft /k/s are represented by   ق   and

    ك   e.g., قيريق تكنه)kırık tekne (broken boat). The letter   ك   seems to be overworked. Redhouse

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1.   Rübab, p.156

2.   Ibid, p. 211

3.   This word طوغرى - doğru has been taken into collequal Arabic: /dughrī/ = straight on

in his dictionary quite accurately gives the
phonetic values of the letter ك as follows:

1. as in Arabic كِ as in كِسر /kasr/kes(i)r

2. as Persian گ as in گرم /garm/germ

3. a soft Arabic كـ when it is followed by
   ā or ū, as in كاتب /kātib/kâtip.

4. Similar to / vy/ in Turkish origin words,
   as in كوكرجين - güyercin or güyercin.

5. for the phoneme / ŋ / = saḡirkef in
   Turkish origin words as in سونرا- sonra =
   songra.(1)

4. In Arabic words the letter ض /ḍ/ is pronounced
both as /d/ and /z/, e.g.,

ضربة - darbe (blow, stroke)

رضا - riza (consent)

Certain Arabic dialects also show this, e.g. ضابط
(officer) is pronounced zābit in Egypt and the Levant;
but ضربة (blow) is pronounced darba.

5. The Arabic phoneme represented by the letter
   غ /gh/ corresponds with two different sounds
   in Turkish. As the initial phoneme of an
   Arabic syllable, as in:

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1. Redhouse, Dictionary I, p. 1512. We did not differentiate
between /v/ and /w/ ≃ /y/), thus our list is shorter than
Redhouse's.

غُرْبَة /ghurbat/ (exile)

غُفْرَان /ghufrān/ (forgiveness)

غَضَب /ghaḍab/ (wrath)

it is vocalised as /g/; thus these words in Latin script are __gurbet__, __gufran__ and __gazab__. For example.

(1) دوزر ياوه كو بر حرّيف بر غزل

__düzer yâve-gû bir herif bir gazel.__

As the non-initial phoneme of a syllable, such as

مَغْفِرَت /maghfirat/ (God's mercy)

مَغْرِب /maghrib/ (west part of the sky)

it is vocalised as /ğ/ of Turkish; thus these words in the Latin script are __magfiret__, __magrib__: In the following line from Hâmid

(2) هم ده غايتله عبث بر مشغله

__hem de gâyetle abes bir meşgale__

the last word مشغله - __meşgale__ has the phoneme medially, but it is the initial phoneme of a syllable, and thus has the sound /g/ not /ğ/. But in the word غايت __gâyet__ this vocalised as /g/ not /ğ/. In colloqual Turkish the

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1. __Safahat__, p. 133.

2. __Garam__, p. 39.

phoneme /ğ/ may disappear causing the preceeding vowel
to be lengthened as

مَغْلُوب /maghlūb/ - mağlup mâlup (= beaten)

L - Soft and Hard Consonants at the end of an Arabic loan-word.

In Turkish no word ends with the soft consonants
(b, c, d, g); where written they are pronounced as the
hard consonants of (p, ç, t, k) respectively. The last
one /k/ is an Arabic phoneme, but its variant /g/ does
not exist in literary Arabic. For the other three
phonemes, (b-p, c-ç, d-t) the Turkish phonetic rule is
applicable to Arabic origin words too. The second part
of the rule - that when such a word is followed by a
vowel the hard phoneme becomes soft - is also applied
to Arabic origin words; thus the original Arabic

phoneme reappears. This phonetic change is not
reflected in the Arabic script or in academic
tranliterations; however, it can easily be seen in
more or less phonetically transliterated works.
These examples illustrate the changes:

(1) انقلاب روحينك اى ايلك غازيسى

inkilâp rûhunun ey ilk gâzisi

(2) درسكز دكللر مسلكه محتاج

dersiniz değiller mesleğe muhtaç

(3) بيزدن اولدن هر فرد كورر

bizden olan her fert görür

In all these examples the above-mentioned phonemes are
the last phonemes of the words. In the following
examples a vowel follows these phonemes, thus they have
their original soft sounds:

(4) تجويدى خلقدن اوكرن

tecvidi halktan öğren

(5) بر نور اولوب قلبه آقان

bir nur olup kalbe akan

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1. Külliyat, p. 147

2. Ibid, p. 131

3. Ibid, p. 127

4. Ibid, p. 120

5. Ibid, p. 142

(1) تأويل امتياجى اولورمى حقيقتك

te'vile **ihtiyâcı** olur mu hakîkatin

In the words underlined above the phonemes have
kept their original sounds. If a consonant follows
these phonemes they are vocalised as hard ones as in
the first group/examples, for example:
^of

(2) حدودلرده غوغلى يز

hudutlarda kavgalıyız

(3) عربچيه ميل ايتمه

arapçaya meyl etme

This change from soft to hard, or from hard to
soft does not occur when the last phoneme is originally
ــت , or properly ـة (tā' marbūṭa), e.g.,

(4) او قالدقجه كولمز اسلام امتى

o kaldıkça gülmez Islâm **ümmeti**

It might be argued that the reason for the lack of
change is due to the preceding vowel, the /e/, but this
does not appear to be the case. For example, the
word أحمد /'ahmad/ - **ahmet**, when suffixed with a vowel,
becomes **ahmedi.**

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1. **Ibid.** p. 263

2. **Ibid.** p. 117

3. **Ibid.** p. 120

4. **Ibid.** p. 325

An exception to this rule is the word $\mathcal{E}$ /ḥajj/ - hac (pilgrimage), as in <u>hac yolu</u>, or <u>hacdan koğmak</u>.[1] This is probably to differentiate this word $\mathcal{E}$ - <u>hac</u> from the word <u>haç</u> ($\mathcal{E}$) = (the cross +). Similarly, we have another pair <u>sac</u> = (tin) and <u>saç</u> = (hair). However, in colleqwal Turkish, <u>hac</u> is often heard pronounced as <u>haç</u>. In one of the examples already given the word /maslak/ - <u>meslek</u> (occupation), is suffixed with a vowel /e/, and within the same rule, has changed to <u>mesleğe</u>.

<u>M - Some Arabic Consonantal Phonemes</u>
<u>as Initials</u>

In the Turkish phonetic system a number of phonemes cannot come at the beginning of a word. But Arabic origin words beginning with any of these violate the rule: in them these phonemes are (c, l, m, n, r, v, z). Arabic words beginning with any of these

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1. <u>Ibid</u>, p. 312

phonemes are vocalised without any phonetic change
in literary Turkish. However, it should be noted that
in colloquial some are turkicised by prefixing a vowel
/i-/, especially (l) and (r). A famous saying may
illustrate this:

> "(i) recep, (i) limonu (i) rafa koy,
>
> (i) remezanda (i) lâzim olur. = Rajab, put
>
> the lemon on the shelf, it may be needed
>
> during Ramadan."

N - Doubled Consonants

One important difference between the Arabic and
Turkish phonetic systems concerns double consonants.
In Arabic we have two categories of double consonants.
The first consists of doubling the same consonant, since
there is a whole class of triliteral roots in which the
second and the third consonants are identical. But in
the literary language, if the first of the two identical
consonants is unvowelled it must be preceded by a vowel,

e.g. جَدٌّ /jaddun/ (fortune). No Arabic word can begin with an unvowelled consonant. The second category is simply two different consonants coming together with the first unvowelled, e.g. فِكْرٌ /fikr-un/ (thinking), جَلْبٌ /jalb-un/ (bringing). In fully vocalised Arabic the second is invariably vowelled.

In the Arabic language itself a distinction must be drawn between the classical (literary) and colloquial forms. In the former a word may end in two consonants, the first unvowelled but the second consonant is vowelled by ᵉrāb (accidence), e.g.,

قَلْبٌ /qalb.un/ = heart

الجِلْدُ /al-jild.u/ = the skin

قُطْبٌ /qutb.un/ = axis

In the colloquial, however, which has no iᵉrāb, two unvowelled consonants may be pronounced, such as قلب /qalb/, جلد /jild/, جند /jund/ = army. If pronunciation is difficult as in قدر /qadr/ = extent, قطب /qutb/ there are two possibilities.

1. The following word may begin with a vowel, and the problem no longer appears e.g., لقدر الإمكان /li qadri l imkan/ = as much as possible.

2. An additional vowel is inserted. Thus قدر /qadr/ might become qad(a)r, qad(i)r, qad(u)r or qutb > qut(u)b. These two words are <u>kadir</u> and <u>kutup</u> in

Modern Turkish; so we see that the
Turkish solution to the problem is
paralleled in colloquial Arabic.

In Turkish, consonantal doubling is uncommon
especially in roots, Save in certain combinations of
endings. Thus naturally a phonetic problem occurs.
In the case of the first category of Arabic words
mentioned above, the Turkish language has overcome this
problem by ignoring the doubling of these consonants and
treating them as single consonants where otherwise
pronunciation would be difficult. If both of the
consonants are, in some way, vowelled, they keep their
duality. These examples, from Fikret, illustrate this
phonetic feature:

(1) بر حق تنفّس ويرن افسانه‍ قانون

bir <u>hakk-i teneffüs</u> veren efsâne-i kanun

In this line the words حقّ /ḥaqq/-<u>hak</u> (right) and تنفّس
/tanaffus/ - tenef<u>füs</u> (breathing - life) contain double
consonants, ق /q/ and ف /f/. Both of the consonants
are vowelled, the first /q/ by a following <u>idāfa</u>, and the
second /f/ by the structure which requires a following vowel.

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1. <u>Rübab</u>, p. 292

(1) اى محكمەلردن متمادى سورولن حق

ey mahkemelerden mütemâdi sürülen hak

In this line the word حقّ /ḥaqq/ - <u>hak</u> has practically
lost the second /q/, thus becomes *(ﻕ+ﺡ) /haq/.

(2) إچیمدە شمدى نه حسلر، ناصل تمنیلر

içimde şimdi ne hisler, nasıl temenniler

In this line the word حسّ /ḥiss/ - <u>his</u> (feeling), like
the word /ḥaqq/ of the above example becomes a simple
two consonantal word; <u>his</u>. But the same word has three
full consonants in:

(3) كوزل دوشن، ايى حسّ ايت، يالكما آلدانما

güzel düşün, iyi hisset, yanılma aldanma

In this line the word جوّ /jaww/ - <u>cev</u> (atmosphere, sky)
has all its consonants, because the Turkish dative
suffix (- e) has made the second /w/ pronouncable. In
this line the Persian double consonantal word
/kalla/ - <u>kelle</u> (head) also has kept its original form.

(4) يوكسلدى غور جوه باجق كلله قان كمیك

~~gâr-i~~ ^{gavr-i}
yükseldi ~~gâr-i~~ cevve bacak kelle kan kemik

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1. <u>Ibid</u>, p. 293

2. <u>Ibid</u>, p. 296

3. <u>Ibid</u>, p. 294

4. <u>Ibid</u>, p. 298

In Turkish origin words consonantal doubling may occur through suffixing, but each consonant is written separately. Thus for Turkish origin words there is no shadda[1] during the post-Tanzimat period:

خاكه رونق ويرن كوز للكلر (2)

ħâke revnâk veren güzellikler

In the case of the second category, when the double consonants are not identical, the general view is that an additional vowel is inserted between the two consonants to overcome the difficulty of pronunciation as in فكر /fikr/ - fik(i)r (thought).[3] In the present author's view this is not wrong, but is incomplete. In fact in the Turkish language, at the end of a word, double consonants do occur, for example:

alt   -   beneath,   üst   -   above

ilk   -   first   dört   -   four etc.

In Turkish this double consonantal ending is apparently possible in certain combinations which are shown below:

  a.   according to the last of the double
        consonants:

        - lç,   - nç   ,   - rç

---

1. For shadda see: following section of this chapter.

2. Ibid. p. 192

3. See: M. Ergin, Türk Dil Bilgisi, Istanbul, 1962, p. 65.

- 1k, - nk, - rk   (1)

- 1p

- 1t, - nt, - rt - st, - şt, - ft; or

b. according to the first of the double

consonants:

- 1ç, - 1k, - 1p, - 1t

- nç, - nk, - nt

- rç, - rk, - rt

- st, - şt and - ft   (2)

It is worth noting that (l, n and r) frequently
participated in such pairs of consonants, and these
may be considered as quasi - consonantal as is the case
in some other languages such as Sanskrit.

This existence of double consonantal ending in the
Turkish language has affected the foreign origin words
phonetically. In the Turkish phonetic system, the Arabic
words ending with double unidentical consonants are treated
in two different ways, according to the combination of
these consonants. When the combination is identical
with one which occurs in Turkish, it creates no problem at al
for example:

---

1. k representing both /k/ and /q/.

2. See: M. Ergin, op.cit. p. 65; T. N. Gencan,
    Dilbilgisi. Istanbul, 1966, p. 39.

فالج /falj/ - **felç** (paralysis)

ملك / mulk/ - **mülk** (property)

قلب /qalb/ - **kalp** (heart)

خلط /khalṭ/ - **halt** (mixing)

درج /darc/ - **derç** (recording, registering)

ترك /tark/ - **terk** (abondonment)

فرد /fard/ - **fert** (individual)

جلد /jild/ - **cilt** (skin, leather)

In these examples the double consonants are pronounced
by Turkish speakers without any difficulty. But the
phonetic change between the hard and the soft consonants
at the end of a word in Turkish is applicable here with
one exception, which is that /k/ does not change to /g/
unless the preceding consonant is /n/, for example:

mülk + ü+m   **mülküm** (my property), not *<u>mülgüm</u>

ırk + a   **ırka** (to the race), not *<u>ırga</u>

The above-mentioned combinations apply not only to
Arabic or Turkish origin words, but to any other word;
for example the Persian word دوست /dūst/ - **dost**. In
standard post-Tanzimat Ottoman Turkish, due to the Arabic
elements the list of the double consonants at the end of
words have been enriched by the addition of new
combinations as in:

- rf, حرف /ḥarf/ - **harf** (letter, consonant)

- rs, حرث /ḥars/ - **hars** (tillage)

- rp, ضرب /ḍarb/ - <u>darp</u>   (beating)

- rz, عرض /ᶜarḍ/ - <u>arz</u>   (presentation)

- vk, ذوق /dhawq/ - <u>zevk</u>   (taste)

- vt, موت /mawt/ - <u>mevt</u>   (dead)

- vc, زوج /zawj/ - <u>zevç</u>   (partner)

- ft, زفت /zift/ - <u>zift</u>   (pitch)

It should be noted that in Turkish, in the case
of double consonantal ending, the first of the double
consonants is one of the voiced consonants whereas the
last one is one of the hard plosive consonants. In the
new Arabic additions, there is roughly a similar pattern.

When the combination of the double consonants does
not occur in Turkish, there is a difficulty in
pronunciation. The Turkish language has got over this
problem by inserting a vowel between the double consonants
as is mentioned in the grammar books. This vowel is one
of the so called 'narrow vowels' of Turkish which are
(ı, i, u, ü). Of course this 'insertion of a vowel between
the double consonants' cannot be seen in Arabic script,
as the script is not fully related to the pronunciation.
For example, the word فكر (= thought) was to be written
without regard to how it was pronounced whether <u>fikr</u> or
<u>fikir</u>. Literature in prose will not be helpful in
establishing the pronunciation. But this can be achieved
by examples from poetry where the number and length of
syllables are important factors. Now let us see some
verses to illustrate this point:

(1) نه چاره بلکی صوصارلر دیدم عیبلامایك

ne çare belki susarlar dedim, ayıplamayın

→ ᵕ — ᵕ — ᵕ ᵕ — ᵕ — — ᵕ — ᵕ ᵕ —

In this line the word عيب /ʻaib/ - ayıp (shameful),

originally is a one syllable word; but here it has,

by the insertion of the vowel (ı) between (y and b),

become a two syllable word and its value in ᶜarūḍ is

(ᵕ —), whereas its original value would be either

(—) or (— ᵕ).

(2) عصرلر اوجیسی بوی بوی عصالی نسـله قدر

asırlar ölçüsü boy boy asalı nesle kadar

→ ᵕ — ᵕ — — ᵕ ᵕ — — ᵕ — ᵕ ᵕ —

In this line the word عصر /ᶜaṣr/ (century, late

afternoon, or old age) must be pronounced as asır

(ᵕ —) to have a correct rhythm. So is the case for

the words underlined in the following line:

(3) كفرباز الچق ادبسـن بو سویلدنرمی بکر

küfürbaz alçak edebsiz bu söylenir mi bekir

كفر /kufr/ - küfür (ᵕ —) - curse,

بکر /bakr/ - bekir (ᵕ —) - name of a person

All the above examples are from Âkif. In the works of

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1. **Safahat**, p. 95

2. **Ibid**, p. 51

3. **Ibid**, p. 123

Hamid and Fikret it is rather difficult, not surprisingly,
to come across examples of this type. In the second
chapter of the present work we have mentioned that Akif
used the language of the people. One can find many
examples of inserting a vowel between two consonants at
the end of a word in Akif's works, as he tends to follow
the living language.[1] In Fikret's and Hamid's works
there is considerable use of Persian and also of the
Arabic - iḍāfa, which here would mean that a vowel
would follow the second of the pair of consonants. Thus
both of the consonants would be vowelled leaving no
phonetic problem, for examples:

(2) زواللى طفل سفالت زواللى عمر تباه

zavallı tifl-ı sefalet zavallı ömr-i tebah

In this verse, had the (1) of طفل /ṭifl/ - child, and
(r) of عمر /ʿumr/ - life not been vowelled by the ﺱ - yā
of the iḍāfa these words would be pronounced as tifil and
ömür. Now let us see another verse from Fikret:

(3) بو طول قادین بر او محصول عمر ایچون یاشیور

bu dul kadın bir o mahsûl-i ömr-için yaşıyor

ᵕ — ᵕ — ᵕ ᵕ — — ᵕ — ᵕ — ᵕ ᵕ —

In this line the last consonant of the word

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1. Living language: A language spoken as a medium of
   communication by the majority of people within a
   geographical or national area . Pei and Gaynor,
   op.cit. p. 125

2. Rûbab, p. 32.

3. Ibid. p. 56.

عمر /ᶜumr/ (life) is vowelled by the first vowel (i)
of the following word için = for. This leads us to
say that when a word ending with double consonants is
followed by a word beginning with a vowel,the inserted
vowel is not required and the second consonant is
vowelled by the succeeding vowel. The following two
lines from Gökalp whose language is, like Âkif's, rather
free from non-Turkish type of idāfa, illustrates this
feature:

<div dir="rtl">
١) علمى وبرك عالملره سـيـز يـيـنـه
اوڭ يـاپـار انجـيـو سربـسـت بـرعلم
</div>

ilmi verin âlimlere siz yine

Onu yapar ancak serbest bir ilim

In these lines the word علم /ᶜilm/ (knowledge) occurs
twice. In the first instance its last consonant (m) is
vowelled by objective suffix (-i), leaving no need to
insert an extra vowel; thus the word is ilmi (the knowledge)
But in the second instance the vowel occurs, thus the word
is ilim (two syllables), otherwise the line would be short
of one syllable.

