

**LANGUAGE USE
IN THE OTTOMAN EMPIRE
AND ITS PROBLEMS (1299-1923)**

by
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Abstract

The Ottoman Empire, an imperial power that existed from 1299 to 1923, was one of the largest empires to rule the borders of the Mediterranean Sea. Ottoman Turkish was used especially between the 16th and 19th centuries during the Ottoman Empire. This ornamented, artificial language separated the general population from intellectual and palace elite and a communication problem followed. Although the minorities of the Ottoman Empire were free to use their language amongst themselves, if they needed to communicate with the government they had to use Ottoman Turkish. This thesis explains these language differences and the resulting problems they created during the Empire. Examples of original correspondence are used to highlight the communication differences and the difficulties that ensued. From this study, the author concludes that Ottoman Turkish was not a separate language from Turkish; instead, it was a variation of Turkish in existence for approximately 600 years.

Preface

My family and I came to South Africa from Turkey during August 2002 for my husband's sabbatical as a post-doctoral fellow at University of The Witwatersrand. We both took a years leave from our jobs when we came to South Africa. I was working for *Havva Özişbakan* High School in İzmir, Turkey as a Turkish Language and Literature teacher. After one year, my husband, Dr. Serkan Saydam, had completed his studies at the School of Mining Engineering at the University of the Witwatersrand and had received a work offer from De Beers during this period. We then decided to stay in South Africa for a few more years as he had accepted the employment offer. We had to resign from our jobs in Turkey; however, it was a difficult decision for me, as it was not easy to give up ten years of working life and experience. Therefore, after arriving in South Africa I looked for what I could do in line with my previous job and formal training. During this period, my dearest friend Şemsa Canbulat introduced me to Prof. Ben Hendrickx who is the Head of Greek and Latin Studies at University of Johannesburg. I was interested in doing my post-graduate studies under his supervision and I am glad that he accepted me as a M.Phil. student. Following this I had to decide on the subject of the thesis. The subject needed to relate to Greek and Latin Studies; hence I selected a subject which covered both Greek and Latin Studies and linguistics and that was aligned to my previous experience and knowledge. I then settled on a topic-to investigate the language problem during the Ottoman Empire, which was supported by Prof Hendrickx as he was also interested in this subject. The investigation and literature survey was difficult in South Africa because the sources that relate to Ottoman Turkish and Turkish languages are very limited.

At the end of 2005, we went to Turkey to visit our family. During our holiday in Turkey, I visited the Department of Turkish Language and Literature in the Aegean

University in İzmir, which is my alma-ata. I visited my old university classmates, now affiliated with Department, who are Assist. Prof. Özkan Öztekten, Assist. Prof. Metin Arıkan and Dr. Selami Fedakar. They provided assistance in finding additional sources. After the holiday, I began to write my thesis using the sources that I obtained in Turkey and those found in South Africa.

In my thesis, I explain the Ottoman Turkish language that was used especially between 16th and 19th centuries, during which time the Ottoman Empire separated ordinary people and palace people, which caused communication problems between them. I also emphasize that the minorities of the Ottoman Empire could use their language amongst themselves, however, if they needed to communicate with the government they had to use Ottoman Turkish. In addition, I emphasize that Ottoman Turkish was not a separate language from Turkish; it was just a 600 year period of Turkish language.

In Chapter I, I introduce my thesis, wherein I explain the language problem during the Ottoman Empire, the aim of the thesis, study methodology, and the sources that were used in the study.

As stated before, the major aim of the thesis is to expose language problems during the years of the Ottoman Empire. In Chapter II, I try to answer what Ottoman Turkish is, which period it was used, and why it was considered as a different language from Turkish. In this chapter, I firstly explained the history of Turkish language. I introduced Turkish alphabets used in history and I gave examples. Furthermore, I mentioned the history of Turkish literature by using examples and gave information and examples of the language of Ottoman literature. In this chapter, I also detailed the Ottoman Turkish Alphabet and gave information about its grammar. I compared the grammar of the Turkish, Arabic and Persian languages by using examples.

The Ottoman Empire had annexed a large number of countries in Asia, Africa, and Europe during its almost 700 years of existence. Naturally, they affected the languages under their reign and similarly the minorities' languages also affected the Turkish. I explained this interaction between the Ottomans' and minorities' languages in Chapter III.

During the Ottoman sovereignty, non-Muslims were free to choose their religion and languages. During this long term, there was a cultural and social relationship between the Ottoman Turks and the minorities. Therefore, many different languages were being used on the border of Ottoman Empire. Since the Ottomans were influenced by these minority languages, they, also, were affected by Turkish. Nevertheless, the official language was Turkish. I tried to explain the problems caused by different languages in Chapter IV.

In Chapter V. or in Conclusion chapter, I tried to answer the questions posed in the introductory chapter, Chapter I.

I wish to express my sincere gratitude to my supervisor, Prof. Ben Hendrickx, for his interest shown during the course of my research and for his guidance, suggestions, and support in the preparation of this thesis.

I am grateful for the support I have received from Dr. Ashraf Dockrat at the Semitic Languages Department. A person who deserves special mention is Dr. Thekla Hendrickx who greatly assisted me in the preparation of this study by having many fruitful discussions and providing me with strength during the preparation of the thesis.

I also express thanks to my husband, Dr. Serkan Saydam who showed me superior patience during my studies. I believe I could not have completed the thesis without his support.

I would like to thank my dearest friend Şemsa Canbulat, who introduced me to Prof. Hendrickx.

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I would like to acknowledge Assist. Prof. Dr. Özkan Öztekten from the Department of Turkish Language and Literature at the Aegean University, and Assist. Prof. Dr. Metin Arıkan from the Turkic World Research Institute at Aegean University who helped me during my reference investigation.

In addition, I would like to thank Miss Esra Marshall for helping me with source investigations and literature surveying. I also appreciate the valuable help of Mr. Yunus Docrat for preliminary editing the thesis. Finally, I would especially like to thank Dr. A. Zafer Toper for his invaluable help.

Last but not least, I also appreciate the patience of my son Sarp and my daughter Ada during my study. I apologise if I neglected you, my dear children, during my study.



Mrs Yelda Saydam

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CONTENTS

	<u>Page</u>
ABSTRACT.....	I
PREFACE.....	II
CONTENTS.....	VI
CHAPTER I - INTRODUCTORY CHAPTER	1
1.1 Introduction.....	1
1.2 The Aim and Justification of Study	2
1.3 Problem Statements	3
1.4 Method of Research	4
CHAPTER II - OTTOMAN TURKISH.....	6
2.1 Introduction.....	6
2.2 The History of Turkish Language.....	8
2.2.1 The Origin of Turkish Language	8
2.2.2 Alphabets Used by Turks during Their History.....	10
2.2.2.1 Köktürk (Orhun) Alphabet.....	11
2.2.2.2 Uygur Alphabet.....	11
2.2.2.3 Arabic Alphabet.....	13
2.2.2.4 The Modern Turkish Alphabet.....	15
2.3 The Ottoman Turkish Alphabet and Grammar.....	17
2.4 A Comparison of Turkish, Arabic, Persian and Ottoman Languages.....	23
2.5 The History of Turkish Literature.....	24
2.5.1 The Periods of Turkish Literature.....	24

2.5.1.1 Turkish Literature before Islam	24
2.5.1.1.1 Oral Turkish Literature before Islam	25
2.5.1.1.2 Written Turkish Literature before Islam	26
2.5.1.2 Turkish Literature under the Effect of Islam	27
2.5.1.2.1 Turkish Folk Literature	30
2.5.1.2.2. Divan Literature	33
2.5.1.3 Turkish Literature under the Effect of Western Culture	34
2.5.1.3.1 Tanzimat Literature (Edebiyat-ı Cedide) (1839-1896)	35
2.5.1.3.2 Servet-i Fünûn Literature (1896-1901)	36
2.5.1.3.3 Fecr-i Âtî Literature	37
2.5.1.4 Twentieth Century Turkish Literature	38
2.5.1.4.1 The National Literature.....	39
2.6 The Developmental Periods of The Ottoman Language.....	42
2.7 The Language of the Ottoman Literary Works.....	44
2.7.1 Plain Language.....	44
2.7.2 Ornamented Language	45
2.7.3 Middle Language	47
2.7.4 Poetic Language.....	48
CHAPTER III - RELATIONS BETWEEN OTTOMAN TURKISH AND OTHER LANGUAGES.....	50
3.1 Introduction.....	50
3.2 Relations between Ottoman Turkish and Arabic	52
3.3 Relations between Ottoman Turkish and Persian	53
3.4 Relations between Ottoman Turkish and Greek	55

3.5 Relations between Ottoman Turkish and Russian	57
3.6 Relations between Turkish and Armenian	57
CHAPTER IV – THE EXTERNAL EFFECTS ON OTTOMAN TURKISH WITH EXAMPLES OF CORRESPONDENCE.....	58
4.1 Introduction.....	58
4.2 The Influences of Arabic and Persian on Ottoman Turkish	62
4.3 The Influences of Western Languages on Ottoman Turkish	78
4.4 Examples of correspondence during the Ottoman Empire	81
4.4.1 Examples in Diplomacy and Government	86
4.4.2 Examples in the Military Field	97
4.4.3 Examples in the Public Sector.....	98
4.5 Examples in Literature.....	102
CHAPTER V - CONCLUSION.....	113
APPENDIX	
THE OTTOMAN EMPIRE - AN OVERVIEW OF ITS HISTORY.....	118
BIBLIOGRAPHY	132
GLOSSARY.....	137

Chapter I

INTRODUCTORY CHAPTER

1.1 Introduction

Ottoman Turkish, which belonged to the archaic *Oğuz* (Oghuz) group constituting the South-Western branch of the Turkish language, had been the common language, since the beginning of the rule of feudal lords until the Conquest of Constantinople. The Ottomans, who originally constituted a *Beylik* (principality) of the state of the Anatolian Seljuk's, became more powerful in time and, uniting other principalities, brought about political unity that followed an already existing cultural unity.

When the Ottoman State was to become an empire, the vocabulary and grammar of Arabic and Persian began to enter Ottoman Turkish. Beginning from the second half of the 15th century, the written language went through a period of change. Although the main sentence structure remained the same, all other elements deviated from Turkish.

Thus, the Classical Ottoman language (Ottoman Turkish), encountered between the 16th and 19th centuries, is an artificial language that emerged under the influence of Arabic and Persian words and compounds on Turkish language. Classical Ottoman, which developed in court circles and other centres of culture and art, was an “ornamented” language, rhetorical in genre with long and ornamented sentences, becoming more and more removed from the common language and establishing itself as the language of the “high class”. Because of this, even a good knowledge of Turkish, Arabic and Persian separately, is often not enough to fully understand Classical Ottoman.

The extension of the Ottoman Empire, roughly covering the same territory as the Byzantine Empire in its heyday, moreover, recognised the use of the “national” languages

of its minorities as a consequence and part of its policy of ethnic-religious *millet*s (Muslim, Greek-Orthodox, Armenian, Jewish). Finally, the diplomatic service, in its dealing with the West, used European languages (mainly French).

The second important change in Ottoman Turkish began towards the middle of the 19th century and continued until the early 20th century. The main characteristic of the “New Ottoman Period” is the beginning of experimentations in “simplification”, due to the Westernization and reformation movements during the *Tanzimat Period* (radical Ottoman westernizing reforms introduced in the period 1839-1876) and the Second Constitutional Monarchy.

1.2 The Aim and Justification of Study

Turks were influenced by Arabic after accepting Islam in the 11th century. Persian affected literature and art. After the 13th century, this interaction increasingly continued. Some poets and writers presented their works of art by using ornamented Arabic and Persian sentences and the imperial decrees were written in ornamented Ottoman Turkish. The public could not understand this language. This situation created communication problem between the palace, intelligentsia and the people.

The aim of this study is to investigate the use of different languages in different, appropriate situations and contexts in the Ottoman Empire, and to reflect on the language relations between Turks and their minorities in the Ottoman Empire.

The multiple linguistic influences on Ottoman Turkish caused difficulties in spelling and writing. The constituent parts--Turkish, Persian, and Arabic--belong to three different language families--Ural-Altaic, Indo-European, and Semitic, respectively--and the Arab writing system fits only Semitic languages. Phonological, grammatical, and etymological principles are quite different among the three families. For these reasons, modernist

intellectuals during the 19th century began to call for a reform of the language. They advocated a language that would be easier to read and write and contain more purely Turkish words. The principle of Turkish language reform thus was tied intimately to the reforms of the 1839-1878 periods. Later in the 19th century, language reform became a political issue. Turkish nationalists sought a language that would unite rather than divide the people.

With the establishment of the Turkish Republic in 1923, Atatürk made language reform an important part of the nationalist program (May 1928). The goal was to produce a language that was more Turkish and less Arabic and Persian; one that was more modern, practical, and precise, and less difficult to learn. The republican language reform called for a drastic alteration of both the spoken and the written language. This process was to be accomplished through two basic strategies--adoption of a new alphabet and purification of the vocabulary.



1.3 Problem Statements

The Ottoman Empire included, between 1299 and 1923, a large number of countries in Asia, Africa and Europe. The Ottoman Empire influenced different cultures (e.g. post-Byzantine, Greek-Orthodox, Arabic and Persian) and was also influenced by different cultures during this period (mainly the same ones). It is nevertheless amazing that the linguistic situation – as referred to above – was maintained during the total existence of the Ottoman Empire, which thus had created and continued a confused language situation in its administration as well as in aspects of its daily life. This fact, which needs explanation, certainly did not facilitate the Empire's organization, politics and existence itself.

Therefore, the following questions should be answered:

1. *Which languages were used, by which groups or elites, in which contexts and why?*
2. *The multiple linguistic influences on Ottoman Turkish caused difficulties in spelling and writing. The main constituent parts – i.e. Turkish, Persian, and Arabic – belong to three different language families, Ural- Altaic, Indo-European and Semitic respectively, and the writing system fits only Semitic. Phonological, grammatical and etymological principles are quite different among the three families. Why were they using a language that seemed to divide rather than to unite the people?*
3. *Why only in the 19th century did modernist intellectuals begin to call for a reform of the language?*
4. *Why did Atatürk require Turkish language reform? Was it a political issue or a cultural one, or both? And why?*
5. *What was the place of the other languages (e.g. Greek, Armenian, Bulgarian, Russian, and French) in the Ottoman system? How can their use and allocated role be explained?*

1.4 Method of Research

The subject will be approached in two ways: linguistic and institutional.

- Linguistic: As stated above, Arabic and Persian were very important for Ottoman language and literature, although these foreign elements did not change the sentence structure of Turkish. However, these two languages played a significant role regarding its linguistic aspects. There is no similarity between Turkish, Arabic and Persian sentence structure, morphology and syntax. According to word structure and origin, Turkish belongs to the Altai brunch of the Ural- Altai linguistic family. In this study, mainly the

Arabic and Persian influence will be linguistically investigated and explained with examples given according to syntax, morphology, phonetics and the “richness” of language (e.g. “ornaments”).

- Historic-institutional: The historical method will be used for the historical background of the Empire, as well as for its references to government, administration, diplomatic service and *millets*. Historical criticism will be applied to the chosen texts and official documents, illustrating the above mentioned public sectors as well as for the selection itself of representative documents in different languages (including Ottoman Turkish, Greek and French etc.).

Sources will be used from several Archives (e.g. Ottoman archives, *Topkapı* Palace Museum), Turkish scholarly organizations and government institutions such as *Türk Dil Kurumu* - Turkish Language Society, *Türk Tarih Kurumu* - Turkish Historical Society, *Türk Dünyası Araştırmaları Vakfı* –Turkic World Research Foundation , *Kültür Bakanlığı* - Turkish Ministry of Culture and *T.C. Başbakanlık Devlet Arşivleri Genel Müdürlüğü* – T.R. The Prime Ministre Government Archives General Directorship.

CHAPTER II

OTTOMAN TURKISH

2.1 Introduction

The Turks were first introduced to Islam by the Persians and accepted the religion in the 11th century. Turks were influenced by Arabic, the language of the Koran and, as a consequence, accepted the Arabic alphabet over time. Also, in the 11th century, Arabs and Persians were well advanced in both science and literature. For these reasons the Turks eagerly accepted the Arab alphabet, and readily adopted it into the Turkish language. Importantly, though the Arabic alphabet was accepted, this alphabet was used within Turkish sentence structure.

The Ottoman Empire occupied a large number of countries in Asia, Africa and Europe during its 623 years of existence. A.B. Ercilasun (1989) states that “the Ottoman Empire [was] influenced by different cultures such as Byzantine, Greek-Orthodox, Bulgarian, Romanian, Serbian, Albanian, Arabic and Persian which were interior of Ottoman Empire borders and their neighbour country languages such as Italian, French and Russian etc”¹.

A.B. Ercilasun (1989) also says that “old Oghuz Turkish covers politically the last period of the Anatolian Seljuks, [the] period of *Karakoyunlu* and *Akkoyunlu* states and Ottomans’ first two centuries between 13th and 15th centuries. The period of Ottoman Turkish starts in the 16th century. Ottoman Turkish [was] used in all regions which were

¹ A.B. Ercilasun, *Başlangıcından Yirminci Yüzyıla Türk Dili Tarihi (Turkish History from Beginning to Twentieth Century)*, Akçağ Yayınları, Ankara, 2004, p.461.

ruled by Ottomans and ends with non compound Turkish created by *Genç Kalemler'* (Young Pens) at the beginning of 20th century”¹.

According to H. Develi (2004) in the Ottoman Empire period, Turkish became a very important language which was used in three continents². In the Italian-Turkish Dictionary that was published in Rome by Giovanni Molino in 1641, it is stated that the Ottoman Empire includes 55 kingdoms and states and also 33 nationalities and languages. Molino also emphasized that in all of these kingdoms, people used Turkish as a daily language”. Furthermore, Develi cites that G.L. Lewis’s Ottoman Turkish definition, “Ottoman Turkish is a unique language close to English from the point of view word richness and vocabulary”.

There are some misconceptions regarding Ottoman Turkish. Some people consider Ottoman Turkish to be a quite different language from the “Turkey Turkish”^{*} language; for example, some people believe that Ottoman Turkish is a mixture of Arabic, Persian and Turkish. However, the Ottomans never used Arabic and Persian languages as formal languages; they used the Arabic alphabet, with Turkish grammar. Consequently, this author regards that Ottoman Turkish as a period of “Turkey Turkish”.

In this chapter, information about the history of the Turkish language and literature from the beginning of Ottoman history until the Turkish Republic is provided. In addition, detailed information is given about Ottoman Turkish, and its grammar and alphabet are presented.

¹ A.B. Ercilasun, *Başlangıcından Yirminci Yüzyıla Türk Dili Tarihi (Turkish History from Beginning to Twentieth Century)*, p.461.

² H. Develi, *Osmanlı Türçesi Kılavuzu (The Guide of Ottoman Turkish)*, Istanbul, 2004, p. 15

^{*} Turkey Turkish – Current Turkish which is used in Republic in Turkey

2.2 The History of Turkish Language

2.2.1 The Origin of Turkish Language

All known languages belong to one of three language families. These main language families are shown in Figure 2.1 The Turkish language is an agglutinated and suffixed language which is member of Altai branch of the Ural-Altai language family.