This difficulty in pronouncing double consonants is
quite a common feature in linguistics, and every language
faced with this problem has its own solutions. For

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1. Külliyat, p. 137

example the Hebrew language has overcome this problem
by having so called <u>sh^ewa</u> = nothingness which has been
described as a short vowel. [1]

O - <u>Shadda</u>

In Arabic "a doubled letter is not written twice,
unless separated by an intermediate vowel. Instead, the
sign ـّ (called تشديد/ta<u>sh</u>did/ or شدّة/<u>sh</u>adda/ is written
over the letter, e.g. مَرَّ /marra/ = he passed; قَدِّم
/qaddim/ = bring (also written (قَدِّم)" [2] Arabic
origin words in Turkish have kept their original form;
thus a word containing a letter with <u>shadda</u> is spelt the
same in both languages. As we have seen [3] during earlier
period, <u>shadda</u> had been used for Turkish origin words too.
When the Turkish orthography reached a standard state
<u>shadda</u> was no longer used in Turkish origin words. If a

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1. See: F. K. Harrison, Hebrew, Suffolk, (1955) 1969,
    pp. 28-32.

2. J. A. Haywood and H. M. Nahmad, <u>A New Arabic Grammar
    of the Written Language</u>, London, 1962, p. 9f.
3. See: Section & of the present chapter, pp. 156-160.

letter is doubled through suffixing they are written
separately, for example:

$$\text{لك} + \text{كوزل} \qquad \text{كوزللك}$$

guze**l** + **l**ik   guze**ll**ik

beautiful + ness   beauty

Besides its normal usage, in Turkish we have
examples of two different uses of <u>shadda</u>. Firstly
<u>shadda</u> was employed to prolong a short syllable. The
following example illustrates this:

$$(1) \quad \text{اى كوركمدن امد وفا ايلين انسـان}$$

ey golgeden ummid-i vefa eyleyen insan
<u>— — ᴗ ᴗ — — — ᴗ ᴗ — — ᴗ ᴗ —   —</u>

In this line the Persian word امد /umid/ - hope
originally has one short and one long syllable (ᴗ —).
But Akif, by using <u>shadda</u>, makes it امّد ummid, thus
forming two long syllables (— —).

On the other hand some Arabic words which originally
have <u>shadda</u> in ك = ya of the relative adjective suffix
lose this doubling. This is perhaps due firstly to the
Turkish phonetic system, and secondly to the necessities
of the rhythm = 'arud, as in:

$$(2) \quad \text{قهوهلر نارگیلهلر انفیهلر شربتلر}$$

kahveler nargileler <u>enfiyeler</u> serbetler

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1. <u>Safahat</u>. p. 495

2. <u>Ibid</u>. p. 126

Here the word انفيه /anfiyya/ - <u>enfiye</u> = snuff has
the syllables (— — ◡), but in this line it is
<u>enfiye</u> and the syllables are (— ◡ ◡). This is
also the modern Turkish form as in the names of
famous Turkish newspapers:

جمهوريت - <u>Cumhuriyet</u> = Republic

مليت - <u>Milliyet</u> = Nationality

P - <u>Miscellaneous</u>

In Chapter three, during the discussion of "nunation
in the Turkish language", we saw that in some words the
/n/ phoneme of the tanwīn in the case of accusative was
dropped; and this caused a semantic change. In the
cases of nominative and genitive, which were not commonly
used except in some Arabic phrases quoted verbatim,
the tanwīn was normally kept, but we have an example in
which it was ignored, as in:

(1) اميره اويله مى قهر ايتسـك عن قريب الله

emîre öyle mi kahr etsin <u>an-karîb</u> allah

The genitive عن قريب /'an q arîb/ - <u>ankarîb</u> = soon, is
to be pronounced without tanwīn, otherwise the rhythm

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1. <u>Safahat</u>, p. 533

would be wrong. We also saw that the Arabic feminine

ending - tā marbūta ة - in some words changed to so

called hā rasmiyya which has an /e/ sound. In Chapter

Four we mentioned that the /l/ of the Arabic definite

article al-, in pronunciation, changed to the first

phoneme of the word to which the article was prefixed

when this phoneme is represented by one of the sun-

letters.[1]

Another point which should be mentioned is the

mis-spelling of Arabic words. In such instances words

are also mis-pronounced. The example of this is the

word خِدمة /khidma/ = service which in Turkish   has

become خِذمت - hizmet. Arabic derivative words from

this root are spelt and pronounced correctly as:

خِدمه hademe = servant, porter (plural in Arabic)

اِستِخدم istihdam = to employ

whereas the derivative words with Turkish suffixation

are in the new form, e.g.

خِذمتجى - hizmetçi = servant

There are several possible explanations of this.

Firstly the خ /kh/ in Arabic words normally becomes /h/

in Turkish. Secondly medieval Persian often used ذ /dh/

for د /d/ e.g.al-Hamadhanī for al-Hamadanī. Thirdly the

point of the خ /kh/ may have become misplaced and taken as

dot of ذ /dh/.

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1. See: Chapter 3, Section A, (pp.103-107); Section C,
   pp (117-120) and Chapter 4, Section A, pp (126-132).

CHAPTER VI

WORD FORMATION

A - Word Formation in Linguistics - Some General Remarks

Language as a living organism has always been and will be in need of growing. reproduction and renewal. In other words, language is continually in the making like any other social institution. An important aspect of this process could be called 'word making' or 'word formation', which is, according to Bloomfield, "the step-child of traditional grammar".[1] "The making of words proceeds intermittently and unpredictably at various levels, national and international, literary and scientific, dramatic and poetic, serious and comic, rhetorical and colloquial."[2]

For this process, every language, in accordance with its nature and structure, has its own ways, some of which may be common to many languages, and others may be peculiar to one or a few. In this process employing foreign elements is quite common in some languages.

One very common way of making words is by compounding. A compound word may be defined as "a word which is composed of two or more words, the combination of which constitutes a single word with a meaning often distinct

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1. L. Bloomfield, Language, (1933) 1970 London, p. 505

2. S. Potter, Language in the Modern World, (1960) 1971, p.77. For a brief survey of the making of words see; Chapter 5, pp 62 - 77.

from the meaning of the individual components." [1] A

compound word must not be confused with a **group word**

which is "two or more words used in close combination,

but without forming a compound group." [2]

In the Turkish language, as is mentioned in the

Turkish grammars, compounding is of considerable

importance. One very often finds compound forms of nouns,

adjectives, adverbs and verbs. The compound verbs which

play an important role in Turkish are formed by using an

auxiliary verb (or, according to Professor J. R. Firth)

an operator [3] as the second or the last component.

The other component(s) could be a verb or a noun -word.[4]

In Turkish this process of using auxiliary verbs is

possibly the commonest way of verbalising noun-words.[5]

Here, before dealing with compounds and especially

compound verbs which have Arabic elements, it is appropriate

to redefinethe concept of compounding for the purpose of

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1. M. A. Pei and F. Gaynor, _Dictionary of Linguistics_,
   (1954) 1970, USA, p. 43.

2. _Ibid_. p. 233

3. This term, operator, is borrowed from mathematics.
   For its function, in English, see: B.M.H. Strang,
   Modern English Structure, (1962) 1969, London, p. 159.

4. By noun-word we mean words not in a verb or a
   particle function.

5. This is not the only way, e.g., employing the suffix
   - _lemek_ (in تحظیملـك tâzimlemek = to honour, to
   reverence) is another way which is similar to the
   Persian suffix یدن / - īdan/ in طلبیدن - talabīdan
   = to ask.

this study. To do that, the above-mentioned two
concepts - the compound word, and the word group -
must be somewhat combined; thus we would like to
define compounding, in relation to our study, as
"consisting of two or more words, at least one of which
is of Arabic origin, and the combination of which
constitutes a <u>single unit</u> [1] with a meaning closely
related to that of its components." In doing so, we
hope we correctly combined the traditional grammarian's
view with the modern linguistic idea of compounding
in relation to Turkish compound verbs.

The concept of the auxiliary verb and its function
in the English language is different from that in the
Turkish language.[2] Turkish grammarians, for "compound
verb", formerly used the term مركب فعل - <u>mürekkep fiil</u> and
now they use usually <u>birleşik eylem</u>,[3] while J. W. Redhouse
uses the term "complex verb".[4] These differences in the
terms and their different meanings forced us to try to find

---

1. By the term <u>single unit</u> we do not mean that the
    compound, in written form, necessarily looks like a
    'single word', it may look like a phrase, e.g. تقديم ابتمك
    - <u>takdim etmek</u> = to present, to offer. Whatever the
    form of compound, however, it must function as a
    single word.

2. See: B.M.H. Strang, <u>op.cit</u>, pp. 159,203

3. V. Hatiboglu, <u>Dilbilgisi Terimleri</u> Sözlügü, 1972,
    Ankara, (TDK) p. 23.

4. J. W. Redhouse, <u>A Turkish and English Lexicon</u>, 1921,
    Constantinople, p.288, entry: ايتمك - <u>etmek</u>.

a term which would be convenient. In doing so we
followed what Professor F. Palmer has stated: It is
not important that we cannot easily decide; we cannot
always draw clear distinctions in linguistics - it is
more often a matter of convenience than of any kind of
truth.[1]

B - Word Formation in Turkish Related to the
    Arabic Elements

   It is evident that the Ottoman-Turkish language
has largely employed Arabic elements to answer the need
for new words. This was not only to borrow Arabic origin
words, or in other words, words which existed in the
Arabic language, using popular linguistic terminology,
that is having "loan words" from the Arabic language;
but at the same time it was using Arabic elements - words
morphemes and grammatical forms, for word formation, and
forming compounds consisting of, at least, one Arabic
component. For example

   قَائِم مَقام /qā'im maqām/<u>kaymakam</u> = acting representative
   (a compound consisting of two Arabic components).

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1. F. Palmer, Grammar, 1971, Bucks, p. 57.

بلاولد/bilā walad/bilâveled = with no child,
childlessly

(two Arabic morphemes and an Arabic noun)

گلیشات gelişat = promise of success (a Turkish

verbal noun and an Arabic morpheme).

مطروش matruş = shaven (an Arabicised word in the

form of مفعول /mafʿūl/ based on Persian word

تراش〈طراش = to shave)

The first example <u>kaymakam</u> shows a corrupt form in
Turkish due to the phonetic change. Another example
for this corrupt form is <u>aksata</u> (= buying and selling,
trade) which is from an Arabic compound اخذ واعطاء /akhdh
wa ʾiʿṭā/ = taking and giving). An example of an
incorrupt compound is حق دین /ḥaqq dīn/ <u>hakdin</u> (= true
religion, Islam).

We will now exemplify word formation in Turkish,
in which Arabic elements are involved with illustrations
from the four authors.[1]

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1.   All the following illustrations are taken from
K. Akyüz's anthology <u>Batı Tesirinde Türk Şiiri Antolojisi</u>,
Ankara, 1958 (Second Print). Therefore the page numbers
given for each line refer to this anthology.

C - Compounds

For compounds we have different combinations
according to the elements which form the compound.
These elements called components are mostly two in
number. The meaning of the compound is connected to
the meaning of its components. In some cases it is
rather difficult to put a dividing line between a
compound and a word-group such as اضافه /iḍāfa/ of
either Arabic or Persian type. To overcome this
difficulty we have looked both at the meaning and the
structure of the compound. Some of these compounds
could only be seen in the standard literary language,
and some of them could be found in collequial Turkish
too. Those which have found their way into collequial
language have sometimes lost their structure, and some
of them from the semantic point of view cannot be easily
related to their components. This seems to be a feature
of Turkish compounding. An example of this is
imambayıldı (= name of a dish). To relate the meaning
of the compound to its components is only possible by
speculation, as it could be said to mean the imām has
fainted (because of the deliciousness of the dish). The
compounds having Arabic components) fit into the

following patterns:⁽¹⁾

1. **Both or all components are Arabic**

آبیلتنکں شوف یاهو ـ البیـشیلہ ـ براقین (p.519)

ayiltiniz şunu -yâhû - ilişmeyin-bırakın

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1. Here in word formation our main difficulty
   is the right terminology. The accepted
   linguistic terminology is mainly based on
   European languages. Thus, it is difficult to
   find the appropriate terminology for the Arabic
   and Turkish languages which are fundamentally
   different both from European languages, and
   from each other. Because of this difficulty,
   we are forced to make our own terminology. As
   we use different terminology we will define it:
   for example by "word" in compounding we mean
   "a semantic unit which might be a radical or a
   derivative or an inflicted form". This difficulty
   or ambiguity in terminology seems to be common in
   linguistics; for example J. Lyons says of derivation
   "New words are formed from existing words (or
   'roots)". (J. Lyons, <u>Introduction to Theoretical
   Linguistics</u>, p.195). Thus he is not sure that the
   word 'word' has a clear meaning when used as
   derivatives, so he finds it necessary to use 'root'
   in brackets.

The compound يَاهُو yahu is a form of address to the
second person with an exclamatory emphasis, and is
made up of the Arabic components يَا /yā/ (oh!) and
هُو /huwa/ (he). Here there is change in pronunciation
from hüve to hü, and in meaning from third person to
second person(s).

(p. 539) ذوى العقول الراسندن سجيلمه بر هيئت

zevilukul arasından seçilme bir heyet

The compound ذوى العقول /dhawi l-'uqūl/ **zevilukul** (the
intellectuals, the élite), although it has the structure
of Arabic idāfa, is a compound through its meaning. The
first component of this compound ذوى /dhawi/ may cause an
argument as it might be said that it is not a word but a
morpheme. Its meaning and accidence made us accept it
as a word, not a morpheme.

(p. 664) اوروبا بر دارالفنون خواجهلرى ملتلر
مدنيت بين الملل يازيلاجق بركتاب

avrupa bir **darülfünün** hocaları milletler
medeniyet **beynelmilel** yazılacak bir kitap

In these lines the compounds دارالفنون /dāru l funūn/
darülfünun, and بين الملل /baina l-milal/ **beynelmilel** are
also in the structure of Arabic idāfa; their meaning
"university" and "international" respectively, make
them compounds.

The following illustration from Akif is another
example of an Arabic + Arabic compound which has found
its way into the colleqüal Turkish with modification
in the meaning, pronunciation and structure:

(p. 529) قريق ـ دكل ـ عليم الله قريق ـ دكل بالله

kirik - değil - alimallah kirik - değil billah

Here the compound عليم الله alimallah (∪∪ — —) is from
Arabic الله اعلم /'allāhu 'a'lamu/ (= God knows best) or,
we feel, from الله عليم /'allāhu 'alīm.un/ (= God is the
Omniscient). The structure, word order, has changed,
the vowel of the second syllable of the word عليم (∪ —)
has shortened to (∪ ∪), and the meaning has been
modified to "surely, without doubt".

The following is an example of compounding in which
the components are complete words

(p. 146) آقاردى پاينه محشر مثال بر ملت

akardi pâyine mahşer-misâl bir millet

محشر مثال ـ mahşer-misâl = crowded like the day of
Judgment.

We have also an example of a compound which is
formed by repeating an Arabic word combined with a
Persian particle (ا) = ā. This type is common for
Persian origin words, but not so in the case of Arabic
origin words. The compound is موج اموج mevcâmevc (= at
short intervals like waves coming to shore) in

(p. 548) نه محرق نغمهلر یا رب نه موجاموج دملردی

ne muhrik nağmeler yâ Rab ne <u>mevcâmevc</u> demlerdi

We may also mention another form of compound
providing its components are accepted as words. that
is for example ما فیه مع /ma'a mā fīh/ mamafi(h)
(= however, although, so to speak); and some others
having مع /ma'a/ <u>ma</u> (= with), or ما (mā)
(= that) as مع عائله = maâile (= with the family), or ما مضی
<u>mameza</u> (= bygones).