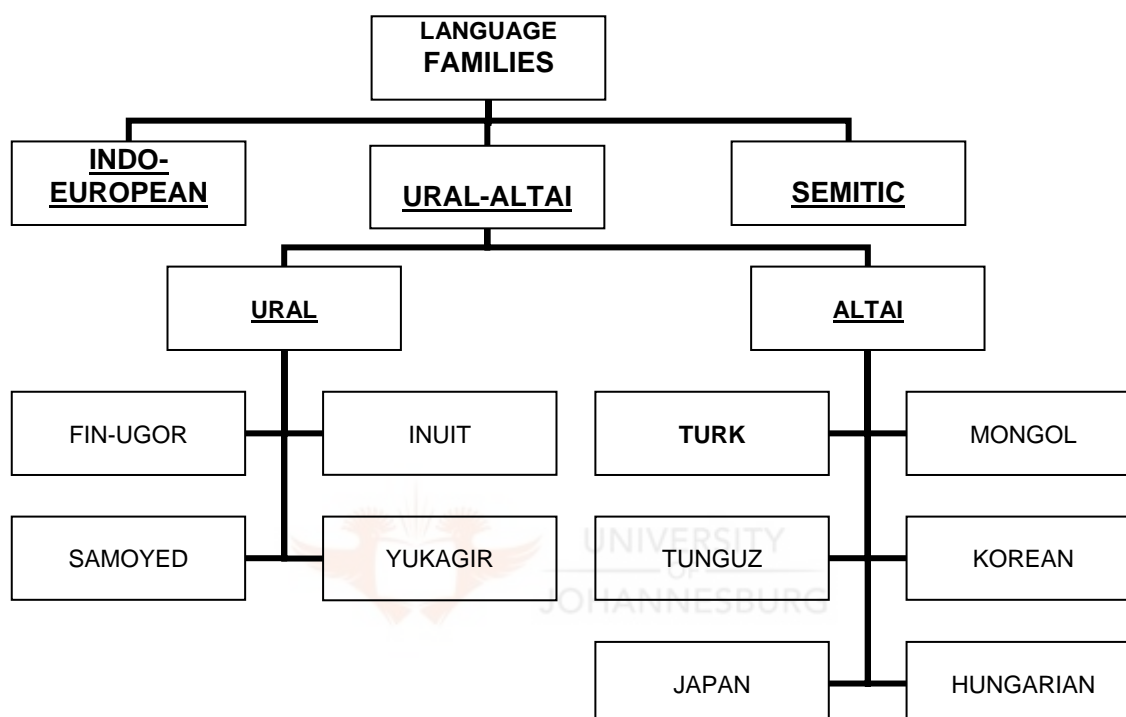


Figure 2.1 Language Families (The figure based on information in Ruhlen, M. *The Origin of Language*, New York, Wiley & Sons, 1994, p.72)

Thus, G.L. Lewis (1953) states that “Turkish is a member of the Turkic branch of the Altaic family of languages, from the south-east of Europe to the upper reaches of the Yenisey and the borders of China”¹.

In other words, G.L. Lewis (1975) also emphasizes that “Turkish is a member of the south-western or Oghuz group of the Turkic languages, the other members being: the Turkic dialects of the Balkans; Azeri or Azerbaijan, spoken in north-west Persia and

¹ G.L. Lewis, *Teach Yourself Turkish*, The English Universities Press Ltd., London, 1953, p.V

Soviet Azerbaijan; the Qashqai of south Persia; the Turkmen or Turcoman of Soviet Turkmenistan”¹.

A.B. Ercilasun (2005) states that “the oldest prints of Turkish language are Turkish words in Sumerian tablets. More than 300 Turkish words have been found in Sumerian tablets in between 3100 B.C. and 1800 B.C.”². Furthermore, S. Diker (2000) emphasizes that “written Turkish history expands through to the Sumerians who may be Turkish too, due to Sumerian language having many Turkish dialects”³. He also asserted that “Arabic and Latin alphabets are one of the oldest alphabets which are derived from Arami-Phoenicia alphabets. “*Köktürk (Orhun) Alphabet*”^{*} is very similar to these alphabets”⁴.

However, some historians/researchers believe that the origin of Turks is much older than this. *Atatürk*, the founder of the Republic of Turkey, tried to investigate the origin of Turks. In 1932, he put forward a theory that was called “*Türk Tarih Tezi*” (The History of Turk Theory). He was investigating the previous homeland of Turks before Central Asia. For this reason, he commissioned a historian, *Tahsin Bey*, and sent him to Mexico to look for relationships between the Turks and the Mayans. *Tahsin Bey* came across a surprising fact during his investigations. According to his finding, the Turks migrated from the lost continent *Mu*, which sank into the Pacific Ocean after a natural disaster at 12,000 B.C., to Central Asia. He also found some similarities between Mayan and Turkish ancient languages. S. Meydan (2005)⁵ presents *Tahsin Bey*’s reports, which he sent to *Atatürk* in his book.

¹ G.L. Lewis, *Turkish Grammar*, Oxford at the Clarendon Press, 1975, p. X

² A.B. Ercilasun, *Tarihten Geleceğe Türk Dili (Turkish Language from History to Future)*, <http://tdk.org.tr/tarihten.html>, 2005/01/06.

³ S., Diker, *And the Whole Earth was of One Language*, (Izmir, 1996) in *The Henry Sweet Newsletter (now Bulletin)*, No. 28, May 1997; pp. 45-48.

⁴ S., Diker, *And the Whole Earth Was of One Language*, .

* The *Köktürks* date from the early 8th century AD and the script in which they were writing is known as the Orhun alphabet

⁵ S. Meydan, *Atatürk ve Kayıp Kıta Mu (Atatürk and Lost Continent Mu)*, *Truva Yayınları* (Troy Publications), Istanbul, 2005, p.105.

It can be said that the main features which distinguish the Altaic languages from Indo-European and Semitic languages are as follows:

- Vowel harmony is a feature of all Ural-Altai tongues
- No gender
- Suffixed
- Agglutination
- Adjectives precede nouns
- Verbs come at the end of the sentence.

According to G.L. Lewis (1975) “The structure of Turkish is simple and logical. It is, moreover, quite different from the structure of the Indo-European and Semitic languages. For example: ‘The book which I have bought for you is on the table.’ The shape of this sentence remains the same in French, German, Spanish, Greek and even Arabic. But in Turkish it becomes: “You-for buy-in-the-past-pertaining-to-me book, table’s surface-
thereof at is” (in Turkish – *Sizin için aldığım kitap, masanın üzerindedir*)¹.

2.2.2 Alphabets Used by Turks during Their History

Turks have used 13 sets of alphabets in their written history. These include the *Köktürk* (known as *Orhun* or *Orkhun*), *Soğd Uygur* (Sogdian-The Sogdian alphabet is derived from Syriac, the descendant script of the Aramaic alphabet), Mani, Brahma, Tibet, Arabic, Greek, Jewish, Latin and Cyrillic alphabets. The *Köktürk*, *Uygur*, Arabic and Latin alphabets have been most commonly used.

¹ G.L. Lewis, *Turkish Grammar*, p. X

2.2.2.1 The Köktürk (Orhun) Alphabet

The Köktürks date from early 8th century AD and the script in which they were written is known as the Orhun alphabet (Figure 2.2). The Köktürk (Orhun) alphabet has 38 letters. A remarkable feature of the Orhun alphabet is that it was written mainly from right to left in horizontal lines, although some inscriptions are written vertically with the letters rotated by 90 degrees. When written top and bottom, it is read from bottom to top and right to left. Several consonants have two forms, one of which was used with front vowels, the other with back vowels. The Orhun alphabet is thought to have been derived from, or inspired by, a non-cursive version of the *Soğd* script. By the 9th century AD, the Orhun and Yenisey alphabets were replaced by the *Uygur* alphabet, which developed from the cursive version of the Sogdian script”¹.

2.2.2.2 The Uygur Alphabet

The *Uygur* alphabet (Figure 2.3) was used by *Uygur* Turks between the 9th and 17th centuries. The *Uygur* alphabet was used in all Turkish languages and Turkish writings were accomplished using these letters. This demonstrates that the *Uygur* alphabet was a national alphabet used by Turks in the 11th century.

¹ A.B. Ercilasun, *Başlangıcından Yirminci Yüzyıla Türk Dili Tarihi (Turkish Language History from the Beginning to Twentieth Century)*, p. 255.

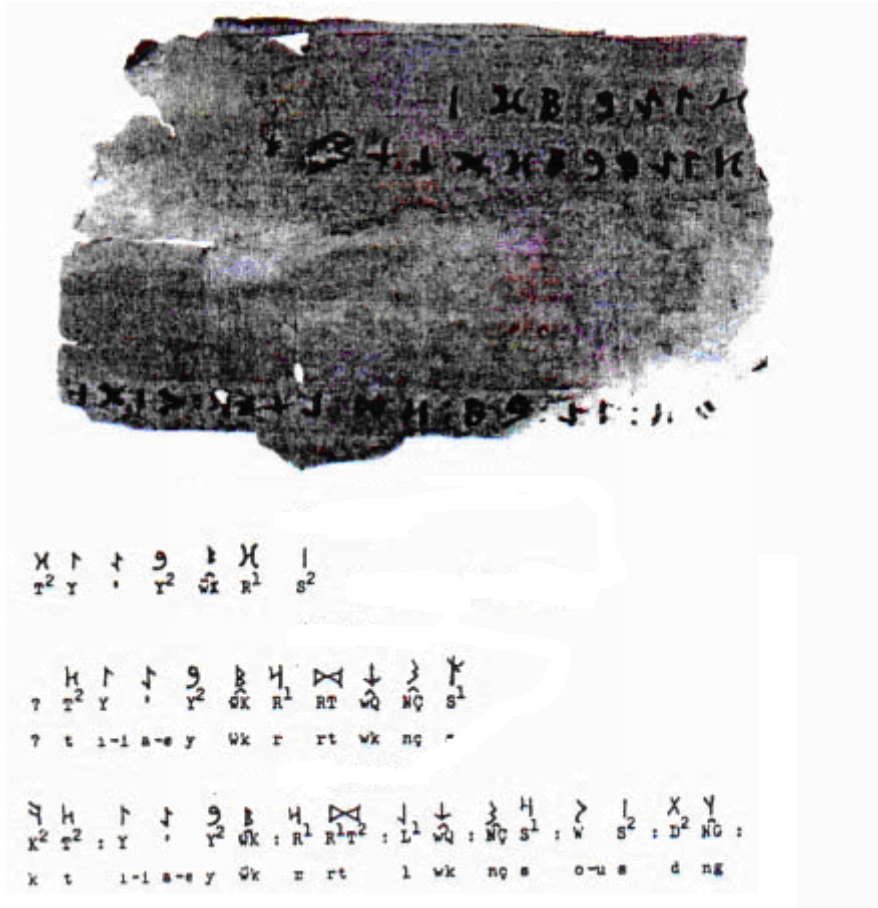


Figure 2.3 Uygur Alphabet (O. F. Sertkaya, *Eski Türkler Okur Yazar mıydı?*, Göktürk Devletinin 1450. Kuruluş Yıldönümü Sempozyum Bildirileri, Yeni Avrasya Yayınları, Ankara, 2001, pp. 23-27; <http://www.turkoloji.com.tr.tc>)

2.2.2.3 The Arabic Alphabet

The Arabic alphabet (Figure 2.4) was used by the Turks from the 11th century (during the Seljukian's reign) until the end of the 1920s. For over nine hundred years, this alphabet became the alphabet of the Islamic Turkish World. The Arabic alphabet is written from right to left and is composed of 28 basic letters.

Adaptations of the script for other languages such as Persian and Urdu have additional letters. There is no difference between written and printed letters; the writing is unicasel (i.e. the concept of upper and lower case letters does not exist). In other words, most of the letters are attached to one another, even when printed and their appearance changes as

a function of whether they connect to preceding or following letters. Some combinations of letters form special ligatures. The Arabic alphabet is an "impure" *abjad* - short vowels are not written, though long ones are - so the reader must know the language in order to restore the vowels. However, in didactic works a vocalization notation in the form of diacritic marks is used. Moreover, in vocalized texts, there is a series of other diacritics the most modern of which are an indication of vowel omission (*sukūn*) and the lengthening of consonants (*šadda*). The names of Arabic letters can be thought of as abstractions of an older version where the names of the letters signified meaningful words in the Proto-Semitic language. There are two orders for Arabic letters in the alphabet, the original *Abjadi* أبجدي order matches the ordering of letters in all alphabets derived from the Phoenician alphabet, including the English ABC. The standard order used today is the Hejâ'i هجائي order, where letters are grouped according to their shape¹.



ذ	د	خ	ح	چ	ج	ث	ت	پ	ب	ا
z	d	ħ	h	ç	c	ṯ	t	p	b	-
[z]	[d, t]	[ħ]	[h]	[ç]	[dʒ, ʒ]	[s]	[t]	[p]	[b, p]	[a, Ø]; [o, e]
غ	ع	ظ	ط	ض	ص	ش	س	ژ	ز	ر
ğ	ʿ	ẓ	ṭ	ẓ	ṣ	sh	s	j	z	r
[ɣ, g, k, h]	[Ø, a]	[z]	[t, d]	[z, d]	[s]	[ʃ]	[s]	[ʒ]	[z]	[r]
ی	ة	و	ن	م	ل	ث	گ	ك	ق	ف
y	h	v	n	m	l	ñ	g	k	q	f
[j, i, y, e, ej, a, u, w]	[a, Ø, i, e]	[v, Ø, u, u, i, y, o, œ]	[n]	[m]	[l]	[ɲ]	[g, k]	[k, j]	[k]	[f]

Figure 2.4 Arabic Alphabets (Abboud, P.F. and McCarus, E.N. (Eds.), *Elementary Modern Standard Arabic*, Cambridge University Press, 1983, p. 4)

¹*Encyclopedia of Islam*, Vol. 1, Milli Eğitim Bakanlığı (National Education Ministry Publications), Istanbul. 1950.

2.2.2.4 The Modern Turkish Alphabet

Five years after the declaration of the Republic of Turkey (in 1928), the Arabic alphabet was replaced by the Latin alphabet, which in turn accelerated the movement to rid the language of foreign words.

The new Turkish language is written from left to right. The Turkish alphabet is based on the Latin alphabet; however, it is wrong to say that Turkish alphabet is a Latin alphabet, because the Latin alphabet has letters such as x, q, w, while the Turkish alphabet does not. Also, the Turkish alphabet has the letters such as ç, ğ, ı, ö, ü, ş and the Latin alphabet does not contain these.

The Turkish Language Institute (*Türk Dil Kurumu*) was established in 1932 by *Atatürk* to perform linguistic research and contribute to the natural development of the language. Because of these efforts, modern Turkish is a literary and cultural language developing naturally and free of foreign influences. Table 2.1 shows the Turkish Alphabet.

Table 2.1 The Turkish Alphabet (my own)

A	a	'a'	[are]	:	<i>baba</i> 'father' <i>kapı</i> 'door'
B	b	'be'	[bed]	:	<i>bebek</i> 'baby' <i>ben</i> 'I'
C	c	'ce'	[jar]	:	<i>ceket</i> 'jacket' <i>ciğer</i> 'liver'
Ç	ç	'çe'	[cheese]	:	<i>çadır</i> 'tent' <i>çöp</i> 'trash'
D	d	'de'	[date]	:	<i>deniz</i> 'sea' <i>dar</i> 'narrow'
E	e	'e'	[elephant]	:	<i>ekmek</i> 'bread' <i>yer</i> 'place; ground'
F	f	'fe'	[fog]	:	<i>fakat</i> 'but' <i>fikir</i> 'idea'
G	g	'ge'	[get]	:	<i>garson</i> 'waiter' <i>güzel</i> 'beautiful'
Ğ	ğ	'yumuşak ge'		:	[lengthens preceding vowel] <i>dağ</i> 'mountain' <i>değil</i> 'is not'
H	h	'he'	[hat]	:	<i>hava</i> 'air, weather' <i>her</i> 'every'
I	ı	'ı'	[oven]	:	<i>ırmak</i> 'large river' <i>kız</i> 'girl'
İ	i	'i'	[see]	:	<i>iyi</i> 'good' <i>sinema</i> 'movies'
J	j	'je'	[treasure]	:	<i>Jandarma</i> 'national guard'
K	k	'ke'	[ketchup]	:	<i>keçi</i> 'goat' <i>okul</i> 'school'
L	l	'le'	[list]	:	<i>leylek</i> 'stork' <i>limon</i> 'lemon'
M	m	'me'	[man]	:	<i>merak</i> 'curiosity' <i>masa</i> 'table'
N	n	'ne'	[name]	:	<i>ne</i> 'what' <i>nane</i> 'mint'
O	o	'o'	[october]	:	<i>otomobil</i> 'car' <i>yol</i> 'road; way'
Ö	ö	'ö'	[bird]	:	<i>ördek</i> 'duck' <i>söz</i> 'word'
P	p	'pe'	[pencil]	:	<i>perde</i> 'curtain' <i>pilav</i> 'cooked rice'

R	r	're'	[rain]	:	<i>resim</i> 'picture' <i>renk</i> 'color'
S	s	'se'	[set]	:	<i>su</i> 'water' <i>süt</i> 'milk'
Ş	ş	'şe'	[shape]	:	<i>şair</i> 'poet' <i>eş</i> 'spouse'
T	t	'te'	[take]	:	<i>taze</i> 'fresh' <i>ateş</i> 'fire'
U	u	'u'	[put]	:	<i>uzun</i> 'long' <i>uçak</i> 'airplane'
Ü	ü	'ü'	[funeral]	:	<i>üzüm</i> 'grapes' <i>yüksek</i> 'high'
V	v	've'	[very]	:	<i>var</i> 'there is' <i>ev</i> 'house'
Y	y	'ye'	[yet]	:	<i>yeni</i> 'new' <i>yoğurt</i> 'yoghurt'
Z	z	'ze'	[zebra]	:	<i>zeytin</i> 'olive' <i>zaman</i> 'time'

2.3 The Ottoman Turkish Alphabet and Grammar

As stated, the Ottoman Turkish alphabet is based on the Arabic alphabet. It was formed by Arabic letters with Persian letters and additional letters from Turkish. During the time, some differences were formed, such as the indication of vowels and writing of suffixes.

According to H. Develi (2004), these are the basic rules of Ottoman Turkish;

- Writing is from right to left, as in the Arab alphabet.
- Except for a few, the letters are continuous and bound to each other.
- Except for the basic type of letters, the structures of letters are different at the beginning, middle and end.
- The words taken from Arabic and Persian are written according to their original spelling.
- There is no letter for every vowel.
- There are Arab letters that show consonants which do not exist in Turkish.

- The letters that show consonants which do not exist in Turkish are read like their Turkish counterparts¹.

Figure 2.5 shows the Ottoman Turkish alphabet and Figure 2.6 indicates transcription alphabet of Ottoman Turkish.

پ	ب	آ	ا	ء
pe	be	medli elif	elif	hemze
ح	چ	ج	ث	ت
ha	çim	cim	se	te
ز	ر	ذ	د	خ
ze	re	zel	dal	hı
ض	ص	ش	س	ژ
dat	sad	şın	sin	je
ف	غ	ع	ظ	ط
fe	gayın	ayın	zı	tı
ل	ث	گ	ك	ق
lâm	sağır kef	gef	kef	kaf
لا	ه	و	ن	م
lâm elif	he	vav	nun	mim
	ی	ة		
	ye	te		

Figure 2.5 The Ottoman Turkish Alphabet (H. Develi, *Osmanlı Türkçesi Kılavuzu (The Guide of Ottoman Turkish)*, p. 18)

¹ H. Develi, *Osmanlı Türkçesi Kılavuzu (The Guide of Ottoman Turkish)*, p. 17

ا (آ)	a, ā	ص	ş
ا (أ)	a, e, ı, i, u, ü	ض	z, d
ء	'	ط	t
ب	b, p	ظ	z
پ	p	ع	'
ت	t	غ	ğ
ث	s	ف	f
ج	c, ç	ق	k
چ	ç	ك	k, g
ح	h	ث	ñ
خ	h	ل	l
د	d	م	m
ذ	z, d	ن	n
ر	r	و	v, ū, u, ü. o, ö
ز	z	ه	h, a, e,
ژ	j	ی	y, ı, i, ĩ
س	s		
ش	ş		

Figure 2.6 Transcription Alphabets (H. Develi, *Osmanlı Türkçesi Kılavuzu (The Guide of Ottoman Turkish)*, p. 20)

The letters in the Ottoman Turkish alphabet are written agglutinated to the next one in a sentence. There are very few exceptions. The forms of letters change according to their places in a word, i.e. at the beginning, in the middle or at the end of the word. They are shown in Figures 2.7, 2.8 and 2.9.

End	Middle	Beginning	Actual	End	Middle	Beginning	Actual
ث	ث	ث	ث	ا	ا ا	ا	ا
عبث abes	كثير kesir	اثر eser		ارابا araba	بابا baba	او ev	
ج	ج	ج	ج	ب	ب	ب	ب
حج hacc	گيجه gice	جام câm		لب leb	بيك bebek	بش beş	
چ	چ	چ	چ	پ	پ	پ	پ
سچ seç	چيچك çiçek	چام çam		هپ hep	تپه tepe	پاپا papa	
ح	ح	ح	ح	ت	ت	ت	ت
صح sahh	قحط kaht	حق hakk		گيت git	بتر beter	تر ter	

Figure 2.7 Agglutination tables of the letters (H. Develi, *Osmanlı Türkçesi Kılavuzu (The Guide of Ottoman Turkish)*, pp. 20-22.)