2. The components are Arabic and Turkish

(p. 517) سسك می یوق آچیلیر شمدی بر امام صویی ایچ

sesin mi yok açılır şimdi bir <u>imamsuyu</u> iç

In this line the compound <u>imamsuyu</u> (= alcholic drink,
especially <u>raki</u>) has all the characteristics of
compounding. Of its components the first امام /imām/
<u>imam</u> (= the leader for Islamic ritual prayer) is Arabic,
and the second <u>suyu</u> (of water) is Turkish. The meaning
of the compound is related to that of its second
component as being liquid, and the first component
specifies the meaning in a humorous way. This compound
is more commonly used in collequial Turkish.

(p. 527) دیمك كه قهوه جی هم دیش طبیبی هم پروكار

demek ki kahveci hem <u>dištabibi</u> hem perükâr

Here the compound is diŝtabibi (= dentist) in which
the components are in reverse order; diŝ (= tooth) is
Turkish, and tabib (doctor) is Arabic. These two
examples are from Âkif. The first one is from a
poem about a tavern. and the second one about a local
cafe, and the daily life in these places is depicted
in verse, and thus the language is appropriate.

3.   Compounding an Arabic nominal and a Turkish
auxiliary verb - an operator.

(p. 216) يارا تكليف ايديور بن سيزه قربان اولورم

             para teklif ediyor ben size kurban olurum

in this line there are two compounds of this type:

     kurban olmak   =   to sacrifice oneself
     teklif etmek   =   to propose, to offer

The meaning of the compound comes from its first
component - the Arabic nominal; and the function of the
second component - the Turkish auxiliary verb - is here
to verbalise the first one. This is used very frequently.
The first element could be a single word as in the above
examples, or another compound, and in verse the components
may be separated as in the verbal compound موجزن اولمق
mevczen olmak in the following line from Fikret:

(p. 220) بعضا اولور بحيره ٔ قلبمده موج زن

     ba'zen olur buhayre-yi kalbimde mêvc zen

Of this compound the first component mev(i)c zen is
a compound of an Arabic substantive and a Persian present
stem, and the second component olmak is, of course,
a Turkish auxiliary verb, and the meaning of the
compound is "sea to become boisterous.[1]

4. Compounds comprising an Arabic followed by a
Persian word:

او طوزلی چرچوه لرده افترا آمیز (p. 650)

θ tozlu çerçevelerde iftira-âmiz

In this line the compound iftira-âmiz (= mixed with
calumny) illustrates this type of compounding. In the
present Latin script the two components are usually
separated with a dash -. Some other examples of this
type of compounding are as follows:

اولوردی رعشه نما رنک انفعال سحر (p. 214)

olurdu ra^cse-nüma rengi infiâl - i seher

رعشه نما ra^cse-nüma = shivering-looking

نهی قضازده بر تکنه قارشیسنده پدر (p. 218)

tehî kaza-zede bir tekne karşısında peder

قضازده kaza-zede = having been in an accident

هایدی مکب سوار اولوب کزه لم (p. 122)

haydi merkep-süvar olup gezelim

مرکب سوار merkep-süvar = mounted [on something]. [2]

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1.   زن - zen is the present stem of the Persian
        verb زدن /zadan/ (= to strike).

2. These compounds exist also in Persian and may
    have been directly taken from that language into Turkish.

This type of compound can often be seen as a part of a word group = iḍāfa, and the following examples illustrate that:

(p.518) قادين ده كيردى او ظلمت سراى منفوره

kadin da girdi o <u>zulmet-seray-i menfura</u>

In this line the compound ظلمت سراى - <u>zulmet-seray</u> (= palace of darkness) is the مضاف muḍāf of the Persian type iḍāfa ظلمت سراى منفور - <u>zulmet-seray-ı menfur</u> (= the abhorrent palace of darkness).

We have also examples of this type of compound in a Turkish type iḍāfa, as:

(p.219) صوغوق صوغوق بو تحمل كزا برودتله

soğuk soğuk bu <u>tahammül-gezâ burudetle</u>

The compound <u>tahammül-gezâ</u> (= endurance biting) is مضاف اليه of the Turkish type iḍāfa <u>tahammül-gezâ burudet</u> (= endurance biting coolness).

(p.225) ختم ايليه لم كل شو غم آلوده كتاب

hatm eyleyelim gel şu <u>gam-âlûde kitabı</u>

The compound <u>gam-âlûde</u> (= soiled with grief, sad) is used as an adjective for the noun <u>kitab</u> (= book); in the word group <u>gam-âlûde kitab</u> (= the sad book), and the word group is suffixed with the Turkish objective case ending (-i). The other compound which occurs in this line - <u>hatm eylemek</u> (= to ~~come~~ bring to the end, to conclude)

is of a type already mentioned.

Of this type compounds, in the present author's view, the following remark must be made. There are some groups of words for which it is rather difficult to say whether they are compounds or merely word-groups = iḍāfa. Due to the rhythm the iḍāfa may loose its ک yā, thus the group of words may look like a compound as in

(p. 118) اوی ورمز ایدی صاحب خانه

    evi vermez idi <u>sahib hane</u>
    ᴗ ᴗ — — — ᴗ ᴗ — — — —

Here <u>sahib-hane</u> (— — / — —) (= the owner of the house, the landlord) is in a compound structure. But this, we believe, is entirely due to the meter. Had we put it in iḍāfa form which is <u>sahib-i hane</u> (— ᴗ ᴗ — —) the rhythm would have been incorrect. This illustrates our earlier remark that it is not easy to decide what is a compound and what is not. From the examples given above it will be clear that the meaning of the compound is closely related to that of its components.

5. Compounds comprising a Persian followed by an Arabic word. For example in:

(p. 114) آلدیغم نامِ سیاه لقا

    aldiğim name-i <u>siyah-lika</u>

<u>siyah-lika</u> (= black faced) is a compound formed with a Persian word سیاه <u>siyah</u> (= black) and an Arabic word لقا /liqā/ (= face).[1] This type of formation is the opposite of the type mentioned in number 5. Such a compound may become a part of a word-group too, for example:

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1. Here there is a semantic change the word /liqā/. in Arabic, means "meeting".

(p. 124) اوطور شو منبر دریاى ﭬاﻁ سنﮔ بر کره

otur şu minber-i __deryâ-muhât__-ı senge bir kerre

In this line the compound __deryâ-muhât__ (= surrounded
by sea) is a part of double word-group which is
__minber-i deryâ-muhat-i seng__ (= the stone to be sat
on and which is surrounded by sea). The compound is
part of the مضاف muḍâf __minber-i deryâ-muhat__ (= the
seat surrounded by sea) which in itself is a word-group;
and in this second word-group the compound is the مضاف اليه
muḍâfun 'ilayh.

For the meanings of such compounds (Persian and
Arabic) we can only repeat what we have said of the
Arabic and Persian type. The compounds consisting of
Arabic and Persian components appear to be mainly
used in the literary language. In the examples given
the Persian elements which are نا , آمیز , زن ,
دریا , صیاد , آلوده , کنا , سراى , سوار , زده
are considered words as opposed to morphemes (= the
minimal meaningful units of language).[1] Of these
سیاه , دریا and سراى are words, but the others
which are past or present stems might be called
morphemes, though this is open to doubt. For convenience
we consider them as words, nor morphemes. We have also
examples of word formation with an Arabic element and a
Persian morpheme, and we shall see them in the following
pages.

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1. See: Pei and Gaynor, __op.cit__, p.140

D - Derivation

Derivation is another way of forming new words. In many languages this is done by affixation.[1] In Turkish which is an agglutinative language the affixation is merely suffixing the appropriate linguistic elements to the radical element or to the newly formed words. But owing to the Arabic and Persian elements, in Ottoman-Turkish there has been prefixing, and the prefixes are of Persian and Arabic origin.

i. Prefixing:

Prefixing an Arabic morpheme to an Arabic word:

(p. 542) كوترکده مخلصى حان سى لا اقل يتمش

kütükde mahlası han sinni lâ-ekal yetmiş

Here the word لا اقل /lā ʾaqall/-lâ-ekal (= at least, minimum) is formed by prefixing Arabic morpheme لا /lā/ (= not) to the Arabic elative اقل /ʾaqall/ (= least, less).

(p. 531) ارت شظالى يمشدر يمش مى لا تشبيه

evet şifalı yemişdir - yemiş mi lâ-teşbih

لا تشبيه /lā tashbīh/ lâ-teşbih = no comparing. This morpheme may come with an Arabic verb as in:

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1. For derivation in general and how it works in English see: S. Potter, op.cit. p. 66ff. For example he divides morphemes into two as free morphemes and bound morphemes as Home + less (Home - free morpheme, less - bound morpheme). The affixes in our examples are considered bound morphemes as they were defined by S. Potter.

رقیبی حالبوكه لا ینقطع بییق بوریور (p. 530)

rakîbi halbuki **lâ-yenkati** bıyık buruyor

Here the morpheme is prefixed to the Arabic verb

ینقطع /yanqatiᶜ/ (= - he - discontinues); and the

new formation has the meaning of "continuously, without

stopping".

امیره اویله می قهرایتسك عن قریب الله (p. 533)

emîre öyle mi kahretsin **an-karîb** allah

عن قریب /ᶜan qarîb/- **an - karîb** = before long, soon

   2.   Prefixing a Persian morpheme to an Arabic

       word:

The number of Persian prefixes is limited

compared with the suffixes, and the most commonly used

is   پر /pur/-pür (= full, filled, numerous) as in

بوكون باشنده نكهبان پرتأثردر (p. 212)

bugün başında nigeh-bân-ı **pür-teessürdür**

pür-teessür = full of grief

طوری پر معنی هیئتی ساده (p. 117)

tavrı pür-mânâ heyeti sade

pür-mâna = meaningful

Besides this morpheme - **pür** - we have examples of

others, as in   بی bî (= without),   لا -nâ (= less), in

بی دلالت بولر او هلاكی (p. 115)

bî-delâlet bulur o hallâkı

bî-delâlet = without guidance

(p. 119) يِنه بِر حُسن جِ بدل مشهود

yine bir hüsn-i **bî-bedel** meşhud

bî-bedel = without an equivalent

(p. 523) برنجى كون هوا بر پارچه نامساعددى

birinci gün hava bir parça **nâ-müsâiddi**

nâ-müsâid = unfavourable

(p. 549) طولاشنده صوكرا اسلامك حرمگاهنده نامحرم

dolaşsin sonra İslâmin harem-gâhinda **nâ-mahrem**

nâ-mahrem = forbidden (people). This word is used
in colloquial Turkish according to Redhouse with the
meaning of "a person of either sex not of consanguinity
with one of the other sex; such are forbidden to meet
on intimate terms". [1]

These newly made up words could form word-groups=
*idâfa, for example, from the illustrations given,
nigeh-bân-i pür-teessür = a guard full of grief.

As has been mentioned, the Turkish language has
no prefixes, so we do not have any examples of derivation
with a Turkish morpheme prefixed to an Arabic word.

ii - Suffixing

In the case of suffixing the morphemes of the
three languages are used. Thus we will see the Arabic
elements in suffixing in two groups; firstly the Arabic

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1. Redhouse I, p. 1761.

origin words with suffixes of different origin, and
secondly the Arabic suffixes with words of different
origin.

1.   Arabic origin words are suffixed with
Persian morphemes, examples of this pattern are as
follows:

(p.211)   اينمش جهانه جملهسى بر هجله كاهدن

inmiş cihana cümlesi bir <u>hacle-gâhtan</u>

In this line the word <u>haclegâh</u> (= bridal chamber) is
formed by suffixing a Persian morpheme of place
<u>gâh</u> to the Arabic substantive حجله /hajla/-hacle
(= bridal).   Two more examples with the same morpheme
كاه =gâh are:

(p.124)   بو وهشتگاهده سن كل بنمله دهركوش ايله

bu vahşet-gâhda sen gel benimle dehri guşeyle

وحشتگاه - vahşetgâh = place of wilderness

(p.114)   بر زمانلر قرارگاهم ايدى

bir zamanlar <u>karar-gâhım idi</u>

قرارگاه - <u>karargâh</u> = a quarter, the H.Q. of a military unit.
There are some other Persian morphemes which have been
employed for the purpose of word-formation as the
following examples will illustrate:

(p.211)   آفاقه لمع ريز اوليوركن هزين هزين

afaka lem'a-rîz oluyorken hazin hazin

رِز - **riz** in **lam'a-riz** = scattering gleams

(p.536) اِبتِدى از هوكرا ميبع ولولر دار
اوروبان شهرى كاملاً بيدار

etdi az sonra subh-i **velveledâr**
uyuyan şehri kamilen bîdar

دار - **dâr** in **velvele-dâr** = noisy

The most commonly used morpheme apparently is

ـانه - **âne** (= peculiar to, like).

(p.113) عاشقك محرقانه كفته لرى

âşikin **muhrikâne** güfteleri

muhrikane = burning

(p.211) شاعر دكل فقط نه قدر شاعرانه سن

şâir değil fakat ne kadar **şâirânesin**

şâirâne = poet-like

Here it should be noticed that this morpheme, of which
the first phoneme is a vowel, is combined to the last
consonant of the Arabic element, thus the newly formed
word شاعرانه - şâirâne has, in ʿarūḍ, the value
of (— ᵕ — ᵕ), not (— / — ᵕ). Such words
are common in Persian itself, and also in Indian
languages, such as Urdu and Pashto.

2. Arabic words suffixed with Arabic morphemes.

Arabic being an amalgamating language[1] lacks
affixes; nevertheless there is a limited number of
'bound morphemes' which are used as suffixes. For
example (ي / ī) to make relative adjectives,
suffixes of sound plurals, the feminine ending - ta
marbūṭa (ة), and the endings related to accidence.
Some of them have been used in Turkish to make up
new words, which may be found also in the Arabic
language or in some other languages like Persian
and Urdu. The following are examples of the relative
adjective ending in ي / ī :

(p.124) وجود سرمدیسندن زمین و آسمان اولمش

vücûd-ı **sermedîsinden** zemin-ü âsmân olmuş

سرمدی - **sermedî** = eternal < سرمد /sarmad/ = eternity

(p.125) بقارسکز متلون بقارسکز جدی

bakarsınız mütelevvin bakarsınız **ciddî**

جدی (= serious)   جد < /jidd/ (= seriousness)

(p.511) حکم قطعی وریه لم ایتمیه کلمز عجله

hükmü kat'î verelim, etmeye gelmez acele

قطعی - **kat'î** (= definite, final) < قطع /qaṭ'/ to cut off.

(p.530) قویار می هیچ عجب شمدی کم اوقر ارتیق

koyar mi hiç **arabî** şimdi kim okur artık

عَرَبِي arabí (= Arabic) < عَرَب /ᶜarab/ an Arab, Arabic

(p.651) بَن ادسِزم سَنسِك بطّا مِلى بِرَاد وِرِه جِك

      ben adsızım sensin bana **millî** bir ad verecek

مِلّى – millî (= national) < مِلّة /milla/ nation.

In some instances – such as عَرَبِي /ᶜarabí/ (= Arab,
Arabian, Arabic), which is common in Arabic – the words
must have been taken direct from Arabic. On the other
hand مِلّى -**millî**, though found in Persian, is not
common in Arabic.

      Another suffix is the feminine ending – tā
marbūṭa ﺔ . We have already referred to this suffix
in the second chapter of the present work; here we will
consider it as a morpheme in word formation. It is
used to form abstract nouns to name some institutions,
sciences and so on. In doing so this morpheme is
suffixed to a derivative which is formed by a nominal
followed by the letter ﺱ yā of the relative
adjective. Here are some illustrations:

(p.144) دِيدَارِكَز بِشَارتِيدِر سَرمَد يَتك

    didari.^{n}ızbeşareritidir **sermediyyetin**

In this line the abstract noun سَرمَديَّت – sermediyyet
(= eternity) is formed by double suffixation. The root
is the Arabic word سَرمَد /sarmad/ (= perpetual) which
is suffixed by the yā of the relative adjective to form
سَرمَدِى /sarmadí/ (= related to eternity), and this

derivative suffixed by tā marbūṭa ـة (in Turkish
it became tā ṭawīla ـت) making the abstract noun
سرمديت - **sermediyyet** (= eternity)

(p.216) جوجغك مائل علويت اولان طينتنى
صانكه تسميم ايدرك جوهرصافينى

çocuğun mâil-i **ulviyyet** olan tıynetini

sanki tesmîm ederek cevher-i **sâfiyyetini**

In this couplet the words علويت - **ulviyyet** and
صافيت - sâfiyyet are formed in the same way

علويت < علوى < علو (= sublimity)

صافيت < صافى < صاف (= purity)

Although a great many of these words are to be
found in Arabic itself, and may have been borrowed
direct from Arabic, this formation in Turkish appears
to be a very much used one. In modern literary Arabic
there has been a considerable increase in the use of
this form in technical terminology, e.g.

رجعية /rijʿiyya/ = reactionism

اشتراكية /ishtirākiyya/ = socialism

The following line from Fikret may give an idea how
commonly it is used:

(p.355) حالا طرفيت حسبيت نسبيت

hâlâ **tarafiyyet hasebiyyet, nesebiyyet**

The words:

طرفيت - tarafiyyet = partizanship

حسبيت - hasebiyyet = group loyality

نسبيت - nesebiyyet = care for one's pedigree

are not found in Arabic.