س	سه	سه	سس	خ	خه	خه	خخ
سس ses	كسر keser	سن sen		بخ yah	مخلد muhalled	خر har	
ش	شه	شه	شش	د	د	د	دد
بش beş	بشر beşer	شب şeb		سد sedd	كدر keder	دده dede	
ص	صه	صه	صص	ذ	ذ	ذ	ذذ
رقص raks	قيصه kısa	صاچ saç		لذیز leziz	بذل bezl	ذم zemm	
ض	ضه	ضه	ضض	ر	ر	ر	رر
بعض ba'z	فضا fezâ	ضم zam		بر bir	بربر berber	رنج renc	
ط	طه	طه	طط	ز	زه	زه	زز
خط hatt	بطن batn	طاش taş		بز bez	آزی azı	زور zor	
ظ	ظه	ظه	ظظ	ژ	ژ	ژ	ژژ
واعظ vâiz	مظلوم mazlûm	ظلم zulm		کژ kej	مژده müjde	ژاله jâle	

Figure 2.8 Agglutination tables of the letters (H. Develi, *Osmanlı Türkçesi Kılavuzu (The Guide of Ottoman Turkish)*, pp. 20-22.) Continued

م	م	م	م	ع	ع	ع	ع
عالم âlim	کمر kemer	مرمر mermer		جامع câmi'	بعض ba'z	عشق aşk	
ن	ن	ن	ن	غ	غ	غ	غ
بن ben	آنه anne	نم nem		دریغ dirîğ	بغل bağal	غم gam	
و	و	و	و	ف	ف	ف	ف
الو alev	سلوا selvâ	ولی velî		کف keff	کفه kefe	فر ferr	
ه ه	ه	ه	ه	ق	ق	ق	ق
دوه deve	گهر güher	هر her		ییقیک yıkık	یقیم yıkım	قوش kuş	
لا	لا	لا	لا	ك	ك	ك	ك
بلا belâ	بلال bilâl	لاله lâle		چك çek	لكه leke	كدی kedi	
ی	ی	ی	ی	ل	ل	ل	ل
هی hey	یشیل yeşil	یاش yaş		كل gel	بيلك bilek	لب leb	

Figure 2.9 Agglutination tables of the letters (H. Develi, *Osmanlı Türkçesi Kılavuzu (The Guide of Ottoman Turkish)*, pp. 20-22) Continued

2.4 A Comparison of Turkish, Arabic, Persian and Ottoman Languages

H. Develi (2004) gives very clear examples illustrating the different traits of Ottoman Turkish: “If the Ottoman Turkish alphabet and Turkish alphabets are compared, today’s Turkish alphabet is written separately and from left to right. Every vowel is used. Turkish vowels are “a, e, ı, i, o, ö, u, ü”.

Çiçek dalında güzeldir. (The flower is beautiful in its branch)
Writing direction →

However, the Ottoman Turkish alphabet is written agglutinated and from right to left. If the above sentence was written in Ottoman Turkish, the vowel /e/ will not be used in Çiçek, neither will the vowel /ı/ in dalında nor vowels /e/, /i/ in güzeldir. It will be written as below:

چ ی چ ک د ا ل ن د ه گ و ز ل د ر

Now let us join the letters. If we remember the differences of the letter forms according to their places in a word, the sentence will be written as below¹:

چیچک دالنده گوزلدر.
Writing direction ←

As seen above, the letter forms have changed according to their positions, either at the beginning, middle and end of a word. The letters are joined, however, *Dal* د, *ze* ذ and *elif* ٰ are written separately because they never join the letters coming after them².

In Arabic writings, some subsidiary marks are used which called hareke to provide words are reading correctly. In addition to that, the Arabic alphabet insufficiently

¹ H. Develi, *Osmanlı Türkçesi Kılavuzu (The Guide of Ottoman Turkish)*, p. 25.

² H. Develi, *Osmanlı Türkçesi Kılavuzu (The Guide of Ottoman Turkish)*, p. 25.

demonstrates the rich vowel system of the Turkish language. This is because the Arabic language has only three vowels - /a/, /i/, /u/ (and their long vowels such as /â/, /î/, /û/). But in Turkish there are eight vowels and no long vowels. In Arab orthography, only long vowels are written, short vowels are not. To write these long vowels, وى ا letters are used. And in Arabic alphabet, numbers are written left to right¹.

Some letters are peculiar to Arabic and Persian voices in the Ottoman Turkish alphabet. Turkish doesn't have voices to match these letters. These types of letters are read as the closest improvised voice in Turkish.

There is also gender category in Arabic language. According to this, a word is either feminine (*müennes*) or masculine (*müzekker*). However, there is no gender category in Turkish or Persian.

2.5 The History of Turkish Literature

2.5.1 The Periods of Turkish Literature

Turkish Literature is separated into three parts which illustrate the influences on Turkish culture and society.

1. Turkish Literature before Islam
2. Turkish Literature under the effects of Islam
3. Turkish Literature under the effects of Western Culture

2.5.1.1 Turkish Literature before Islam

This period, which is prior to the 11th century is named “*Destanlar Dönemi*” (the period of epics). While influenced by Shamanism and Buddhism, it remained free from

¹ H. Develi, *Osmanlı Türkçesi Kılavuzu (The Guide of Ottoman Turkish)*, p. 27.

major affects or foreign languages and literatures. It was separated into two stages: the written and the oral, with the latter dominating creative work.

2.5.1.1.1 Oral Turkish Literature Before Islam

Oral literature is redondant birth and development was in Central Asia. The works of this period are *destan* (epic), *koşuk* (verse), *sagu* (requiem) and *sav* (assertion or allegation). The characteristics of this period are:

- The language which is free from foreign influences and is “Pure Turkish”
- The poetry unit is quatrain and meter is “*hece ölçüsü* - syllabic meter”
- The topics of deals with the *destan* (epic) are bravery and heroism. The *sagus* (requiems), death and the *koşuks* (verses), love and nature.

“The national Turkish epics are first oral works of Turkish literature. These epics are, respectively;

- 1) Epics of *Saka* Turks
 - a) Epic of *Alp Er Tunga*
 - b) Epic of *Şu*
- 2) Epics of *Hun* Turks
 - a) Epic of *Oğuz Kaan* (Oghuz Khan)
- 3) Epics of *Köktürk (Orhun) (Göktürk)*
 - a) Epic of *Bozkurt* (Grey Wolf)
 - b) Epic of *Ergenekon*
- 4) Epics of *Uygur* Turks
 - a) Epic of *Yaratılış*

b) Epic of *Göç* (Migration)¹

Turkish epics dating until the 11th century from those times include the *Yaratılış*², *Saka*, *Oghuz-Khan* (*Oğuz-Kağan*³), *Köktürk* (*Orhun*), *Uygur* and *Manas*⁴.

2.5.1.1.2 Written Turkish Literature Before Islam

In this period Turks used *Köktürk* (*Orhun*) and *Uygur* languages. The *Orhun* monumental is the first known written literature (Figure 2.10). The inscriptions written in 720 AD for *Tonyukuk*, in 732 AD for *Kültigin* and in 735 AD for *Bilge Kağan* (Khan) are masterpieces of Turkish literature their through subject matter (such as heroism, war strategies) and perfect style.

According to A.B. Ercilasun (1995), Turkish literature was the joint product of the Turkish clans and was mostly oral. The one of the earliest known examples of writing in any Turkic language were found in the *Orhun* river valley in Mongolia in the 19th century. The *Orhun* Valley inscriptions were discovered by Nikolay Yadrintsev's expedition in 1889, published by Vasily Radlov and deciphered by the Danish philologist Wilhelm Thomsen in 1893. The script is very similar to that on monuments left by Tu-jue in China during the Tang Dynasty⁵.

¹ B. Ögel, *Türk Mitolojisi (Turkish Mythology)*, Türk Tarih Kurumu Yayınları (*Turkish History Society Publications*), Series VII – Vol. 1, Ankara, 1993, pp.59- 492; B. Ögel, *Türk Mitolojisi (Turkish Mythology)*, Türk Tarih Kurumu Yayınları (*Turkish History Society Publications*), Series VII – Vol. 2, Ankara, 1995, pp.4- 57.

² B. Ögel, *Türk Mitolojisi (Turkish Mythology)*, Vol. 1, 1993, p. 419.

³ B. Ögel, *Türk Mitolojisi (Turkish Mythology)*, Vol. 2, Ankara, 1995, p. 15.

⁴ B. Ögel, *Türk Mitolojisi (Turkish Mythology)*, Vol. 1, 1993, p. 498.

⁵ A.B. Ercilasun, “*Kiril Alfabesinden Latin Alfabesine-From Cyrillic Alphabet to Latin Alphabet*”, *Kafkasya ve Orta Asya: Bağımsızlıktan Sonra Geçmiş ve Gelecek Konferansı*, Ankara, 25-27 May 1995, p. 185-186.



Figure 2.10 The *Orhun* Obelisk (Galaty, M.L. & Watkinson, C. (Eds.), *Archaeology Under Dictatorship*, Kluwer Academic / Plenum Publishers, 2004, p. 139)

2.5.1.2 Turkish Literature under the Effect of Islam

The 11th century, which saw Islam gradually accepted, was a time of transition for the Turkish population. Consequently, the literature of this time can be named transition period works'. Works produced (out of Anatolia) in this period are:

- a) ***Divan-ı Lügat-it Türk:*** This title is translated as “The Dictionary of Overall Turkish Language”. This is the first known Turkish dictionary, written by *Kaşgarlı Mahmut* to teach Turkish to Arabs during the 11th century. Here, Turkish words were explained by Arabic equivalents and information about Turkish dialects was given.

- b) ***Kutadgu Bilig***: The meaning of *Kutadgu Bilig* is “The Knowledge That Gives Happiness” and it was written by *Yusuf Has Hacip* in the 11th century. It is *manzum* (written in verse) and didactic, explaining of the ideal of state management.
- c) ***Atabet’ül Hakayık***: Written by *Edip Ahmed Yükneci* in the 12th century. This translates as “Threshold of the Truth” and it was written in the *Hakaniye* dialect and it is didactic, giving moral advice based on Islamic values. It is written in *manzum* and *aruz* meter (prosodic meter).
- d) ***Divan-ı Hikmet***: Written by *Ahmet Yesevi* in the 12th in East Turkistan, this work is, importantly, the first instance of Sufism. It is written in “Pure Turkish” and syllable meter.
- e) ***Muhakemet-ül Lugateyn***: This means “The Comparison of Two Dictionaries” and is written by *Ali Şir Nevai* in the 15th century. He wanted to prove that the Turkish language was superior to Persian.