Some of them have undergone semantic changes
as the derivative مدنيت - medeniyyet (= civilisation)
in

(p.664) بو نورلردن بری سونه مدنيت لوش قالیر

bu nurlardan biri sönse medeniyyet log kalır

For the concept of civilisation the Arabic word is
تمدن /tamaddun/, and the word medeniyyet in Arabic is
to mean "related to urbanisation, secular", apparently
the Persian meaning is similar to the Arabic. Though
in the above examples the nominal words are roots - un-
derivative words, this type of formation is also current
for non-root nominals - derivative words, like the word
مكمليت - mükemmeliyet (= perfection, elegance) in
which a derivative passive participle is suffixed:

كمال , تكميل , مكمل , مكملى , مكمليت

kemal tekmil mükemmel mükemmelî mükemmeliyet

As above examples illustrate the tā marbuta ة of these
abstract nouns is written and pronounced as tā tawīlā
(ت) not hā rasmiyya (ة). In naming some new
establishments, institutions, places and sciences, it is

pronounced and written as hā rasmiyya, for example:

(p.510) ساده بر نزله صدريه می علت نرده

sade bir nezle-i ṣadriyye mi illet nerde

(p.515) او انده مكتب رشديه‌دن طابورلر چيقان

o anda mekteb-i rüşdiyyeden tabuṣla çıkan

The words

صدريه - sadriyye = chest disease

رشديه - rüşdiyye = a kind of school

are of this kind. The first is the name of a branch
of medical science, and the second is the name of an
educational institution. Some administrative and
legal terminology is formed on this base, e.g.

عدليه - adliye = of justice

بلديه - belediye = municipality

ماليه - maliye = of finance

داخليه - dâhiliye = of interior

عسكريه - askeriye = of military

Some of these are currently used in Arabic. But it is
likely that they only go back to the days of Ottoman
rule in the Arab world: it is, therefore, reasonable to
consider them as Turkish adaptations which the Arabs
retained. This can be borne out by checking pre - 19th
century Arabic dictionaries, or such purely classical
modern dictionaries as Lane's Lexicon.

This formation is also used to name something

after someone, for example:

عزيزيـّه azîziyye from معمورة الحزيز /ma'mūratu l-'a-zîz/ - the town which is rebuilt by Sultan Aziz (1830 - 1876), its republican name is **Blazıǧ** which has no meaning.

حميديـّه - **hamidiyye**: An Ottoman coin minted during the era of Sultan Hamîd II (1842 - 1918).

سليمانيـّه - **süleymaniyye**: The mosque and library and madrasas built and established by and in the name of Sultan Süleyman (1494 - 1566).

What has been said in this section about the use of tā marbūṭa suffixed to the yā of relative adjective to form new words must not be confused with its use as a feminine ending of the relative adjective.

The following example illustrates this:

(p.541) ديك وسائط نقليـّه نامی تحتنده

demek vesâit-i **nakliyye** namı tahtinda

In this line the word نقليـّه - **nakliyye** is formed as mentioned above:

نقل + ی + ﻪ > نقليـّه = transport

The same word, **nakliyye** has also been used as the feminine form of نقلی /naqlī/ = narrative, traditional, e.g.

علوم نقليـّه - **ulûm-ı nakliyye**: the branches of science that relate to religious practice as to precepts received.[1]

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1. Redhouse I, p.2099

3. Arabic words with Turkish suffixes.

Another way of word-formation is the use of
Turkish suffixes with Arabic words. With the loan
words of Arabic origin, this type is the most common
way to form new words from Arabic elements. Any kind
of Arabic word - a root, a derivative form - may be
the base for suffixation, and all Turkish suffixes -
declensional or inflectional may be used. Thus it is
possible to form both nominals and verbs.

(p.218) سزا او نشه‌لی رقتلی بر طبیعتی

seza o neşeli rikkatli bir tabiatti

In this line

نشوة > نشه‌لی /nashwa/ and نشه لی = merry

رقة > رقتلی /riqqa/ and رقت لی = compassionate

are formed by using the Turkish adjectival suffix

لی -li (= having, provided with). The last word of

it was his nature tobe

the line tabiatti (= ~~his nature was~~) also illustrates

how the Turkish substantive verb - imek (= to be) is

suffixed in its past tense form to the Arabic substantive

طبیعة /ṭabīᵍa/ (= nature). More than one suffix may

be used, as in

(p.219) صوغق صوغق عصبی ضربه‌لرله بر یاغمور

soğuk soğuk asabî darbelerle bir yağmur

Here the word - darbelerle (= with blows or strokes)
is double-suffixed.

منربولره لر منربهلر لر ضربه

darbe + **ler**   **darbeler** + **le** **darbelerle**

(p.529) زمانه پیچلری کوردن یا هپسی بسملهسز

zamane piçleri gördün ya hepsi **besmelesiz**

In this line the word **besmelesiz** (= lit. without the

formula بسم‌الله‌الرحمن‌الرحيم = in the name of God, the Beneficent,

the Merciful) is formed by suffixing the Arabic

shortened - telescoped word[1] بسمله /basmala/ <

بسم‌الله‌الرحمن‌الرحيم . This also illustrates how the Arabic

telescoped words like

بسمله = above mentioned

حمدله /ḥamdala/ < الحمد لله

صلوله /ṣalwala/ < صلوات الله علیه

were used in Turkish.

The following examples ilustrate how Arabic nominals

are verbalised by suffixation:

(p.217) صولر براز دها ساکنلشر نه چاره قدر

sular biraz daha **sakinleşir** ne çare kader

Here the verb **sakinleşmek** (= to become motionless) is

formed by suffixing Arabic active participle

ساکن /sākin/ (= motionless) with one of the Turkish

verbal suffixes لشمك - **leşmek** (= to become, reciprocal

action).

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1. Telescope word: A word which is formed by
   combining parts of two or more words. Pei and
   Gaynor, op.cit. p.215

ھمان ده بولدی بہ کلسین حیساب ایلایپ طورما (p.528)

hemen de buldu be gelsin **hesaplayıp** durma

Here the verb حساب لامك - hesaplamak (= to calculate,
to make an estimate, to predict, to forsee) is
formed in the same way with the suffix لامہ -
- **lamak** (suffix to form denominal verbs) from
حساب /ḥisāb/ = account.

4. Arabic suffixes with non-Arabic words

Though it was commonly accepted that the rules
of Arabic grammar should be applied to Arabic origin
words and Arabic suffixes would be used only with
the Arabic origin words, such suffixes are very
occasionally added to non-Arabic words. These words
may be of Turkish origin as

کلشات - **gelişat** (= indications of coming
ability, promise of development), from کلمك - **gelmek**
(= to come) and ات - āt (A sound feminine plural
ending); or Persian origin as:

ماهیه - **mahiyye** (= monthly salary) from ماہ **mah**
(= a month) and Arabic yā of the relative adjective
and Arabic feminine ending - tā marbūta ة and this
word is now used in modern Arabic or some other
languages and most commonly used of this kind is the
word قراليت - **kıraliyyet** (kingdom, realm, royalty,
monarchy) which is based on the word قرال - **kral**

(a non-Muslim (then) king), which is a Slavonic
word and came to Turkish, probably through Hungarian
in which it is 'kiraly'. This word was double
suffixed by Arabic morphemes as:

قْرالْ ی هَ   قْرالِيت

kíral + îyya + t   kıraliyyet

Şemseddin Sami disapproves of this word saying
"there are some people who use this ill-formed word
instead of kırallık".[1]

Another suffix is, as suggested by Gökalp,
- yat, which is the combination of ی yā of the
relative adjective and ات - ãt the sound feminine
plural ending, to name the sciences [2], for example:

اجتماعيات - içtimaiyyat = sociology

روحيات - ruhiyyat   = psychology

The model for this formation seems to be the word
ادبيات - edebiyyat (= literature) which was current,
before his suggestion, in Turkish and in Persian.

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1. Kamusu Turkî p. 1061

2. Gökalp, TB, p.118f.

B - Word Formation by Semantic Alteration

While discussing some Arabic grammatical factors in Turkish [1] we have mentioned semantic change of the following types:

1. Some words, which are in the feminine form with tā marbūta, may have two forms both tā ṭawīla or hā rasmiyya in Turkish; in such cases the two forms have different meanings, for example:

غایه (a substantive) gaye = aim, objective, goal.

غایت (an adverb) gayet = very, extremely

(p.117) كرﻢ غایت كوزﻞ جوانسﻦ سﻦ

gerçi gayet güzel civansın sen

2. Of some words which are nunated in the accusative, there are two forms with and without the phoneme /n/; and here also there is a semantic difference

اﺻﻼً - aslen = originally, essentially

اﺻﻼ - asla = never

(p.123) جدﺪ اوﻻرﻖ كﯿﺘدى كورﻨﻤﺰ ایدى اﺻﻼ

ciddî olarak gitti görünmez idi asla

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1. See: Chapters 3, 4.

3.   We have also mentioned that some words
occur both with and without Arabic definite article
with different meanings:

حق - **hak** = truth, right, reality

الحق - **elhak** = truly, really, indeed

Some Arabic plurals - sound and broken are used
as singulars, often with new or specific shades of
meaning:

(p.545) هركاتك كرويورسك يا خوجم اك قولايئ

harekâtin görüyorsun ya hocam en kolayı

حركات - **harekat** (= military operation)

In these examples the semantic alteration is paralleled
by a phonetic alteration. Besides that there is word
formation with only semantic change; that is an
existing word is employed for a new concept:

(p.661) اولاجق تك حرثه مالك بر ملت
olacak tek **harsa** malik bir millet.

Here the word حرث - **hars** - /har_th/ is used by Gökalp
in the meaning of 'culture', whereas in Arabic it means
'tillage'. Though the meanings of the words 'culture'
in French and 'har_th' in Arabic could be related to
each other, their primary meanings are different. This

word <u>hars</u> in Turkish does not appear to be used
frequently, and perhaps it was the reason why
Gökalp chose it for the concept of 'culture' at that
time new in Turkish - possibly from a French - Turkish
dictionary, such as that by Biaachi.[1] In the latter
work for the french word 'culture' the equivalents
are given as زراعت - <u>ziraat</u>,   حراثت - <u>haraset</u>;
   تربیه - <u>terbiye</u>,   ذهنك تربیسی - <u>zihnin terbiyesi</u> [2]
Of these only حراثت - <u>haraset</u> was of rare occurence
in Turkish, thus it was available for a new concept
on the assumption that two very well known words
عرفان - <u>irfan</u> and معارف - <u>maarif</u> ought not to be used
with this meaning. It is our feeling that instead
of coining a new word, either of these two words could
have been used for the European concept of 'culture'.

F - <u>The Anomalous use of Arabic Word Measures</u>

     As mentioned earlier though there is a number
of affixes in the Arabic language, derivation is commonly
by what Pei and Gaynor call "primary" derivation [3]

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1. Biaachi, <u>Dictionnaire Français-Turc</u>. Paris, 1843
   p i, 411.

2. Spellings in the Latin script is by us.

3. Pei and Gaynor, <u>op.cit</u>, p.54, item <u>derivative</u>:
   "a word formed from another word by internal vowel
   change". For the derivation in Arabic this definition
   is inaccurate as in this language some consonants are
   also employed besides internal vowel change in this
   linguistic process.

However, few roots in Arabic employ all the
potential derived forms. This is a matter of
usage and can only be checked from the major
dictionaries. Nevertheless, Turkish employ some
derivatives which are neglected in Arabic itself
as the following example shows:

(1) انجمه بنى برطاشى ايتدى ابهات

        ancak beni bir taş etti <u>ibhat</u>

In this line the word ابهات - <u>ibhat</u> (= to make someone
to be astonished) is coined by Hâmid from an Arabic
root, according to the rules of Arabic but it does
not exist in Arabic. Hâmid in a footnote says: "<u>ibhat</u>
wrong, but I liked it and I coined it." [2] This attitude
of Hâmid may illustrate the dependence of Turkish on
Arabic from both the positive and negative points of
view. For one reason or another when an author felt
the need to use an Arabic element - a word, an affix
or a grammatical form - he did not hesitate to do so;
but he did not feel that he was bound by the rules which

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1. Hâmid, Makber, Istanbul, 1948 (5th Impression)
    p.56.

2. ابهات /ibhāt/ is one of those words which by
    early Arab philologs would be called مهمل
    /muhmal/ - neglected, or غير مستعملة /ghair-musta'mala/-
    unused.

govern the Arabic language. Another example is:

(p.541) باقى ناصل ده مجلى ده نورش نوارى

bakın nasil da mücellâ ki ferş-i nevvarı

In this line the word نوار - nevvar is formed from

the Arabic root نور /nūr/ (= light, brightness) and

its meaning is 'extremely bright'. This is a new

coined word to answer a 'poetic need', as in the case

of, for example, the compound تحت البحر - tahtelbahir

(= submarine) which answers a technical need.

The roots in the above examples are Arabic origin.

But Arabic forms = awzān have been used for non-Arabic

origin roots also:

(p. 220) نازك بر اهتزاز هوا شمدى كائنات

nazik bir ihtizaz-ı hava şimdi kainat

Here the word nâzik (= elegant, pleasing, polished

in manner) is of Persian origin - nāzuk. From this

root, in Turkish, we have a derivative in the Arabic

form نعاله /fa'āla/: نزاكت - nezaket (= refinement,

grace, delicacy of action or feeling).

(1) حاده دن كمشه نزاكت يالو بال اولمش سنا

haddeden geçmiş nezâket yâlu bâl olmuş sana

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1. Quoted by A. Kabaklı, Türk Edebiyatı, Istanbul
   1966, p.ii-311.

This line is by Nedîm (1680-1730), but the word
nezâket is still in use. According to Turkish
dictionaries it is coined in Turkish and its formation
as mentioned, "pseudo-Arabic from Persian
/nāzuk/".[1] We agree with them about its formation,
but we feèl that it might have been taken over direct
from Persian as Dihkhudā's Lughat-name gives a
quotation from Şā'ib Tabrizī (1603-1677) in which
it occurs.[2] The following words are some examples of
this type of word formation:

ممهور - **memhur** (= sealed, signed with a seal)
from **mühür** (= seal, signet, ring) $<$ مهر /muhr/ P.

مطروش - **matruş** (= shaved, shaven) from **tiraş**
(= shaving, shave) $<$ تراش /tarāsh/.[3]

In some instances some Arabic words are derived
differently, for example:

نوازل - **nevazil** (= common cold), in fact,is the
plural of نازلة /nāzila/ (= occurrence, event, accident)
not the plural of نزلة /nazla/-**nezle** (= cold,influenza)
its plural is نزلات /nazalāt/.

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1. **Redhouse I**, p.2078
   Kamusu Turki, p.1457
   Devellioglu, p.996
   Alps, p.iv-1229

2. Dihkhoda, **Lughatnāma**, (Dr. M. Mu'īn) 134/n-5, p.445.

3. ممهور memhur appears to be used in Persian too,
   but مطروش - matruş (or طرش) is not included in
   the major Persian Dictionaries.

G - Loan Translations

The important factor for word formation is the 'need' for a new word. New words are formed to answer this need. If the new concept already has a word in a foreign language this word is usually adopted, if necessary with phonetic or morphological changes. Sometimes a new word is coined from native elements instead. This process is called Loan translation[1] which is a form of direct linguistic influence of a language on another. No doubt Arabic has influenced Turkish in this way. But to give an accurate account of this process one would need to have historical dictionaries with quotations, as in the Oxford English Dictionary or the Lisānu 1-'Arab. Unfortunately the Turkish language does not have such dictionaries. Due to lack of historical evidence we will give here one example to illustrate loan translation. It is the word Yaradan = the Creator. This word, we feel, is the translation of the Arabic word خالِق /khaliq/ . yaradan and its less used synonym yaradici are not to be found either in the Diwān, or in the Köktürk inscriptions, but its root, yarat-mak = to create, is to be found in both. In Radloff's Dictionary of Turkish dialects[2] both of them are included. According to

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1. "Words modelled, more or less closely, after foreign words, but consisting of the speech material of the language in which they are created." Pei and Gaynor, op.cit., p.219

2. W. Radloff, Versuch Eines Wörterbuches der Türk Dialect, the Hague, 1960, p.iii - 113f.

Radloff both of them were in the vocabulary of
Ottoman-Turkish; from this evidence there are
grounds to suppose that they were formed due to
Arabic influence. A further point is that these two
words were recorded by Radloff in the Armenian
alphabet too, which may indicate that they were first
used by Turkish speaking Armenians, and then became
words of the common language.

Since the so-called 'language reformation' in
Turkey, many new words have been formed, and they are
frequently translations of Arabic words, for example:

إخراج /ikhrāj/	çikarma	=	exportation
ايقاظ /'īqāẓ/	uyandırma	=	waking up
مقاوله /muqāwala/	sözleşme	=	contract
مصحح /musaḥḥiḥ/	düzelten	=	proofreader

A more detailed study of this topic might show
that this process was already going on during the
pre-Tanzimat Ottoman era.

H - Loan Words

In the Turkish language the most common Arabic
element is loan words; and we feel there is little
point in listing them by type, because they are so
numerous. One may find examples of many types of Arabic

words though some occur very rarely. The following
example may illustrate how Turkish authors, in this
case Âkif, made use of Arabic lexicons:

(p.540) مُعَلَّم اوردیسیدر حرب ایدن پروسیالینك

مُعَلَّم اوردیسی لكن اصل ظفر اولان

      <u>muallem</u> ordusudur harp eden Ρurusyalinin

      <u>muallim</u> ordusu lâkin asil muzaffer olan

In this couplet the first words of each line مُعَلَّم
<u>muallem</u> (= trained) and مُعَلِّم - <u>muallim</u> (= trainer)
are passive and active participles of the second form
of the same root علم /'alima/ (= he knew).[1]

    There are certain categories of adopted words
related to religion and theology, law, trade, philosophy,
mysticism, the sciences, and linguistics and literature;
and this list is by no means complete. There have been
many reasons for adopting Arabic elements. In some
instances there were no current Turkish equivalents,
for example:

    سحور /sahūr/ - <u>sahur</u> (the meal which is taken
before day break in Ramadān).

    But in some instances there were Turkish equivalents,
and it is difficult to explain why an Arabic form was
required in addition to the Turkish, and in some cases

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1. Here there is a difference between the Turkish and
    the Arabic meanings of these words; for the given
    meaning the Arabic word is تدریب /tadrīb/ not تعلیم
    /ta'līm/.

the Persian as well, e.g.

جمیل - <u>cemil</u> = <u>güzel</u> (= beautiful)

لیل - <u>leyil</u> = <u>gece</u> (= night)

قوی - <u>kavi</u> = <u>sağlam</u> (= strong)

Questions of personal taste, poetical diction,
requirements of meter, literary fashion, rhetorical
devices - all these played their part in the adoption
of Arabic elements in literary products, where there
was no real need for them in everyday life.

CHAPTER VII
SEMANTICS

A - <u>Some General Remarks</u>

Semantics is that branch of linguistics which deals with meaning. To various authorities it means different things in accordance with their primary interest. According to Ullmann it is "one of those modern disciplines which lie astride the borderline between linguistic and literary studies and thus helps us to emphasize the essential unity of the humanities."[1]

This view accurately fits this study as it is basically a linguistic study based on literature. Although semantics appears to be a quite rapidly expanding modern science, the ancients were familiar with observations on word meanings. But it was only in the 19th century that semantics received its name as a branch of linguistics.[2] General basic problems of linguistics, such as linguistic units and their definitions, upon which the ideas of various linguistic schools of thought differ from another, have naturally been reflected in semantics. However in the last instance semantics deals with the meaning of words, whatever the concept and the nature of "word" is, and here, according to some, the context must also be involved.[3] Besides this question of "the meaning of <u>what</u>?", the second part of the main problem in semantics is the meaning or definition of the word "meaning" itself. <u>Meaning</u> has, in linguistics and allied studies, attracted the attention of many scholars.[4]

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1. S. Ullmann, <u>An Introduction to the Science of Meaning</u>, Oxford, 1967, p. Preface; G. Leech, <u>Semantics</u>, Bucks, 1974, pp. ix-xii (introduction).

2. See: <u>ibid</u>., pp. 1-5; Ullmann, <u>op.cit</u>., pp.1-10.

3. Ibid., pp. 48-53 and the references given there; Leech, op.cit., pp. 71-81.

4. For example, Bloomfield, besides referring to 'meaning' wherever relevant, also has written a separate chapter on 'meaning'; <u>Language</u>, London, 1970 (1933) ch.9, pp.139-157.

and yet the question has received no unequivocal answer.[1]
However there are two commonly accepted definitions as a
tool of research and as a working hypothesis in semantic
theory, which are:

    a - Referential definition

    b - Operational definition (2)

The question of how words possess their meanings has
always been a matter of interest for people who have been
somehow attached to language. Two ideas gained ground in
the past, and one was based on 'nature' and looked for some
correspondence between sound and sense. The other thought
that meaning was a matter of 'tradition and convention'.[3]

Since the Greeks, meaning has been subject to criticism
and complaint by writers and thinkers. While ambiguity of
the meaning of words was the main reason for complaint for
those who wanted to be precise, others took advantage of
this weakness of language. Vagueness is in the nature of
language, and the sources for it may be classified as follows:

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1. "A great deal has been written in recent years on the
   definition of the word meaning, and although we are no
   nearer to an answer - there can indeed be no single and
   definitive answer to such a question - we are at least
   beginning to see more clearly the main lines of contem-
   porary thinking on the problem."
   Ullmann, op.cit., p.55. For a brief account of this
   problem see: Leach, op.cit., pp. 1-9.

2. For these definitions, their usage and the criticism
   about them see: Ullmann, op.cit., pp. 55-67.

3. See: ibid.,pp.66,67 and 80; also see O. Jespersen,
   Language - Its Nature, Development and Nature, London,
   1968 (1922) pp. 396-411.

a - The generic character of words

b - Multiplicity of aspects

c - Lack of clear-cut boundaries

d - Lack of familiarity

Besides this semantic vagueness another kind of uncertainty in meaning can arise. Ullmann examines this under the title of 'ambiguity', and sees three main forms of vagueness as follows:

a - In the phonetic structure of the sentence

b - In grammatical factors

c - In lexical factors   (1)

As structuralist philosophy and linguistic science have, to some extent, been developing side by side, and F. de Saussure, C. Bally, and E. Sapir and some other pioneers of linguistics belonged to the structuralist school of thought, considerable attention was paid to its ideas and methods and they were applied in linguistics. The resultant ideas in phonetics and morphology and to a lesser extent in syntax, were widely noted and discussed. In the field of semantic structure it seems that there is still something to be discovered. In fact "basic issues are by no means decided in semantics",[2] because the semantic side of language does not have the same kind of structure as the phonological and grammatical sides. Vocabulary is not completely amorphous, and is often arbitrary. Nevertheless attempts have been made to make patterns in this field.[3]   Ullmann examines

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1. See: Ullmann, op.cit., pp. 156-192.

2. Leech, op.cit., p. 361.

3. For example, see: ibid, pp. 28-46.

them in three groups:

    a - Single words

    b - Conceptual spheres

    c - Vocabulary as a whole (1)

While language is a vehicle of communication, there is another side to it: for it is also a means of expressing emotion, as Leech puts it, "language can also reflect the personal feelings of the speaker, including his attitude to the listener (/reader?), or his attitude to something he is talking (/writing?) about."[2] These two elements of language - communication and expressing emotion - "must be present in any utterance, even though one of them may completely overshadow the other."[3]

A very important aspect of semantic studies is on synonymy which has been dealt with by many scholars. To illustrate the importance of synonymy two quotations in English are sometimes used. They are:

    a - "Words are seldom exactly synonymous." Dr. Johnson

    b - "Change the structure of the sentence; substitute one synonym for another; and the whole effect is destroyed." Macaulay.

Although these statements have a great deal of truth, recent studies have shown that absolute synonymy is by no means infrequent, especially in scientific terms and industrial terminology. However studies on the subject concentrate upon the differences between apparent synonyms.[4]

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1. Ullmann, <u>op.cit.</u>, pp. 238-258.

2. Leech, <u>op.cit.</u>, p.18.

3. Ullmann, <u>op.cit.</u>, p.128. For emotive factors in meaning see: <u>ibid.</u>, pp. 128-140.

4. For a detailed account on synonymy see: <u>ibid.</u>, pp. 140-155.

Language, as a living organism, must obviously be subject to change, and this change takes place in all branches of linguistics, including semantics; in other words there is change in meaning. This change of meaning is one of the subjects studied in semantics, and, according to Professor Ullmann, "virtually monopolized the attention of all early semanticists."[1] To summarize all previous works, he studies the change of meaning in three themes, as:

a - The causes of semantic change

b - The nature of semantic change

c - The consequences of semantic change,[2]

and for the change of meaning he gives six factors, three from A. Meillet, as:

a - Discontinuity between the generations

b - Vagueness in meaning

c - Loss of motivation; and he, himself, adds the last three:

d - The existence of polysemy

e - Ambiguous context

f - Structure of vocabulary [3]

To affect the meaning of words four main factors could be mentioned. They are:

a - Association

b - Connotation

c - Collocation

d - Semantic field [4]

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1. _Ibid_., p. 196.
2. _Ibid_., pp. 197-235.
3. _Ibid_., pp. 193-196.
4. _Ibid_., p.(subject index); J. F. Wallwork, _Language and Linguistics_, London 1972, pp.88-98; and for a different view see Leech, _op.cit_., pp.10-27. Although Wallwork, about the affects of these factors, uses the phrases "everyday life and conversation" (p.86), we presume that these factors are as valid in written and literary language as they are in "everyday life and conversation".

Besides these main factors, the personality of each individual author and his culture should be taken into consideration for the investigation of their vocabulary. And it should also be kept in mind that a man of literature may not necessarily be bound by dictionaries[1] as "a language changes and adopts to the thoughts and the needs of its users."[2] The language of poetry has its own features, and as Leech puts it "the main semantic point about poetry is that it is language communicating 'at full stretch': all possible avenues of communication, all levels and types of meaning, are open to use. Both the poet and the reader bring a heightened sensivity to meaning to bear on the act of communication."[3]

Our prime interest in the present study will be in change of meaning. Thus, for Arabic origin words in Turkish there would be two basic possibilities: words may be taken over (a) without change of meaning, or (b) with change of meaning. The present work being a synchronic study, there would be no need to deal with historical evolution and change of meaning. In general, change in the meaning appears as follows:

  a - Some words have lost some of their original meaning

  b - Some words have gained new concepts

  c - For some words the main meanings in Arabic and in Turkish are radically different.

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1. For the methods used to investigate the 'meaning' and correlation between language and culture, and analysis of meaning see: E. A. Nida, "Analysis of Meaning and Dictionary Making' in _International Journal of American Linguistics_, v. 24 (y 1958), pp. 279-292. This paper reflects the structuralist points of view on the subject.

2. Wallwork, _op.cit._, p. 173.

3. Leech, _op.cit._, p. 48.

This matter of change in the meaning of foreign origin words in Turkish has attracted the attention of some scholars who were interested in linguistic studies and their views on the subject vary. Some call them mistakes = غلطات - galatat.[1] Şemseddin Sami is one them and he uses the phrase "non-Arabic in meaning" معناً عجب اولميان - ma'nen arabi olmayan.[2]

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1. A series of books which could be collectively named as غلطات نامه - galatat-names (= books on mistakes) are mainly concerned with the semantic change.

2. Kamus-i Turki, Introduction, p. (ز) - g.

B - <u>Sample Studies on the Vocabulary of each Author</u>

To the present author it seems that the study of the meaning of Arabic origin words in Turkish, and the differences and changes between the two languages should be taken separately for each individual author, as their literary taste, artistic ideas and aims in writing differ considerably from each other. As this is the case, from each of the four authors some random examples will be studied, and after seeing samples of each author's writing, we feel it may be possible to come to some conclusions however tentative. The very nature of semantics - its being ambiguous and arbitrary - is enough reason to see each author's vocabulary separately. We will bear in mind that the samples chosen from each author are on rather a small scale; so before making any final comments, we will see some further examples.

1. Hâmid

Hâmid, as has been mentioned, came from a family famous for its literary men and scholars for at least three generations. He received a good general education and learned the languages and the literatures of Arabic, Persian, French and English. He started writing and publishing his works very early. To illustrate Hâmid's vocabulary we have taken 50 couplets - a hundred lines, from the beginning of the work عرام - <u>Garam</u>.[1] Out of 490 words in this part, 189 are of Arabic origin; 176 different words in all, of which 13 occur twice. Perhaps due to his education, training in literature, and the environment in which he grew up and

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1. A. Hâmid, <u>Garam</u>, İstanbul, 1923, pp. 13-18.

lived, his vocabulary is quite sound. Some Arabic origin words are used in different meanings, that is changed meanings in Turkish, for example:

جلوة /jilwa/ = unveiling of the bride (in Arabic), but cilve - ooquetry, coquettish airs and graces (in Turkish);

مزار /mazar/ = a place of visiting (in Arabic), but mezar = tomb, grave (in Turkish);

مأتم /ma³tam/ = obsequies, funeral ceremony (in Arabic), but matem = mourning

يعنى / yaᶜnī/ (< عنى/ᶜana/), an imperfect verb, 3rd person singular (m) and can be translated as "it means" in Arabic, but in Turkish it is a conjuction in the meaning of "that is to say, which means". This coincides with its use in modern colloquial Arabic throughout the Levant. Another word worth mentioning is the word كبرياء /kibriyā/ (= glory, magnificence, pride) which is used with the meaning of 'The Magnificent, the Almighty=God) in the following example:

آشيان كبرياءدن بر نشان

aşiyan-i Kibriyadan bir nişan

"a sign from 'the place of God' = the heaven"

قائل / qā³il/ = saying, narrator, advocate (in Arabic), but kail = consenting, agreeing (in Turkish);

التئام / ilti³ām/ = to be mended, repaired (in Arabic), but iltiyam = to heal, to close - wound - (in Turkish).
The meaning of this word in Turkish has lost its general application and become peculiar to one thing - a wound.[1]

اظهر / azhar/ = most evident, this word is the elative of the word ظاهر /zāhir/ - zahir, and in the context, we feel,

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1. Şemseddin Sami specifies this by using the word yara = wound in brackets and he does not mention the other meanings in Arabic; see Kamus-i Turki, p. 155.

there was no need to use the elative, furthermore from the rhythm point of view both words have the same value: <u>azhar</u> (- -), <u>zahir</u> (- -). This is a characteristic of H̆amid, that he does not mind making-up words or using forms he himself chooses as a matter of personal taste. One last comment concerns the word تعذیر /ta^cdhīr/ - <u>tazir</u> (= T. being without excuse, to seek an excuse, to remiss, being remiss in a matter) in the following couplet:

اه یوق ایجینمه کل تکدیریمه

بشقه معنی ویرمه سن تعذیریمه

> ah yok, incinme gel tekdirime

> başka mana verme sen <u>tazirime</u>

Here, we feel, if it is not a misprint this word تعذیر - <u>tazir</u> is confused with the word تعزیر - <u>tazir</u>/ta^czīr/(= reproof, blame, rebuke, chastisement). According to the context the latter should be used, and the rhyming word تکدیر /takdīr/ - <u>tekdir</u> (= scolding) also suggests that it is more correct than the former, unless H̆amid has chosen the former for an obscure meaning peculiar to himself. Had it been the case it would not be surprising as has been mentioned that a dictionary meaning is not a binding factor for a poet, and also a language may change according to the needs of its users; and 'need' is a very vague and subjective concept. The other words in his vocabulary more or less agree in both languages, although some of them are highly literary words such as صبوح /sabūh/<u>sabuh</u> (= the drink, especially wine which is drunk in the morning).

2. Fikret

From Fikret we have taken 104 lines - six poems.[1] Out

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1. Rübab, pp. 133-144.

of 471 words in this part there are 197 of Arabic origin,
139 different words in all. Fikret received a good education.
Although later he became rather westernised, his early
training in literature was eastern. It appears that he
mastered an important characteristic of eastern literature,
which is **kelimecilik** - the importance of words. Of his
character and works, more or less all critics and literary
historians use one single word: **şekilci** = formalist; and
it is quite often mentioned that this formality of his was
a 'sickness'. For such a character it is reasonable to
assume that each single word would be used with surety both
in form and meaning. This explains why his vocabulary
nearly always accords with the dictionaries. Our investi-
gations confirm this. From the extract mentioned one word

شــفق /**shafaq**/ - **şafak** has a meaning different from that
in Arabic dictionaries. In Arabic this word has the meaning
of 'the redness of the horizon after sunset' whereas its
meaning in Turkish is 'the redness of the horizon before
sunrise', this is the well established meaning of this word
in Turkish.[1] If we take the word in its context which is

شــفق آلوده بر حدیقه کبی

şafak-alude bir hadika gibi

it has the meaning of merely 'redness' without reference to
the sun at all. The meanings of the other words agree with
their meanings in Arabic dictionaries, whether it be a common
meaning, primary meaning or even some cases a rare meaning,
for example the word جوف /**jawf**/ in the phrase

جوف زیادار - cevf-i ziyadar in

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1. Kamus-i Turki, p. 780 - **galat**
   Redhouse I, p. 1129 - **vulgar**

پر زمزمه بر جوف ضیادار ایله مشحون

pür zemzeme bir cevf-i ziyadar ile meşhun

The phrase and the line are intelligible if the word جوف

- **cevf** (= a hollow space, a cavity, inside something 'primarily') is used in the meaning of 'heart', and this is possible only by an extension of meaning which is open to doubt even in Arabic.[1] This may be a further evidence for the claim that Fikret and his friends used words which were rarely used or these words used in their uncommon meanings. In the preceding section we have given a quotation on the language of poetry saying that it is communicating 'at full stretch'. Fikret's use of this word جوف /jawf/ in the meaning of 'heart' illustrates what 'at full stretch' could mean. There was no need to use this word for the rhythm as the well known word for 'heart' قلب /qalb/ has the same value:

جوف ضیادار - cevf-i ziyadar (– ◡ ◡ – –)

قلب ضیادار - kalb-i ziyadar (– ◡ ◡ – –)

3. Âkif

Although all the four authors had good education, privately or in schools or both, especially from the point of view of Eastern languages and literatures, it would be fair to say that Âkif was the one who had the best education. As we have seen in chapter II his father, who was a learned man in the Arabic language and Islamic studies, began teaching Âkif when he was only four years old. Later at school he

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1. See: Lane, Lexicon, p. ii-488.

mastered Persian and French. He tirelessly continued
studying these languages and their literatures as well as
Turkish in and out of school. His college (Rüşdiye) records
show that he was the best pupil in these four languages.
The literatures of these languages and the study of the
languages themselves were his lifetime occupation. He was
the one to be asked by the government of Turkish republic
to translate the Qur'an into Turkish. His political ideas
were challenged but his mastery of the language was accepted
by the critics. Consequently his vocabulary could be taken
as a dependable authority in Turkish linguistic matters.

Here, to illustrate his vocabulary, we have taken 52
couplets, from the beginning of his poetic work Safahat,
which are the address to his readers, and the entire poem
called Fatih Camii = The Fatih Mosque.[1] Out of 637 words
in these two poems there are 201 of Arabic origin, and of
these 26 occur two or more times. Some of them are used
with new shades of meaning. The following examples
illustrate this point:

صَدا /sadā/ = means merely 'echo' in Arabic,[2] its
meaning in Turkish is 'sound, voice'. For the Arabic meaning
of this word - 'echo' a compound which contains the word
itself عَكس صَدا aksiseda is used.