The Stories of Dede Korkut: These stories were formed by the *Akkoyunlus* in Anatolia in the 14th century. The twelve stories that comprise the bulk of the work were written after the Turks converted to Islam, and consequently the heroes are often portrayed as Muslims while the villains are referred to as infidels. However, there are also many references to magic and shamanism, and it is clear that the stories originated in a pre-Islamic past.

According to Gökyay (1973), the ‘Book of *Dede Korkut*’ is an extremely valuable work that preserves the memory of that epic era in beautiful language. The *Dede Korkut* is a Central Asia *destan*, the principal repository of ethnic identity, history, customs and the value systems of its owners and composers. It tells the stories of the wars between Muslim Oghuz and the Greeks, Armenians, Georgians; specifically, it is most probably grounded in the battles between Oghuz and the Pecheneks and Kipchaks. They

commemorate the Oghuz struggles for freedom at a time when they were a herding people who lived in tents. These struggles have an epic nature and the heroes have supernatural powers. They are written in prose but peppered with poetic passages.

Until the work was transcribed on paper, the events depicted survived in the oral tradition, at least from the ninth and tenth centuries. The *Bamsi Beyrek* chapter of *Dede Korkut* preserves almost verbatim the immensely popular Central Asian *destan*, *Gilgamış*, dating from even an earlier time¹.

The character, *Dede Korkut*, is a soothsayer and bard and serves to link the stories together, and the thirteenth chapter of the book compiles sayings attributed to him. Many of the story elements are familiar to those versed in the Western literary tradition. For example, the story of a monster named “Goggle-eye” bears enough resemblance to the encounter with the Cyclops in Homer’s *Odyssey* that it is believed to have been influenced by the Greek epic. Similarly, the story of *Deli Dumrul*² (Wild *Dumrul*) evokes the Greek myth of *Alceste*³.

Following Turkish migrations into Anatolia in the Malazgirt (Mantzikert) victory of the Seljuk Turks over the Byzantines⁴ in 1071, the establishment of various principalities in Anatolia and the eventual founding of the Seljuk and the Ottoman Empires set the scene for Turkish literature to develop along two distinct lines, with “*divan*” or classical literature drawing its inspiration from the Arabic and Persian languages and Turkish Folk literature still remaining deeply rooted in Central Asian traditions.

Turkish Literature under Islam effect can be classified in three main stages: Turkish Folk Literature (*Türk Halk Edebiyatı*), Divan Literature (*Divan Edebiyatı*), Turkish Literature influenced by Western Culture (*Batı Kültürü Etkisindeki Türk Edebiyatı*)

¹ O.Ş. Gökyay, *Dedem Korkudun Kitabı (The Book of Dedem Korkud)*, Istanbul, 1973, p. 28.

² B. Ögel, *Türk Mitolojisi (Turkish Mythology)*, Vol. 2, p. 71.

³ M. Ergin, *Dede Korkut Kitabı (The Book of Dede Korkut)*, Ankara, 1963, p. 32.

⁴ A.G.C. Savvides & B. Hendrickx, *Introducing Byzantine History*, Paris: Herodotos, 2001, p. 47.

(*Tanzimat** Literature, *Servet-i Fünûn*** Literature, *Fecr-i Âti**** Literature and National Literature).

2.5.1.2.1 Turkish Folk Literature

Turkish Folk Literature is an oral literature where its resource is based on peoples' culture and traditions. The Turkish Folk Literature which has survived until today reflects the influence of Islam on the new life style and form of the traditional literature of Central Asia.

Folk Literature includes anonymous genres such as proverbs, epics, tales, stories, jokes, riddles, *manis* (short and witty lyrical verses), ballads, dirges, and lullabies; as well as the *Tekke* literature (Sufic religious school of literature, *Tekke* meaning a Sufic lodge) and the lyrics of minstrels. According to A.S. Levend (1983) "Verse can be divided in Turkish Folk Literature as 'anonymous' and 'individual' "¹. The anonymous works, although they must originally be uttered or written by specific people, are accepted as "collective" reflecting the shared opinions, feelings and cultural values of the society. On the other hand, the "individual" literature is comprised of works which have reached the artistic level. While remaining faithful to the traditional styles and techniques, they deal with original ideas, beliefs and visions, and express these in a plain, simple language intelligible to common people.

Folk Literature also includes the *Tekke* School of poetry. As its name suggests, the *Tekke* poetry was born in dervish lodges, under the influence of Sufism. The poets of this school, sometimes departing from Sufism in terms of methodology, convention and style,

* Tanzimat: Reform

** Servet-i Fünûn: The wealth of sciences

*** Fecr-i Âti: Dawn of the new age

¹ A.S. Levend, *Türk Edebiyatı Tarihi (History of Turkish Literature)*, Vol.1, Ankara, 1983, p. 48.

created a rich literature based on the works of *Mevlâna* and *Yunus Emre* as they appealed to the masses. They also employed plain language in their poetry.

The works of Sufic poets combined *divan* poetry and that of the minstrel tradition into a harmonious whole, but differed from the latter philosophically. These works were called *ilahis* (hymns). Poets influenced by *Yunus Emre*, such as *Aşık Paşa*, *Kaygusuz Abdal*, *Hacı Bayram Veli* were artists who achieved popularity. These poets were also influenced by the *Bektaşî* order. Minstrels, called “*ozan*” (bards) until the mid-15th century, were after that called “*Aşık*” (enraptured saints) under the influence of Islam. They wrote in the literary genres called “*Aşık literature*” or “minstrel poetry”, and dealt with secular themes such as love, nature and heroism, using syllabic meter. Writing in the common language, minstrels communicated their works to the masses both directly and through other minstrels.

F. Timurtaş (1980) states that: “*Yunus Emre* who lived in the second half of the 13th and early 14th centuries was an epoch making poet and Sufi (mystical philosopher) expert in all three areas of folk literature as well as the *divan* poetry”¹. S. Eyüboğlu (1980) said that “*Yunus Emre* was a 13th century *derviş* (dervish) from Anatolia. He was obsessed with love, but his love was the love of a true mystic. He wore torn clothing, a dervish robe, and wandered around in Anatolia. He was one of the thousands of Sufi dervishes of Islam, but he played an outstanding role in Turkish literature and philosophy which shaped Turkish culture”².

Yunus Emre's impact on Turkish culture can be seen in various ways. During the efforts to purify the Turkish language in the 1920s his poetry was a prime example of the dialect of Anatolian peasants. Several authors claim that many idioms in everyday language are actually verses from his poetry. His philosophy encompassing metaphysics

¹ F. Timurtaş, *Yunus Emre Divanı (The Divan of Yunus Emre)*, Kültür Bakanlığı Yayınları (Culture Ministry Publications), Ankara, 1980, p.380.

² S. Eyüboğlu, *Yunus Emre*, Cem Yayınevi, İstanbul, 1980, p. 121.

and humanism have been regularly examined in various symposiums and conferences on a regular basis both in Turkey and abroad. UNESCO named *Yunus Emre* one of the main cultural figures of world, and dedicated 1991 as “The International *Yunus Emre* Year”. His work has been translated into several languages, and historians consider his system of thought important for clues about the century Anatolia¹. An example of *Yunus Emre*’s poetry is given in the following verses in Turkish and in English:

Aşkın aldı benden beni

Bana seni gerek seni

Ben yanarım dünü günü

Bana seni gerek seni

Your love has wrested me away from me,

You're the one I need; you're the one I crave

Day and night I burn, gripped by agony,

You're the one I need; you're the one I crave²

Although some historical information about minstrel literature has survived via the oral tradition and record books called “*cönk*”, there is no reliable information about the beginnings of this genre. The *Divan* Literature circles, who scorned the minstrel tradition, did not keep records about minstrel work from that period which has survived up to today through the oral tradition. Poets such as *Karacaoğlan*, *Köroğlu*, *Dadaloğlu*, *Kayserili Seyranî*, *Âşık Ömer*, and *Erzurumlu Emrah* give the most beautiful examples of minstrel poetry.

¹ T.S. Halman, *Yunus Emre Selected Poems*, Publications of the Ministry of Culture, 1113, Ajans-Türk Publishing and Printing, Ankara, 1993, p. 38.

² T.S. Halman, *Yunus Emre Selected Poems*, pp. 62-63.

2.5.1.2.2 Divan Literature

After the Turks accepted Islam in the 11th century, they formed “*Divan Edebiyatı*” (Divan Literature) which was influenced by Arab and Persian cultures. This literature was named *divan* because the poets, in this period, collected their poems in the *divan* books (manuscripts). The *Divan* poets did not have independent philosophies; they were content to express the same ideas in different ways.

The *Divan* poets usually did not write in the genre of prose, which they thought “unliterary”, but mostly poetry. The verse unit of the *Divan* Literature was generally couplets and its meter was “*aruz-prosody*”. The couplets were fully and richly rhymed. The *Divan* poems were called *Gazel*, *Kaside*, *Mesnevi* and *Müstezat*; whereas poems that were formed by bends (stanzas of seven couplets each) were called *Musammat*, *Terkib-i Bend*, *Tercih-i Bend*, *Şarkı* (song), *Rubai*, and *Tuyug* (requiem).

Aruz, the meter of *Divan* poetry, was the meter of Arabian poetry. Persians, who also began using *aruz* meter after being converted to Islam, altered it because of some difficulties it presented and created the “Persian *aruz*”.

The most famous of the *Divan* poets were *Bakî* (16th century), *Fuzûlî* (16th century), *Nef’î* (16th and 17th century) and *Nedim* (18th century). *Fuzûlî*’s most extended treatment of the idea of love is in the long poem *Dâstân-ı Leylî vü Mecnun* (*Leyla ile Mecnun*), a *mesnevî* which takes as its subject the classical Middle Eastern love story of *Leyla* and *Mecnun*. In his version of the story, *Fuzûlî* concentrates upon the pain of the mad lover *Mecnun*’s separation from his beloved *Leyla*, and comes to see this pain as being of the essence of love¹:

ی‌نم انشأ ل یق‌ه‌ل ی‌ق‌ش‌اع‌ی‌ال‌ب‌بر‌ای

ی‌نم‌اد‌ج‌ه‌م‌ت‌ا‌ک‌د‌ق‌ش‌اع‌ی‌ال‌ب‌م‌د‌ر‌ب

¹ C. Kudret, *Fuzuli*, Istanbul, 1985, p.98.