مَهيب /mahib/ = dreaded, dreadful, awful[3] (in Arabic) is
used by Âkif with the meaning 'respectful, reverential'. For
this meaning the Arabic word from the same root is مُتَهَيِّب
/mutahayyib/.

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1. Safahat, pp. 3-10.

2. Lisan, p. xiv-454.

3. Cowan, p. 1042.

انفلاق /infilāq/ = to burst (intransitive), to be split
in Arabic, but in Turkish, it is 'to explode', and for this
concept the current Arabic infinitive is انفجار /inficār/ .

محمور /makhmur/ = inebriated, intoxicated, drunk in
Arabic. In Turkish it is 'sleepy, languid eye; heavy after
a drunken sleep'. The Arabic meaning has been somewhat
softened in Turkish.

4. Gökalp

Gökalp is the only one óf the four authors who owes his
education and culture entirely to his own private studies.
Because of financial and geographical circumstances, and his
anti-governmental political ideas he could not complete his
formal higher education. He received his primary education
in the family. He studied Eastern languages, their litera-
tures and philosophy under the guidance of his uncle. Later
he learned the French language and studied Western philosophy
and the social sciences. He is known as the modern Turkish
thinker whose ideas including those on language have shaped
the Turkish nationalist movement during the last decade of
the Ottoman Empire; indeed he is referred to as the philo-
sopher behind the so-called Kemalist reforms in Turkey.

To illustrate his vocabulary we have taken an article
entitled Türkçülük Nedir? = What is Turkism? included in his
famous work Türkçülügün Esasları = The Principles of
Turkism.[1] This article contains 1480 words and of these
there are 670 of Arabic origin, out of which 104 occur more
than once. The first point to be mentioned on his vocabulary
is the inclusion of new words to name the new concepts which

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1. TE, pp. 15-21.

were 'imported' from Western social studies. Some of these
new words were coined by him. These new words, whether
coined by Gökalp or not, are a noticeable feature of his
writing. When he needs he coined new words using Arabic
elements, for example:

لا اجتماعی = <u>la-ictimaî</u> = asocial

مفکوره = <u>mefkure</u> = ideal

لسانی = <u>lisanî</u> = linguistic, and so on.

He also gave new meanings to existing words, e.g.,

حرث = <u>hars</u> = culture (already mentioned)

منور = <u>münevver</u> = intellectual

وجدان = <u>vicdan</u> = conscience

He uses some Arabic words with non-Arabic meanings in which
he does not seem to be the initiator, e.g., جزاء /jazā/.
This word in Arabic usually means 'to repay, requite,
recompense'. In Turkish it merely means 'punishment, fine,
penalty'. In Arabic, as far back as the Qur'an a جزا - <u>ceza</u>
might be a punishment or a reward; but in Turkish it is merely
a punishment. The particle فقط /faqat/ had changed its
meaning from 'only, merely' to 'but, however', (as in Persian).
So, in a way, had the particle حتی /hattā/ - <u>hatta</u>, from
'until, till, up to, as far as' to 'even, so much so that'
in Turkish. This occurs in Arabic, but it is not the primary
usage.

The word فرقه /firqa/ is an old Arabic one for political
(party) and is so used by Gökalp; but the modern Arabic word
for the concept is حزب /ḥizb/. منور /munawwar/ -
<u>münevver</u>, a passive participle, in Arabic is 'enlightened'
literally or metaphorically; in Turkish it is the one who
himself enlightens his mind. As Redhouse records 'conscience,

conscienceness' for <u>vicdan</u>   وجدان /wijdān/ (= passionate

excitement, emotional life), and marks it as a Turkish

meaning, it must have been used before Gökalp.[1]

In these extracts we have seen samples of the voca-

bularies of three poets and one prose writer who might

represent four different types of literature. Hamid is

informal, prolific and a pioneer of a 'new' literature.

He was always trying something new, and did not feel bound

by the established forms and vocabulary. While the total

number of words in the extract is more than that of Fikret's,

the number of Arabic origin words are less, and the number

of repeated words are just a quarter of those of Fikret's.

This may indicate Hamid's interest in words - new words,

and different words. Instead of repeating he uses synonyms,

and as in the case of   تعذير /ta⁶<u>dh</u>ir/ he may use words in

a meaning peculiar to himself, or as has been mentioned in

Word Formation (Chapter 6) he may even coin new words. In

his biography we have said that he was sometimes obscure,

however it is worth mentioning that this obscurity does not

appear to be semantic, but rather rhetorical. We are using

the term rhetorical in reference to 'art prose' as taken

over by the Turks (as also Persians and Muslim Indians)

from Arabic stylistic devices known collectively as   بلاغة

/balā<u>gh</u>a/- <u>belagat</u>, e.g. metaphor, wide-vocabulary, many

synonyms, rhyme in prose, in or within a line of a poetry,

anonymy, polysemy used. With the exception of some peculiar

usages, whenever he deviates from the Arabic meaning of a

word, he usually agrees with established Turkish meaning.

Thus his vocabulary, apart from the above mentioned points

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1. <u>Redhouse I</u>, p. 2128.

may be regarded as sound.

Fikret on the other hand was the leading figure in a literary trend, whose main artistic creed was 'art for the art's sake'. They were formalists and perfectionists, and aimed at quality, not quantity. His vocabulary confirms this: it is formal, artistic, and gives the impression that he is not writing for the general public who merely enjoy poetry. In consequence, he draws considerably on foreign origin words wherever he feels that Turkish vocabulary is inadequate. In the extract a third of the total number of words are of Arabic origin and a quarter of these are repeated. The meanings of the Arabic origin words which he uses agree with their dictionary meaning: however in some cases, as mentioned, he uses words in their rather rare, uncommon meanings. He does not appear to be an initiator of semantic changes, or interested in coining new words. Instead he is making full use of existing words with their recorded meanings - rather artificially at times, as the critics point out. We feel that Fikret's and his friends' language is the last example of artificial Ottoman-Turkish.

Âkif, in the extract, uses more words than Hâmid and Fikret, but the proportion of Arabic origin words to the total number of words is much less than that of either. He has a sound vocabulary which represents both literate and illiterate people's language. In the meanings of the Arabic origin words he is in full agreement with Turkish dictionaries. To him deviation from the original Arabic meanings is not a mistake, as Şemseddin Sami calls it in his dictionary, or a vulgar usage as Redhouse calls it in

his _Lexicon_, but it is merely writing in current Turkish.
His knowledge of Arabic was greater than that of the other
three authors. In spite of, or because of this knowledge,
he could see that the two languages were quite distinct.
His aim was to write for the people, to the people and
about people. His vocabulary is a mirror of this aim. It
is very easy to see where, when, who speaks. In some of
his poetry he himself speaks as a poet of his time, and
here the language is different from that used when he is
speaking, say, as a friend or individual and when he is
preaching. We believe as we said earlier, that Âkif's
language is the most typical of the pre-Republican Turkish.

The extract from Gökalp is from a scientific work, and
it is in prose. Here, nearly half of the total number of
words are of Arabic origin. This is not surprising, because
he is, in this work, introducing a particular aspect of
nationalism in a novel form. Thus he is in need of new
lexical material. He has also to be easily understood.
To do so he naturally employs Arabic origin elements,[1] and
as mentioned in his biography, he formulated a rule that
scientific terminology among Muslims should be based on
Arabic and Persian elements. These newly employed words -
new in form or in meaning - are easily understandable, and
the rest of his vocabulary, like Âkif's, is straightforward
Turkish, free from peculiarities and obscurities. With the
exception of the new scientific terminology, his vocabulary
could be described as normal Turkish, free from mannerisms
and artificialities.

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1. But his language in his literary works is different. There,
with the exception of his early poems in ʿarūḍ in which he
is not successful at all, the incidence of Arabic elements
is low.

Taken as a whole these four writers illustrate the state
of flux through which literary Turkish was passing in the
post-Tanzimat period with particular reference to the role
of Arabic usages. Hâmid seems the most conservative. But
this is not altogether surprising since he was the oldest.
He was also a poet and poetry tends to be more conservative
than prose in the literatures of Muslim nations; and he was
the first and most influential figure of the new Western
type of literature and influenced Fikret and Âkif. Inspite
of his originality as a poet, Fikret, with his rather
artificial vocabulary, is not typical of his age from the
language point of view. Here and there he seems almost
like an 18th or even 17th century poet. He owes his mastery
in ʿarūḍ - at least in part - to his foreign vocabulary,
especially Arabic. On the other hand, Âkif, the 'conqueror'
of ʿarūḍ, tends to use a living and established vocabulary,
and his knowledge of and interest in music, both Eastern
and Western, perhaps had some share in his success in ʿarūḍ.
Gökalp has much in common with Âkif; since, though they
were not practically involved in the Kemalist language
reform, their language might be taken as an evidence that
no reform was needed at all. The difference between Hâmid's
language and the languages of Âkif and Gökalp shows that
the language was already in process of changing.

C. Semantic Changes

As has been mentioned in the first section of the present chapter semantics does not have the same regularity of structure that phonetics, morphology and even syntax have. Thus semantics is a science as vague as its subject - word meaning. Especially in poetic and artistic works, it is sometimes a matter of guessing to understand what the author wants to be understood. In Arabic a single word usually corresponds to many concepts - this is called polysemy; thus combinations of words easily create semantic difficulties. In such cases the dictionaries seldom offer a complete solution. However, the researcher is not left completely alone: semantic analysis can help him to overcome this difficulty. For example, he can find out the supposed meaning through the context and a knowledge of the personality, ideas and style of the author.

Our analysis of meaning will be based on the material available - the dictionaries, the context and the personality of the author - thus we will not claim that what we will be saying is the fact itself, but it is as near to the fact as we can reach.

As a general average it is safe to state that at least in the period under discussion, one third of active Ottoman-Turkish vocabulary was Arabic origin. Tens of thousands of Arabic words had been in use in the literary language and a considerable number of them had also been adopted in the living languages of the time. In such a situation it is unhelpful to search for semantic change in every word. However, a great number of them had undergone semantic

alterations in one way or another. In the preceding chapters
while dealing with linguistic matters other than semantics
we have noticed change in meaning whenever it occured.
Examples already given will not be repeated here, but some
further examples will be given. As has been mentioned the
change will be studied under the following three headings:

1. Some Arabic words have restricted meanings in
Turkish, in other words they have lost some of the concepts
to which they correspond. For example, the word مبعوث
/mabᶜūth/ in

(1) مبعوثاﯓ تميﯓ اراده بوشولرﯓ سوزى يوق

    <u>mebusatı</u> temiz orada Boşolarin sözü yok

the word mabᶜū<u>th</u>, in Arabic, is anybody who is 'despatched,
delegated' for any purpose; in Turkish he is the one who
is 'deputy, representative' of a district in the Parliament.
Here the area of meaning is restricted.

(2) بو نورلردن برى سونسه مدينت لوش قالير

    bu <u>nur</u>lardan biri sönse medeniyet loş kalir

Here the meaning of the word <u>nur</u> = (A light, ray of light,
light beam, illumination, lamp) is, in Turkish, restricted
to non-material illumination. In modern Arabic some phrases
containing this word show that the primary meaning of this
word in Arabic is physical rather than spiritual. In the
following passage

(3) منجمﯓ بركت ويرسﯓ اسكى تقويمى

    müneccimin bereket versin eski <u>takvimi</u>

the word نقويم /taqwīm/ - <u>takvim</u>, which in classical Arabic

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1. <u>Külliyat</u>, p. 113.
2. <u>Ibid</u>., p. 124.
3. <u>Safahat</u>, p. 86.

has the meaning of 'setting-up, estimation, rectification, modification', is used by Âkif to mean 'almanac, calendar' which is also one of its meanings in modern Arabic. In classical Arabic anything could be the object of 'taqwîm' whereas in Turkish its primary concept is related to 'time'.

2. Some words of Arabic origin have gained new meanings or shades of meaning in Turkish: in some cases the meaning of a word has expanded. In most instances it is possible to understand how the meaning came into existence; as similar process can be found in many other languages - for example Arabic vocabulary is subject to similar changes of meaning in Persian and the several Indian and African languages.

(1)   رحمت بيتر بولوط طاغيلير مهر نوبهار

rahmet biter bulut dağilir mihr-i nevbahar

Here the word **rahmet** رحمت /rahmat/ (= A. pity, compassion, sympathy, kindness, mercy) in Turkish simply means 'rain'. Because livelihood is based on water, and the rain is the main source of water, rain is 'the kindness, mercy of God to all living-beings' thus it is **rahmet**.

(2)   قضايى اكلد تورلردى بويله بربرينه

kazayı anlatıyorlardı böyle birbirine

In this line the word قضا /qadā/ is an example of semantic expansion. This word in Arabic has many meanings: completion, execution, satisfaction, provision, divine decree, judgement, judiciary, extermination, etc... Its expanded meaning in

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1. **Rûbab**, p. 381.

2. **Ibid.**, p. 20.

Turkish is 'an accident'. It is probably due to the belief
that in the case of accidents, for men, the best thing is
to accept it as 'a divine decree, God's judgement upon us'
(= predestination).

مرتبات برر سلطنتلى عائله نك (1)

   mürettebatı birer saltanatlı ailenin

In modern Arabic the word مرتبات /murattabāt/ - passive
participle, sound feminine plural from ترتيب /tartib/
(= to arrange, to establish, to plan, to advise, to compose) -
means 'salary/salaries', pay, emolument'. But in Turkish it
is 'crew, troops'. Here the expansion is from 'the thing to
be paid' to 'the people to be paid'.[2]

   3.   Some words have different meanings in the two
languages, where the new concept may be related to the
original meaning or to the root.

بكا اكلادتما او رعنا دينى (3)

   bana anlatma o **ra'na** dini

In this line the word رعنا /raʿnā/ is the feminine of the
ارعن / arʿan/ adjective from رعن /raʿn/ (= stupidity,
silliness, becoming stupid), and its Arabic primary meaning
is merely 'stupid, silly, foolish'. In Turkish, as in
Persian, it is 'beautiful, pretty, coquettish; admirable,
exquisite, perfect'.

صا ييسز مكتب آچلمش قادن ارككك اوقيور (4)

   sayısız **mekteb** açilmiş kadin erkek okuyor

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1. Safahat, p. 257.

2. This example may be taken to illustrate the next pattern,
   too.

3. Akyüz, Anthology, p. 260.

4. Safahat, p. 174.

In   this line by Âkif the word <u>mekteb</u> - مَكْتَب /maktab/ is
another example: in classical Arabic it was originally 'a
place where the art of cal[1]igraphy is taught", and sub-
sequently 'an elementary school'. In current Arabic it is
'an office, a desk'. In Ottoman-Turkish it is 'an institu-
tion for educating, giving instruction, a place for that,
the people there; disciples or imitators or followers of
philosophers, artists, etc.', in short it corresponds to
the word 'school' in English.
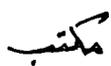
There is little point in adding to these examples.
They illustrate the fact that Arabic words in Turkish, from
the semantic point of view, are not simply loan-words, but
have frequently been fully assimilated into the language.

CHAPTER VIII
FINAL REMARKS

Language must be regarded as a human activity adequate
to meet the needs of its users: but at no stage in history
can it be considered complete. There is always the work of
dealing with inadequacies as they arise. One method has
been the use of foreign elements. In this study we dealt,
in general, with this aspect of linguistic activity; and
in particular our attention was focussed on the Arabic
elements in post-Tanzimat literary Turkish. No attempt
has been made to give an account of Arabic elements
diachronically, that is, historically, except in so far
as Arabic meanings have been changed. Rather has the aim
been to study literary Turkish during a key period in its
history. The necessity for, and use of, Arabic and other
foreign elements was questioned, as we have seen when
discussing the ideas and practice of Gökalp and Âkif, and
in some degree Hâmid and Fikret.

As has been mentioned, in general linguistics 'foreign
elements' and 'foreign influence' usually mean the same
thing, and they are normally equated with 'loan-words'.
Loan-words are the most common foreign element in a language,
but they are not the only one. It is also doubtful whether
borrowing could be called 'influence'. In some cases the
terms 'loan-word' and 'borrowing' are apparently used as a
matter of convenience rather than scientific accuracy. For
example, take the word مطروش - matruş (= shaven, shaved):
is it Arabic, Persian, or Turkish? It might be described as
a Turkish word in an Arabic form, from a Persian root.

Furthermore, the concept of linguistic influence is not clearly defined. As far as we are aware these aspects of linguistic activity - foreign elements and foreign influence - are yet to be thoroughly studied, and Ottoman-Turkish is still something of a no-man's-land for the student of linguistics.

The general tendency among linguisticians is in favour of spoken language other than written language. This neglect ~~negligence~~ of written language is, in our view, to say the least, regrettable. F. de Saussure's bitter opposition to the written language seems to be based mainly on the assumption that it is rather conservative and resists change. But this resisting change is one of the characteristics of language in general. Though the present study is based on a written language we did illustrate changes in various linguistic fields, including in phonetics. We see no reason to exclude written language in linguistic studies such as the present one.