آز ايلمه عنايتونى اهل دردن
ىنم التببم ليق هرلالب حوچ ىك ىنعى

Yâ Rab belâ-yı ‘aşk ile kıl âşinâ meni

Bir dem belâ-yı ‘aşkdan etme cüdâ meni

Az eyleme ‘inâyetüni ehl-i derdden

Ya ‘ni ki çoh belâlara kıl mübtelâ meni

Oh God, let me know the pain of love
Do not for even a moment separate me from it
Do not lessen your aid to the afflicted
But rather, make lovesick me one among them¹

Divan Literature continued for 600 years and it came to completion at the beginning of the 19th century.

2.5.1.3 Turkish Literature under the Effect of Western Culture

The Turkish community starts to turn its face to the West with *Selim III* (1789-1807) and *Mahmut II* (1808-1839). Their reforms have influences on Turkish literature, which, under the effect of Western culture, is separated into three periods;

1. *Tanzimat* Literature
2. *Servet-i Fünûn* Literature
3. *Fecr-i Âtî* Literature

¹ A.A Şentürk, *Osmanlı Şiiri Antolojisi* [The Anthology of Ottoman Poetry], 2.bs. İstanbul: YKY, 2004, pp. 280–324.

2.5.1.3.1 *Tanzimat* Literature (*Edebiyat-ı Cedide*) (1839-1896)

In the period that began with the *Tanzimat Fermanı* (The Reformation Decree of 1839, also known as *Gülhane Hatt-ı Hümayun*), cultural life, as well as many other areas, underwent fundamental changes. The literature of this period was called *Tanzimat* Literature or *Edebiyat-ı Cedide* (The New Literature).

Leading figures in the first period (1860-1880) in the *Tanzimat* literature were *Şinasi*, *Ziya Paşa*, *Namık Kemal*, and *Ahmet Mithat Efendi*. Leading figures during the second period (1880-1896) were *Recaizade Mahmut Ekrem*, *Abdülhak Hamit*, *Sami Paşazade Sezai*, and *Nabizade Nazım*.

Tercüme-î Manzume (Translated Verses, 1859) by *Şinasi* was the first translation of Western literature into Turkish. *Şinasi* was also the author of *Şair Evlenmesi* (The Poet's Wedding), a technically successful work of modern drama in Turkish Literature He also published the first private newspaper and was instrumental in bringing about changes in the literary language, development of new literary genres and the exploration of social matters in literary works.

The first stage of this period, in which literary genres were altered and new literary genres appeared, continued until 1878. In this approximately 20 year stage, there was a rapid development in the genres of the novel and short-story, drama and criticism. However the same cannot be said for poetry. This was because genres such as drama, criticism and even fiction were being newly adapted in Turkish literature. This situation was not altered by the fact that there were traditional forms, such as *Karagöz* and *Hacivat* (a shadow play), *Orta Oyunu* (a street drama with stock-types), *Meddah* (one man show) for drama, and narrative forms such as the *Mesnevi* and folk tales for fiction. Poetry, on the other hand, had already been a well established genre in Ottoman literature. After the *Tanzimat* literature, various groups and schools appeared in Turkish Literature.

2.5.1.3.2 *Servet-i Fünûn* Literature (1896-1901)

This period was named after the periodical *Servet-i Fünûn* (Wealth of Sciences) around which its members were gathered. It was first published in 1891 as a science journal by *Ahmet İhsan* who was *Recaizade Mahmut Ekrem*'s student. *Recaizade Mahmut Ekrem* started to write his ideas about language reform in this journal in 1895. Then it became the vehicle for the new literature as a reaction to *Sultan Abdülhamit*'s repressive political policies. Because the journal functioned to illuminate the population on freedom, nationalism and human rights, it was shut down by the Sultan for seven years. After this, the journal again began to publish but was unable to achieve its former success.

The authors of the new literature were mostly individuals alienated by society who, accordingly, took refuge in a rich world of art. Indeed, the philosophy informing their writing was 'art of art's sake'. While the works of this period were realistic in technique and style, their content, which centered of daily life and love, reflected an increased sensitivity. *Tevfik Fikret*, *Cenap Şahabettin*, *Süleyman Nazif*, *Halit Ziya Uşaklıgil*, *Mehmet Rauf*, *Hüseyin Cahit Yalçın* and *Ahmet Hikmet Müftüoğlu* were important representatives of this trend. An example of one of *Tevfik Fikret*'s poem is given below:

*Kimseden fayda ummam, dilenmem kol kanat,
Kendi boşluk ve gökkubbemde uçar giderim.
Eğilmek, esaret zincirinden ağırdır boynuma,
Fikri hür, irfanı hür, vicdanı hür bir şairim.*

I expect no gifts from any, nor beg for wing or feather
In my own sky, in my own heavens, on my own I soar
To bow beneath slavery's collar weighs heavy on my neck

I'm a poet; my thoughts are free, wisdom free, conscience free¹

2.5.1.3 *Fecr-i Âtî* Literature

After *Servet-i Fünûn* was shut down in 1901, a period of seven to eight years of decline in literature followed. *Fecr-i Âtî* (dawn of the new age) which was founded 1909, adopted the principal of an “Individual and Respectable Art”. The authors belonging to it attracted attention for a brief period during the chaotic atmosphere of the Second Constitution (*İkinci Meşrutiyet*), and then scattered. A.S. Levend (1986) states that “the most interesting *Fecr-i Âtî* poets and authors were *Ahmet Haşim*, *Yakup Kadri Karaosmanoğlu* and *Refik Halit Karay*, who initially were in the *Fecr-i Âtî* at the start of their careers, attained their true literary identities later in the National Literature Movement”². An example of *Ahmet Haşim*'s poem is given below:

PROMISED LAND

Let it play with your hair, this gentle breeze

Blowing from the seven seas.

If only you knew

How lovely you are the way you gaze at the edge of the night

Steeped in the grief of exile and longing, in sorrow.

Neither you

Nor I

Nor the dusk that gathers in your beauty

Nor the blue sea.

That safe harbour for the distress that assaults the brain-

1 K. Silay, *An Anthology of Turkish Literature*, Indiana University Turkish Studies & Turkish Ministry of Culture, Joint Series, XV.1996, p. 222.

2 A.S. Levend, *Türk Edebiyatı Tarihi (History of Turkish Literature)*, p. 506

We spurn the generation which knows nothing of the soul's pain.

Mankind today

Brands you merely a fresh slender woman

And me just an old fool.

That wretched appetite, that filthy sight

Can find no meaning in you or me

Nor a tender grief in the night

Nor the sullen tremor of secrecy and disdain

On the calm sea.

2.5.1.4 Twentieth Century Turkish Literature

20th century Turkish Literature is separated by various classifications based on reforms and ideologies:

A. National Literature (*Ulusal Edebiyat*) (1911)

a. Young Writers Society (*Genç Kalemler Topluluğu*) (1911)

b. Five Syllable Society (*Beş Hececiler Topluluğu*) (1914)

B. Turkish Literature after the Republic (*Cumhuriyet Sonrası Türk Edebiyatı*) (1923-1960)

a. *Yedi Meşaleciler* (1923-1960)

b. Strangers (*Garipçiler*) (1941)

c. Abstract Writers (*Soyutçular*) (After 1950-)

C. Independents (*Bağımsızlar*)

D. Current Turkish Literature (*Günümüz Türk Edebiyatı*) (After 1960-)

2.5.1.4.1 The National Literature

A.S. Levend (1983) states, “The national literature has continued being a matter of controversy since the Second Constitutional Monarchy Period up to the present day. However as it did not have a specific manifestation, its boundaries and the authors are still subject to discussion. The period had a focus of ideological and literary activities, especially between 1910 and 1923. Ideological movements emerged during the same period, such as Pan-Turkism, Pan-Islamism”¹. E.J.W. Gibb (1943) states that “the Tanzimat, Servet-i Fünûn and Fecr-î Âti groups who came together to create modern Turkish literature made great strides towards this aim, but their works stopped short of being national literature with distinctive characteristics. In spirit, it was French-oriented; in language and style it was traditional and Ottoman”².

A.S. Levend (1986) also says that “the Republic later encompassed practically all national literary figures in the fields of culture, ideology and literature. The first decade of the Republic bore the stamp of the National Literature movement, wherein the simple clear language, poetic forms, and syllabic meter of folk literature and topics from Turkey were favoured”³.

F. Köprülü (1986) states that “the topics, written in simple language, were taken from real life and mirrored the conditions of the country. A unity was created in which all artists: Islamic, Ottoman, traditionalist and individualist could be a part, because the issue was not the concept of the trend of national literature, but the period itself of national literature”.

F. Köprülü (1986) says that “the leading literary figures of the period were Ziya Gökalp, Ömer Seyfettin, Mehmet Emin Yurdakul, Yusuf Ziya Ortaç, Faruk Nafiz Çamlıbel, Enis Behiç Koryürek, Kemalettin Kamu, Aka Gündüz, Yakup Kadri

¹ A.S. Levend, *Türk Edebiyatı Tarihi (History of Turkish Literature)*, p. 547

² E.J.W. Gibb, *The History of Ottoman Poetry*, I.U. Yayinlari, 1943, p.207.

³ A.S. Levend, *Türk Edebiyatı Tarihi (History of Turkish Literature)*, p. 552

Karaosmanoğlu, Halide Edip Adıvar, Ahmet Kutsi Tecer, Nazım Hikmet Ran, Halit Karay, Reşat Nuri Güntekin, Ahmet Hikmet Müftüoğlu, Necip Fazıl Kısakürek, and Halide Nusret Zorlutuna, Şükufe Nihal, Ahmet Muhip Dranas, Peyami Safa, and Ahmet Hamdi Tanpınar¹. Yahya Kemal Beyatlı made his debut in 1912 and won fame during the War of Independence. Until the day he died he did not tire in his quest for pure poetry². Also the poets Mehmet Akif Ersoy and Yahya Kemal Beyatlı who initially followed independent courses later joined the National Literature movement.