Contrary to the general tendency in linguistics to see foreign elements and influence mainly, if not only in borrowing, Arabic elements in Turkish are not mere loan-words. Besides using loan-words Turkish has employed other Arabic elements: the alphabet, grammatical forms and rules for word formation. The Arabic language, both grammatically and lexically, has served Turkish authors in meeting their needs. At the beginning it may have been simply borrowings, and from the semantic point of view possibly with the meanings as in Arabic. But with the passage of time the other elements were employed, the scale of borrowing was increased, and

changes began to occur in the borrowed elements. During the
post-Tanzimat period the Arabic elements were used in Turkish
quite freely and in great numbers without full regard for
their use in Arabic.

Although these changes were not always welcomed by
everybody, they were established in Turkish, and in some
cases were assimilated so deeply that it is not easy to
maintain that this is an Arabic element and that is not:
examples of this can be seen in some of the non-Turkish
phonemes which are in use in current Turkish, or some ways
of word-formation. In brief not only the lexical content
of Arabic, but its rules are also adopted in Turkish and
the use of the elements differs in the two languages. Though
Ottoman-Turkish has a rich literature, it has not yet been
studied thoroughly and scientifically. Instead it has been
subjected to political and ideological polemics in Turkey.
As a result, almost all works on the Ottoman-Turkish language
deal separately with Turkish elements and non-Turkish -
Persian and Arabic - not as they occur in the language, but
as they were in the original language, save very common
features such as tā marbuṭa. Thus to gain an accurate picture
of Ottoman-Turkish the use of reference works is not enough;
a detailed study of actual usage in literature is essential.
Nor can it be said that the dictionaries shed as much light
on the problem as we would like. Şemseddin Sami, although
he emphasizes in his introduction that many Arabic origin
words in Turkish have changed and have been used differently,
calls every deviation a mistake = غلط - galat, or unfor-
giveable mistake - غلط فاحش galat-i fahiş. Redhouse
treats well established deviations or forms as Turkish but

the phonetic assimiliations and some other changes are termed
vulgarization; neither gives literary illustrations. It is,
we feel, questionable whether all the words listed by Redhouse
were really used, or whether he assumed that they might have
been used. Of the post-Republican dictionaries Özön and
Alps usually give literary illustrations, but they seem to
be quoted at random, and it is impossible to have any idea
of the historical process of semantic change from these
dictionaries. Devellioğlu's dictionary is more like a
gigantic list of words than a scientific reference work.
Nevertheless we must be grateful for the pioneer work of
these scholars, especially Şemseddin Sami and Redhouse. The
fact remains, however, that there is a tremendous amount of
research to be done into the subject, even to provide the
essential tools of research. It is hoped that the present
study will be a useful contribution - or at least an intro-
duction - to this research.

In the preceding pages we mentioned the misfortune of
the Turkish language in being subjected to political polemics.
It has been subjected to political objectives too. During
the era of Republican reforms, after the change of the
Alphabet from Arabic to Latin, the language faced a unique
situation: to undergo "the most radical change ever met with
in any language - not by way of experiment, but by official
decree."[1] Behind the shield of Turkish nationalism an
attempt was made to strip of its Arabic and Persian elements,
at least at the official level - school books, journalism,
and government publications. After forty years its success

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1. R.C.A.J., 22(1935), p. 241.

is still doubtful, but the damage done is apparent.[1]
The idea behind this reform, as Professor Bernard Lewis
repeatedly states,[2] was merely to root out everything
which could be related to the religion of Islam.

The present work has been a synchronical study. Our
investigation has been into all major aspects of linguistic
activity. In conclusion we can only repeat what has already
been said that the Ottoman=Turkish language is a virtually
untapped source for students of linguistics. It merits
investigation both diachronically and synchronically, and
by experts in all branches of linguistics. Such investi-
gation will not only enrich our knowledge of the Turkish
language itself; it should also enrich our general under-
standing of the whole process of foreign elements and
influences in language.

1. For language reform in Turkey see:
   a - U. Heyd, Language Reform in Modern Turkey, Jerusalem,
       1954;
   b - C. E. Bosworth, 'Language Reform and Nationalism in
       Modern Turkey - A Brief Conspectus' in The Muslim
       World, lv-1/58-65 and lv-2/117-124;
   c - Sir D. Ross, 'The National Movement in the Turkish
       Language - A Discussion' in Royal Central Asian
       Journal, 22 (1935), pp. 240-249.

2. B. Lewis, The Emergence of Modern Turkey, London, 1961
   passim.

Appendix - 1

Our study on nunation is based on the following list which is chosen from the works of Hâmid (Anthology, pp. 114-125), Fikret (Rûbab-i Şikeste, pp. 22-33, 284-288, and Anthology, pp. 246-255), Âkif (Safahat pp. 6-87), and Gökalp (Türkçülüğün Esasları, pp. 7-52).

a - without the phoneme /n/

اصلا asla	حاشا haşa	حالا hala
دائمًا daima	صورتا sureta	عادتا adeta
عجبا acaba	غالبا galiba	فرضا faraza
مثلا mesela	مطلقا mutlaka	واقعا vakıa

b - with the phoneme /n/

بغتة bağteten	حقيقة hakikaten	خصلة hasleten
سياسة siyaseten	عنوة anveten	فطرة fitraten
مرحمة merhameten	وهلة vehleten	بناءً binaen
معنى manen	ابدًا ebediyyen	
متماديًا mütemadiyyen	ثانيا saniyen	اساسًا esasen
اصلا aslen	اعتبارًا itibaren	بعضًا bazen
تقليدا takliden	جدًا cidden	جوابًا cevaben
حرصًا harsen	حسًا hissen	حسنًا hüsnen
دينًا dinen	ذاتًا zaten	ذهنًا zihnen
راكبًا rakiben	روحًا ruhen	صلحًا sulhen
ظاهرًا zahiren	عمومًا umumen	عينًا aynen
فكرًا fikren	قلبًا kalben	كاملًا kamilen
مختصرًا muhtasaren	مرتجلًا mürtecilen	منتظمًا muntazaman
منحصرًا munhasiran	مؤبدًا müebbeden	موقتًا muvakkaten
نظرًا nazaran		

Note - It should be noticed from the number of pages
taken from each of the four authors that the incidence of
nunation is considerably less in Âkif and Gökalp than in
the other two authors. This may suggest a process of
eliminating a particularly Arabic construction. In the
case of each author words were listed until roughly 20-25
different words had been recorded. For Âkif, it will be
seen, this required 82 pages while with Hamid only 12
pages were required.

Appendix - 2

The following list illustrates how ta marbuta occurs in Turkish, and is taken from the works of Hâmid (<u>Anthology</u>, pp. 112-141), Fikret (<u>ibid.</u>, pp. 210-237), Âkif (<u>ibid.</u>, pp. 510-551) and Gökalp (<u>ibid.</u>, pp. 648-670).

a - with tā ت sound and orthography

حسرت	hasret	طلعت	talat	وحشت	vahşet
ثروت	servet	هيئت	heyet	دولت	devlet
غيرت	gayret	خشيت	haşyet	دهشت	dehşet
حيرت	hayret	غفلت	gaflet	نفرت	nefret
رحمت	rahmet	لعنت	lanet	وحدت	vahdet
صنعت	sanat	نوبت	nöbet	قسوت	kasvet
رغبت	rağbet	نشأت	neşet	هيبت	haybet
شوكت	şevket	شفقت	şefkat	صولت	savlet
حالت	halet	راحت	rahat	رايت	rayet
حاجت	hacet	عادت	adet	آلت	alet
آفت	afet	طاقت	takat	صحت	sıhhat
لذت	lezzet	ملت	millet	قوت	kuvvet
دقت	dikkat	همت	himmet	ذلت	zillet
مدت	müddet	عفت	iffet	حدت	hiddet
رقت	rikkat	علت	illet	عزت	izzet
جنت	cennet	امت	ümmet	شدت	şiddet
ظلمت	zulmet	الفت	ülfet	كلفت	külfet
صورت	suret	قدرت	kudret	غربت	gurbet
وصلت	vuslat	جرأت	cüret	نصرت	nusret
شهرت	şöhret	صحبت	sohbet	فرقت	firkat
خلقت	hilkat	حكمت	hikmet	طينت	tıynet
حرفت	hirfet	خدمت	hizmet	نسبت	nisbet
عصمت	ismet	قسمت	kismet	زينت	ziynet
نكبت	nikbet	غلظت	gilzet	محنت	mihnet

عبرث ibret	قیمت kıymet	فطرت fıtrat

الهمیت ehemmiyyet	علویت ulviyyet
سفلیت sufliyyet	حمیت hamiyyet
مدنیت medeniyyet	ابدیت ebediyyet
انسانیت insaniyyet	حریت hürriyyet
وصیت vasiyyet	مشیت meşiyyet
سرمدیت sermediyyet	آدمیت ademiyyet
شاعریت şairiyyet	مزیت meziyyet
امنیت emniyyet	صلاحیت salahiyyet
صافیت safiyyet	اذیت eziyyet
طفولیت tufuliyyet	

مرحمت merhamet	ملعنت melanet	مملکت memleket
معیشت maişet	مصیبت musibet	مسکنت meskenet
سعادت saadet	شئامت şeamet	رفاقت refakat
جسارت cesaret	دخالت dehalet	بشارت beşaret
حضارت hazaret	نظارت nezaret	لطافت letafet
خیالت hayalet	جماعت cemaat	سیاحت seyahat
فلاکت felaket	ولایت velayet	سفالت sefalet
عدالت adalet	رذالت rezalet	حقارت hakaret
ظرافت zerafet	رخاوت rehavet	شطارت şetaret
قباحت kabahat	خجالت hecalet	شهادت şehadet
طراوت teravet	مهابت mehabet	ندامت nedamet
اسارت esaret	شناعت şenaat	کهانت kehanet
سلامت selamet	امارت emaret	جهالت cehalet
بداهت bedahat	امانت emanet	شهامت şehamet
فجاعت fecaat	صباوت sebavet	اشارت işaret
سرایت sirayet	قیامت kıyamet	نهایت nihayet
عمارت imaret	قیافت kıyafet	زیارت ziyaret
صیانت siyanet	خلافت hilafet	بدایت bidayet

إصابت isabet	جنايت cinayet	شكايت şikayet
اقامت ikamet	رعايت riayet	سياست siyaset
سكونت sükunet	عبارت ibaret	عنايت inayet
خشونت huşunet	برودت burudet	حكومت hükümet
هزيمت hezimet	عاقبت akibet	رطوبت rutubet
محبت muhabbet	استراحت istirahat	بركت bereket
مذلت mezellet	مروت mürüvvet	مسرت meserret
حقيقت hakikat	فضيلت fazilet	مشقت meşakkat
دلالت delalet	مرارت meraret	حرارت hararet
		شبابت şebabet

b - with vowel sound written as ه hā rasmiyya

فائده faide	داهيه dahiye	والده valide
عائله aile	ثانيه saniye	ناصيه nasiye
خاطره hatira	رابطه rabita	ماكره makire
سامعه samia	دائره daire	ناطقه natika
حادثه hadise	خارقه harika	لامسه lamise
صيحه sayha	غمزه gamze	صاعقه saika
خدشه hadşe	خطوه hatve	بلده belde
لحظه lahza	دفعه defa	لمعه lema
جذبه cezbe	جبهه cephe	سجده secde
صدمه sadme	قحبه kahbe	قلعه kale
نفحه nefha	صحنه sahne	حمله hamle
محفه mahfe	نزله nezle	كعبه kabe
ساحه saha	صفحه safha	نوحه nevha
موجه mevce	لوحه levha	خيمه hayme
رعشه raşe	نظره nazra	نشوه neşve
لمحه lemha	غره girre	ذره zerre
حيه hayye	كره kerre	حجله hacle
غصه gussa	حصه hissa	قبه kubbe

لجه lücce	حفره hufre	ستره sütre
تربه türbe	حجره hücre	سوره sure
جمله cümle	مشعله şule	لقمه lokma
شبهه şüphe	تحفه tuhfe	لحيه lihye
قطعه kıta	فرقه hirka	ذروه zirve
جلوه cilve	قبله kıble	سفله safüle
مقبره makbere	منظره manzara	مزبله mezbele
معركه marike	مدرسه medrese	مسافه mesafe
مشهوره meşhure	مفكوره mefküre	معبوده mabude
معصومه masume	ملعونه melune	مشئومه meşume
عجله acele	نفقه nafaka	كتبه ketebe
درجه derece	غلبه galebe	صدقه sadaka
وسوسه vesvese	قهقهه kahkaha	ولوله velvele
زلزله zelzele	دمدمه demdeme	غلغله gulgule
جربزه cerbeze		
همايه himaye	خرابه harabe	جنازه cenaze
نواله nevale	خلاصه hülasa	بديعه bedia
يتيمه yetime	وسيله vesile	جريده ceride
نديمه nedime	عميقه amika	فجيعه fecia
خليفه halife	نتيجه netice	وظيفه vazife
خزينه hazine	صحيفه sahife	ظريفه zarife
بهيمه behime	خريطه harita	عقيده akide
وديعه vedia	ذخيره zahire	لطيفه latife
صدريه sadriyye	رشديه rüşdiyye	نقليه nakliyye
توصيه tavsiye	تربيه terbiye	مبجله mübeccele
محاربه muharebe	مساعده müsaade	محاكمه muhakeme
معاشقه muaşaka	استفاده istifade	مستملكه müstemleke

c - Both forms are used

تقويت takviyet	تقويه takviye
ضربت darbet	ضربه darbe
غايت gayet	غايه gaye

Appendix - 3

The following list, in which the way the Arabic definite article occurs in Turkish is illustrated, has been taken from the works of Hâmid (Garam, pp. 1-70; Mektuplar I, pp. 182-311), Fikret (Rübab, pp. 2-130), Âkif (Safahat, pp. 3-146) and Gökalp (TE, pp. 1-168).

1. The definite article with Arabic prepositions or Arabic words used as prepositions in Turkish.

بالخصوص	bilhusus	بالاخرة	bilahare
بالجمله	bilcümle	بالتصادف	bittesadüf
بالارتجال	bilirtical	بالمعروف	bilmaruf
بالفرض	bilfarz	بالعكس	bilakis
بالخاصه	bilhassa	بالطبع	bittab
ذوالحيات	zülhayat	ذوالجلال	zülcelal
ذوى العقول	zevilukul	على السحر	alesseher
على العاده	alelade	على العموم	alelumum
على الدوام	aleddevam	فى المال	filbal
فى الحال	filhal	فى الواقع	filvaki
فى الحقيقه	filhakika	من الايمان	mineliman
عن المركز	anilmerkez	الى المركز	ilelmerkez
الى الابد	ilelebed	مع التأسف	maatteessüf
على الله	alallah	والحاصل	velhasil
بين الملل	beynelmilel	بينا المليت	beynelmilliyet
بين العوام	beynelavam	فوق العاده	fevkelade
فوق الاعتياد	fevkelitiyad	تحت الحفظ	tahtelhifz
بعد الموت	badelmevt	قرب الله	kurbullah
طرف الله	tarafillah		

2.   Different meanings with and without the article

الإيمان elaman   الوداع elveda

3.   Nominal compounds:

a - Personal proper nouns

عبد العزيز abdülaziz   عبد الحميد abdülhamid

عبد الرحمن abdurrahman   عبد الحق abdulhak

عبد الله abdullah   ابو الضياء ebüzziya

ابن الموسى ibnulmusa   نصر الدين nasreddin

خير الدين hayreddin   عماد الدين imadeddin

بدر الدين bedreddin   صلاح الدين selahaddin

بهاء الدين bahaddin   محى الدين muhiddin

b - Names of Institutions

دار الفنون darülfünun   دار البدائع darülbedayi

دار الالحان darülelhan   دار العلوم darülülum

دار الشفاء darüşşifa

c - In the meaning of 'God'

عظيم الشان azimüşşan   هو الباقى hüvelbaki

رب العالمين rabbülalemin   مالك الملك malikülmülk

d - With the word   الله - allah

ظل الله zillullah   ابن الله ibnullah

قدر الله kaderullah   كعبة الله kabetullah

مراد الله muradullah   اهل الله ehlullah

عشق الله aşkullah   جمال الله cemalullah

رسول الله resulullah   معاذ الله mazallah

4. Miscellaneous

صاحب البنانه sahibülbenane — صعب المرور sa'bülmürur

بنات الجزيره benatülcezire — واجب التتميم vacibüttamim

حسب الخلوص hasebülhulus — جامع الاشيا camiüleşya

ناقص العال nakisulal — صباح الخير sabahülhayr

قرة العين kürretülayn — صفر اليد sif/rulyed

باب السلام babusselam — عكس العمل aksülamel

غريب الديار garibüddiyar — اصل الاصول aslulusul

نادر الوجود nadirülvücud — باب الفيض babülfeyz

مجمع الاضداد mecmaulezdad

والله vallahi — بالله billahi

الحمد لله elhamdülillah — المنة لله elminnetulillah

باذن الله biiznillah — سبحان الله subhanallah

اشهد بالله eşhedübillah — من طرف الله mintarafillah

خالصا لوجه الله halisen livechillah

متوكلا على الله mütevekkilen alallah

شارب الليل والنهار şaribülleyli vennehar

سوره والعصر sure-i velasri[1]

(1) Name given to <u>sura</u> 103 in the Qur'an which begins والعصر
/ wa l'asri/. This method of denominating chapters or
verses of the Qur'an is common in Turkish.

Appendix - 4

The following list which illustrates the adjective and
noun agreement in Turkish is based on the works of Hâmid
(Tayflar Geçidi, pp. 1-47; Mektuplar I pp. 102-126), Fikret
(Rubab-i Şikeste, pp. 213-411), Âkif (Safahat, 140-178) and
Gökalp (Türk Medeniyeti Tarihi, pp. 251-351).

a - Arabic rules of agreement are observed:

فیض مبین	feyz-i mubin	اقلیم قدیم	iklim-i kadim
خسران مبین	hüsran-i mubin	عرفان عمیق	irfan-i amik
شرع مبین	şer-i mubin	قوم نجیب	kavm-i necib
قلب شفیق	kalb-i şefik	حال حزین	hal-i hazin
عمر قصیر	ömr-i kasir	ملك سیار	mülk-i seyyar
منبع دهاش	menba-i dehhaş	وارث مشروع	varis-i meşru
شرع معصوم	şer-i masum	هجران مؤبد	hicran-i müebbed

کتبه معصومه	ketebe-i ma'sume	ملت مرحومه	millet-i merhume
حیات ملعونه	hayat-ı mel'une	ملت محکومه	millet-i mahkume
ولایت عامه	velayet-i amme	ولایت خاصه	velayet-i hasse
نکهت نجیبه	nükhet-i necibe	افواه قدیده	efvah-ı kadide
نغمات لطیفه	naamat-i latife	خیالات جدیده	hayalat-ı cedide
ضربه مبجله	darbe-i mübeccele	قبه معظمه	kubbe-i muazzama
کتله منوره	kitle-i münevvere	عصمت مبارکه	ismet-i mübareke
صحنه غرا	sahne-i garra	نفس اماره	nefs-i emmare

نفع شخصی	nef'-i şahsi	وحی الهی	vahy-i ilahi
روح عمومی	ruh-i umumi	روح الهی	ruh-i ilahi
قانون الهی	kanun-i ilahi	ابعاد سماوی	eb'ad-i semavi

غيرت دينيه gayret-i diniyye   دولت اسلاميه devlet-i islamiyye

هيثيت قوميه haysiyyet-i kavmiyye   ماهيت روحيه mahiyet-i ruhiyye

ظرافت لفظيه zerafet-i lafziyye   لطافت معنويه letafet-i maneviyye

افكار عموميه efkar-ı umumiyye   احتراصات خصوصيه ihtirasat-ı hususiyye

آفات كونيه afat-ı kevniyye   نقايص لفظيه nakayıs-ı lafziyye

حسـبات وطنيه hissiyat-ı vataniyye

b = Arabic rules are ignored

سـاحه عريان saha-i uryan   هديقه ريان hadika-i reyyan

صدمه مشعوم sadme-i meş'um   لوحه مطهر levha-i mutahhar

انفاس حبيث enfas-ı habis

روح اليم ruh-ı elim   شمس منير şemsi munir

شمس طالح şems-i tali

Note - When the Turkish order is used with an Arabic
adjective preceding its noun, the adjective is usually in
the masculine singular form, for example:

سـفيل امـت - sefil ümmet (= miserable nation)

(<u>Safahat</u>, p. 175)

Appendix - 5

Our study of the Arabic plurals in Turkish is based on
the following list which is chosen from the works of Hâmid
(<u>Garam</u>, pp. 1-94, <u>Mektuplar I</u>, pp. 1-101, <u>İlham-i Vatan</u>,
pp. 19-83); Fikret (<u>Rübab-i Sikeste</u>, pp. 18-33); Âkif
(<u>Safahat</u>, pp. 192-424), and Gökalp (<u>Türkçülüğün Esasları</u>,
pp. 60-115).

a - Sound plural - masculine

طبيعون	tabiiyyun		
ظلومين	mazlumin	مسلمين	müslimin
قارئين	kariin	مؤمنين	müminin
متبحرين	mütebahhirin		

b - Sound plural-feminine

مخابرات	muhaberat	مخلدات	muhalledat
منتخبات	müntehebat	محسنات	muhsenat
مطالعات	mutalaat	محركات	muharrekat
محتويات	muhteviyat	معاشقات	muaşakat
محاكمات	muhakemat	ماهيات	mahiyyat
ملوثات	mülevvesat	مبرات	müberrat
تجاوزات	tecavüzat	اهتمامات	ihtiramat
اختراعات	ihtiraat	انقلابات	inkilabat
لمعات	lemeat	طبقات	tabakat
جذبات	cezebat	ذرات	zerrat
كلمات	kelimat	دفعات	defeat
حركات	harekat	درجات	derecat
حاجات	hacat	رايات	rayat
حالات	halat	خيالات	hayalat
كائنات	kainat	خاطرات	hatırat
سانحات	sanihat	كمالات	kemalat

Arabic		Arabic		Arabic	
تابعات	tabiat	عاليات	aliyat	محلّات	mahallat
عبارات	ibarat	دهات	dehat	سماوات	semavat
حسّيات	hissiyat	ضايعات	zayiat	هوائيات	havaiyyat
بشريات	beşeriyat	روحيات	ruhiyat	ادبيات	edebiyat
بديعيات	bediiyat	قوميات	kavmiyat	خلقيات	halkiyat
رياضيات	riyaziyat	طبيعيات	tabiiyat	حياتيات	hayatiyyat
عقليات	akliyat	تجربيات	tecrübiyat	حكميات	hikemiyat
توجيهات	tevcihat	تقصيرات	taksirat	تحريرات	tahrirat
تفصيلات	tafsilat	تعبيرات	tabirat	تشريحات	teşrihat
تصحيحات	tashihat	تنبيهات	tenbihat	تعظيمات	tazimat
تكريمات	tekrimat	تقسيمات	taksimat	تنظيمات	tanzimat
تشكيلات	teşkilat	تدقيقات	tedkikat	تحشيدات	tehşidat
مصنوعات	masnuat	منظومات	manzumat	مخلوقات	mahlukat
معروضات	maruzat	موجودات	mevcudat	معمولات	mamulat
مشهودات	meşhudat	محفوظات	mahfuzat	معلومات	malumat
مزروعات	mezruat	ملفوفات	melfufat	لقلقيات	laklakiyyat
اصوليات	usuliyat	حيوانات	hayvanat	نباتات	nebatat
ارضيات	arziyyat	نقليات	nakliyat	عقوبات	ukubat
ظاهرات	zahirat	هوسات	hevesat	دينيات	diniyat
ساعات	saat	شعاعات	şuaat	نازلات	nazilat
سنوحات	sünuhat	روحانيات	ruhaniyat	اشعارات	işarat
ارسالات	irsalat	سياسيات	siyasiyyat	عتيقيات	atikiyyat
اخلاقيات	ahlakiyyat	معنويات	maneviyyat	اجتماعيات	ictimaiyyat
ترنّمات	terennümat	تأثّرات	tessürat	تشبّثات	teşebbüsat
تعرّضات	taarruzat	تفكّرات	tefekkürat	مكتبيات	mektebiyat
مدرسيات	medresiyyat				

c - broken plural

Arabic		Arabic		Arabic	
رذائل	rezail	سرائر	serair	سوابق	sevaik
بهائم	behaim	شدائد	şedaid	فضائل	fezail
خزائن	hazain	غرائب	garaib	نشائد	neşaid
حقايق	hakayik	بدايع	bedayi	وقايع	vekayi

براوادى bevadi	دواهى devahi	حوايج havayic
عوالم avalim	قوافل kavafil	عناصر anasir
نوازل nevazil	تصاویر tesavir	تكاليف tekalif
تدابير tedabir	تماثيل temasil	تراجم teracim
توابع tevabi	صنايع sanayi	عساكر asakir
فجايع fecayi	تجارب tecarib	نفايس nefayis
شقايق şekayik	لطايف letayif	دلايل delayil
حوادث havadis	عجايب acayib	نتايج netayic
رسائل resail	حوالى havali	حقايق hakayik
صحايف sahayif	مشايخ meşayih	ملائكه melaike
مواشى mevaşi	مظالم mezalim	موانع mevani
مناظر menazir		
آفاق afak	آلام alam	آباء aba
اداب adab	اعمال amal	
اجساد ecsad	افراد efrad	اشواق eşvak
ابعاد ebad	انوار envar	اجرام ecram
اشعار eşar	افكار efkar	ادوار edvar
ارواح ervah	اذكار ezkar	احجار ahcar
انظار enzar	اولاد evlad	احرار ahrar
اموال emval	اكوان ekvan	اطوار etvar
اطفال etfal	احفاد ahfad	اجداد ecdad
	امواج emvac	اقطار aktar
اشخاص eşhas	ارباب erbab	اسباب esbab
اذواق ezvak	اشباه eşbah	اعداد adad
اوصاف evsaf	اسرار esrar	اعراض araz
عكوس akus	اموات emvat	
اسماء esma	اعداء ada	اعضاء aza
اعيان ayan	احكام ahkam	احوال ahval
آثار asar	ابناء ebna	اغيار agyar
اشياء eşya	اعصاب asab	انفاس enfas
الوان elvan	احزان ahzan	اوراق evrak

الفاظ	elfaz	اثناء	esna	اسواق	esvak
احباب	ahbab	القاب	elkab	ابيات	ebyat
افراد	efrad	آراء	ara	اخلاق	ahlak
اشجار	eşcar	اوهام	evham	اكدار	ekdar
اقران	akran	اجفان	ecfan	ايتام	eytam
اخراج	efvaç				
اسحار	eshar	انهار	enhar		
افلاك	eflak	ايام	eyyam	ازهار	ezhar
اصحاب	ashab			اطراف	etraf
اديان	edyan	اسلاف	eslaf	اوقاف	evkaf
آفات	afat	احيا	ahya	ابدان	ebdan
				ازمان	ezman
حدود	hudud	قيود	kuyud	علوم	ulum
شيوخ	şuyuh	ذكور	zukur	خطوط	hutut
دموع	dumu	فصول	fusul	بروج	buruc
فنون	fünun	صفوف	sufuf	شئون	şuun
حقوق	hukuk	اصول	usul	عموم	umum
سيول	suyul	طيور	tuyur	عمور	umur
غصون	gusun	صنوف	sunuf	عيون	uyun
مسائل	mesail	مزاحم	mezahim	ممالك	memalik
رياح	riyah	جبال	cibal	رجال	rical
ظلال	zilal	جنان	cinan	عظام	izam
انجم	encum			جوار	civar
ليال	leyal	شبان	şubban	حضار	huzzar
		ذوات	zevat	مسار	mesar
ادبا	üdeba	علماء	ulema	غربا	gureba
جهلا	cühela	قدما	kudema	عقلا	ukala
احبا	ehibba	اقربا	akraba	السنه	elsine
		اطبا	etibba	اودا	evidda

Appendix 6

Our study of phonetics is based on the following list, which is taken from the works of Hâmid (<u>Anthology</u>, pp. 112 ff, 124 f, 144 f), Fikret (<u>Rübab</u>, p. 27 ff, 107 f, 380 ff), Âkif (<u>Safahaţ</u>, pp. 11-14, 473-477, 494) and Gökalp (<u>Külliyat</u>, pp. 124, 137, 259 f, 264).

عرض	arz	عليل	alil
عكس	aks	عسير	asir
آفاق	afak	عون	avn
آخرت	ahiret	عجب	acep
الله	allah	عجبا	aceba
احرار	ahrar	عمليات	ameliyyat
عاشق	aşık	عدالت	adalet
عديم	adim	عظم	azim
بلا	bela	بلده	belde
بخار	buhar	بديعه	bedia
بقا	beka	بغتة	bağteten
بحران	buhran	بدر	bedir
برج	burç		
جمله	cümle	جمال	cemal
جهاد	cihad	جوار	civar
دارالفنون	darülfünun	دقت	dikkat
دهر	dehr	دوام	devam
دنيا	dünya	ديار	diyar
داهى	dahi	دائما	daima
داهيه	dahiye	دوران	devran

الزوار	envar	ايام	eyyam
اشياء	eşya	اجداد	ecdad
اشعار	eşar	اُلم	elem
ابعاد	ebad	انين	enin
ايوب	eyyüb	انظار	enzar
اشجار	eşcar	اذان	ezan
اوراق	evrak	اولاد	evlad
ازهار	ezhar		

فائده	faide	فيض	feyz
فقط	fakat	فاتح	fatih
فرش	ferş	فرقت	firkat
فضاء	feza		

غريب	garib	غرب	garp
غايه	gaye	غريه	girye
غريان	giryan	غروب	gurup
غم	gam	غرباء	gureba

حكومت	hükümet	خلاص	halas
حق	hak	حكم	hüküm
حسران	husran	حوالى	havali
هيبت	haybet	خلقت	hilkat
هجران	hicran	حيات	hayat
		حضور	huzur
حجله	hacle	حجاب	hicab
حميت	hamiyyet	حقيقت	hakikat
حريت	hürriyet	حسرت	hasret
حفره	hufre	خواص	havas
حرم	harem	خفيف	hafif
هشر	haşir	حال	hal
خيال	hayal	خراب	harap
حزين	hazin		

اقامت	ikamet	اجهدال	ihlal
اهتزاز	ihtizaz	اسم	isim
انفعال	infial	عن	iz
الهى	ilahi	انقراض	inkiraz
استغراق	istiğrak	اظهار	izhar
اسلام	islam	اهترام	ihtiram
اعتذار	itizar	الجلاء	incila
انسان	insan	استحسان	istihsan
عيان	iyan	انسانيت	insaniyyet
ابتسام	ibtisam	اراده	irade
عصمت	ismet	الهتمام	ihtimam
علم	ilim	امداد	imdad

كرسى	kürsü	كبار	kibar
كتاب	kitap	كدر	keder
قبه	kubbe	قلب	kalp
كائنات	kainat	قص	kar
قدر	kadar	قهر	kahir
قياس	kiyas	قبر	kabir
كوكب	kevkeb	قيامت	kıyamet
قابل	kabil	كافى	kafi
قيام	kıyam	قوت	kuvvet
قدرت	kudret	قمر	kamer
		قرار	karar

لسان	lisan	لازم	lazim
لمعه	lema	لجه	lücce
لكن	lakin	لطيف	latif
لذت	lezzet	لعل	lal
ليال	leyal		

منتصص	mütehassis		مسلسل	müselsel
معلم	muallim		مربيه	mürebbiye
محو	mahiv		مليح	melih
ممات	memat		مختفى	muhtefi
موهوم	mevhum		متلون	mütelevvin
معذور	mazur		محبت	muhabbet
مجيد	mecid		محتضر	muhtazır
مأوى	meva		مطرد	muttarid
ماضى	mazi		مجسم	mücessem
مخيل	muhayyel		مشغول	meşgul
محشر	mahşer		مطلقا	mutlaka
محدود	memdud		ملك	mülk
مشتكى	müşteki		ملت	millet
مزمن	müzmin		معاونت	muavenet
ملاحظه	mülahaza		مقدور	madur
منتخب	müntehap		مبصر	mubassır
متموج	mütemevvic		ملعون	melun
منفصل	muttasil		محرم	mahrem
محترز	muhteriz		معبد	mabed
مماثل	mümasil		مأتم	matem
موجودات	mevcudat		مطلق	mutlak
مضمر	muzmer		مستغرق	müstağrak
مدرس	müderris		محراب	mihrab
منفى	menfi		محاسن	mehasin
موضوع	mevdu		مرتجلا	mürtecilen
مستقبل	mustakbel		محمور	mahmur
موافق	muvafık		مائل	mail
مدير	müdür		ملال	melal
مثنوى	mesnevi		مآل	meal
معظم	muazzam		محاط	muhat
مولا	mevla		مسكون	meskun
محكوم	mahkum		مصفى	musaffa
موج	mevc		مأنوس	menus

نفحه nefha	نغمه nağme
نهر nehir	ناموس namus
نهايت nihayet	نشر neşir
نيام niyam	نصف nısıf
نظر nazar	نصيب nasib
نور nur	نفوذ nüfuz

عمر ömür	عثمان osman

راحت rahat	رداء rida
رحمت rahmet	رب rab
رزالت rezalet	

سكونت sükunet	ثقيل sakil
سحر seher	سفر sefer
صافيت safiyet	صحراء sahra
سكون sükun	صبى sabi
سلطنت saltanat	سماوى semavi
سلاح silah	سكوت sukut
سلام selam	سن sin
سير seyir	سطوت satvet
سطح satih	سفالت sefalet
صورتا sureta	سياست siyaset
صبا saba	صباح sabah
صفا sefa	سحاب sehap
سياق siyak	
صلاح الدين salahaddin	
سيف seyf	

شكل şekil

شوكت şevket

شكايت şikayet

شاعر şair

شرق şark

شناعت şenaat

شباب şebab

تحجّر tahaccür

تجلّى tecelli

تقرير takrir

تربيت terbiyet

توراب türab

تعيّن taayyun

طاقت takat

تلطيف taltif

ترسيم tersim

طنين tanin

تنزّه tenezzüh

طلاوت tilavet

تمثال timsal

نام tam

تبيّن tebeyyün

تحظيظ təhziz

تنوّر tenevvür

تعريف tarif

تغيير tağyir

طلوع tulu

تحاشى tehaşi

تسلّى teselli

تعيّش taayyüş

طلعت talat

تبيين tebyin

تكرّر tekerrür

عريان üryan

افق ufuk

عمّان umman

اميّه ümmiye

وجود vücut

وجدان vicdan

وفاء vefa

وجه vecih

وضع vaz

وادى vadi

وحدت vahdet

وحشى vahşi

والده valide

وجد vecit

وطن vatan

وصال visal

زمان zaman   ذاتاً zaten

ظلمت zulmet   ظلام zalam

ذلت zillet   ضیا ziya

ذوق zevk   زمین zemin

ضعف zaaf   زلزله zelzele

ذل zül   ظاهری zahiri

ذره zerre   زینت ziynet

ظالم zalim

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