Mehmet Akif Ersoy, often considered an Islamic poet, made a great impact on both intellectuals and the masses with his book of poetry "Safahat" (Stages) in which he explores the poverty and underdevelopment of various cities (primarily İstanbul) and countries and the alien aims of the intellectuals. He also wrote the İstiklâl Marşı (Independence March)-the Turkish National Anthem, officially adopted in 1921. A total of 724 poems were submitted to a nation-wide competition organized to find and select the most suitable original composition for this National March, and a 10-verse poem written by Mehmet Akif Ersoy was adopted unanimously by Turkish Grand National Assembly³. The first two quatrains of Turkish National Anthem are given below:

Korkma, sönmez bu şafaklarda yüzen al sancak;

Sönmeden yurdumun üstünde tüten en son ocak.

O benim milletimin yıldızıdır parlayacak;

O benimdir, o benim milletimindir ancak.

Çatma, kurban olayım çehreni ey nazlı hilal!

¹ F. Köprülü, *Türk Edebiyatı Tarihinde Usül (The Method in Turkish Literature)*, Edebiyat Araştırmaları (Literature Research), Ankara, 1986, pp.3.

² F. Köprülü, *Türk Edebiyatı Tarihinde Usül (The Method in Turkish Literature)*, pp.8.

³ F. Köprülü, *Türk Edebiyatı Tarihinde Usül (The Method in Turkish Literature)*, pp.10

Kahraman ırkıma bir gül! ne bu şiddet bu celal?

Sana olmaz dökülen kanlarımız sonra helal,

Hakkıdır, Hakk'a tapan, milletimin istiklal!

Fear not! For the crimson flag that proudly waves in these dawns, shall never fade,

Before the last fiery hearth that is ablaze within my nation burns out.

And that, is the star of my nation, and it will forever shine;

It is mine; and solely belongs to my valiant nation.

Frown not, I beseech you, oh thou coy crescent,

But smile upon my heroic race! Why the anger, why the rage?

Our blood we shed for you will not be worthy otherwise;

For freedom is the absolute right of my God-worshipping nation.¹

A.S. Levend (1986) also says that “*Ahmet Hamdi Tanpınar* wrote intensely profound poems full of hidden meaning, adapting Paul Valery's poetic notions to the Turkish language. *Ahmet Kutsi Tecer* was inspired in his work by folk sources, while *Necip Fazıl Kısakürek* expressed the mystic tendencies of the Anatolian people in his poems and plays, using the Turkish language skilfully in an original and modern style reflecting his colourful character. These poems were the beginning of a socialist trend which became common in Turkish literature in the 1960s. By contrast, *Ahmet Muhip Dranas'* poems reflected aesthetic considerations only”². *Nazım Hikmet Ran*, who went to Russia when he was young and returned with Marxist-materialist convictions, wrote revolutionary

¹ <http://www.tacturkishandculture.com/istiklalmarsi.aspx>

² A.S. Levend, *Türk Edebiyatı Tarihi (History of Turkish Literature)*, pp. 583-584

poems using the aesthetic qualities of Turkish in a new way which bore the influence of Myakovsky. An example of *Nazım Hikmet*'s poem is given in the following verses:

*Yaşamak şakaya gelmez,
büyük bir ciddiyetle yaşayacaksın
bir sincap gibi mesela,
yani, yaşamının dışında ve ötesinde hiçbir şey beklemeden,
yani bütün işin gücün yaşamak olacak.*

Living is no laughing matter:

you must live with great seriousness

like a squirrel, for example-

I mean without looking for something beyond and above living,

I mean living must be your whole occupation¹.

2.6 The Developmental Periods of The Ottoman Language

Most of the old Oghuz Turkish language characteristics continue in the beginnings of Ottoman Turkish. In the 16th century these characteristics had started to be replaced by today's Turkey-Turkish. This transformation continued until 18th century.

According to A.B. Ercilasun (1995), "all changes did not start and end at the same time. Some of them can be still seen until the end of 18th century even the 19th century. [The] first centuries of Ottoman Turkish were same as Oghuz Turkish. [The] last

¹ *Saime Göksu and E. Timms*, Romantic Communist: Life and Work of Nazım Hikmet, C. HURST & CO. PUBLISHERS, 1999, p. 78.

centuries of Ottoman Turkish were same as today's Turkey Turkish. Between [the] 16th and 18th centuries can be called transition period”¹.

“The biggest difference of Ottoman Turkish comparing[ed] to the other periods is the outer structure of the language and its effects on the line up of the words. The term the outer structure of a language is used for the foreign elements which have influences on the language. The written Ottoman Turkish language has [is] full of foreign elements which were not used in daily language by the people. These elements were not just words; they affected the formation of sentences as well”². Ottoman Turkish can be separated into three periods according to foreign elements:

1. From the end of the 15th century to the end of the 16th century. The period when Arabic and Persian elements were heavily influencing the Ottoman Turkish.
2. From the end of the 16th century to the middle of the 19th century. The very mixed language period.
3. From the end of the 19th century to the beginning of the 20th century. The period when the very mixed language slowly loses its influence.

In general, Turkish can be separated into two major stages:

- 1) Historical “Turkey Turkish” (Ottoman Turkish)
 - a) Old Ottoman Turkish (Old Anatolian Turkish): from the 13th century to middle of the 15th century
 - b) Classical Ottoman Turkish: from the middle of the 15th century to the 19th century
 - c) New Ottoman Turkish: from the *Tanzimat* (reform) period to 1908.

¹ A.B. Ercilasun, *Başlangıcından Yirminci Yüzyıla Türk Dili Tarihi (Turkish History from Beginning to Twentieth Century)*, p.462.

² A.B. Ercilasun, *Başlangıcından Yirminci Yüzyıla Türk Dili Tarihi (Turkish History from Beginning to Twentieth Century)*, p.463.

2) New Turkish (Current Turkish): from 1908 to the current date.

This classification is based on the quality of word richness and syntax.

2.7 The Language of the Ottoman Literary Works

2.7.1 Plain Language

Plain language was used in works widely read among the common people - works which could be understood by them. The genres in which plain language was employed are: commentaries on the Koran, works on the Islamic faith and law, *Sufic* works written especially for common people, *menkıbes* (narratives) related to the history of Islam, *futuvvet-names* (trade guild books) which expostulated the rules to be obeyed by artisans, epics, folk stories, books on Ottoman history, and books on ethics and politics¹.

Plain language was used in the works written in the 14th and the 17th centuries. This tradition continued later, especially in works with an instructional aim, such as compendiums, translations or explanatory works on subjects like medicine, canonical jurisprudence, *hadis* (sayings and deeds attributed to Mohammed), and ethics². *Yunus Emre* can be given as the best example for this language.

Miskin adem oğlanını

Benzetmişler ekinciye

Kimi biter kimi yiter

Yere tohum saçmış gibi

Bir hastaya vardın ise

Bir içim su verdin ise

¹ *The Ottoman Empire Cd-Rom*, produced by Turkish Historical Society and Forsnet, Ankara, 2003; F.Köprülü, “*Türk Edebiyatı Tarihinde Usül*”, pp.3- 17.

² *Encyclopedia of Islam*, I-XIII, Mili Eğitim Bakanlığı Yayınları (National Education Ministry Publications), Istanbul.1950, p. 430.

Yarin orda karşı gele

Hak şarabın içmiş gibi

Life, my good man, can be likened
To the land that the farmer sows;
Lying scattered all over the soil,
Some of the seeds sprout, but some die.

If you visit and give water
To a sick man who needs care,
With God's wine, he shall hail you there
One day when you soar to the sky¹.



2.7.2 Ornamented Language

Ornamented language is an intricate aesthetic writing style, which was known in Ottoman as inşâ (composition). It was used in works in which all kinds of rhetorical and literary skills were exhibited.

According to *Muallim Naci*, historians such as *Tursun Bey*, *İbn Kemal*, *Hoca Sadeddin*, *Kara Çelebizade*, *Abdülaziz* and *Raşit*, and memoranda writers such as *Âşık Çelebi*, *Salim*, *Safayî* used ornamented language in their works. There are applications of ornamented language in works of *Veysî* and *Nergisî* as well. *Bakî*, *Fuzûlî*, and *Nef'î* also used ornamented language in their works². Many Ottoman sultans supported the use of this incomprehensible (many people's assessment) ornamental language in their intellectual accomplishments and in diplomacy. Figure 2.11 and Figure 2.12 show the

¹ T. Halman, *Yunus Emre Selected Poems*, pp.82-83.

² C. Kurnaz, *Muallim Naci-Osmanlı Şiirleri (Ottoman Poets by Muallim Naci)*, Ankara, 1986, p. 40.

original *kanunnâmes* of the sultan's *fermâns* (decrees) in Ottoman Turkish language with the Arabic Alphabet.

Fermân (Decree) Date

Mehmed II Period h. 07.06.882 / m.
16.09.1477

Subject

Related about rental of Gallipoli Port to
Yahya, Baki and their partners.

Writing Type

Fermân (decree) and was written by *divânî hat* (Divan literary manuscript). It has 10 lines.

Dimension

14 x 41 cm.

Tuğra (Sultan Signature) ve Tezînatı

Tuğra was written by black ink.

Classification Number

BOA. A.NŞT, No: 1/1

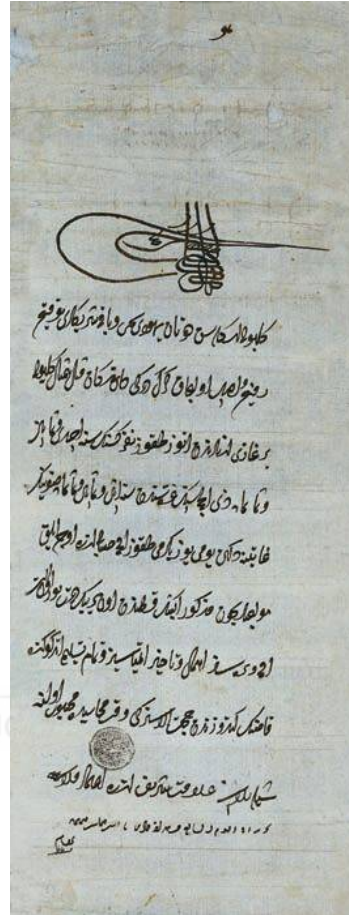


Figure 2.11 The decree of *Mehmed II* (T.C. Başbakanlık Devlet Arşivleri Genel Müdürlüğü – T.R. The Prime Minister Government Archives General Directorate, *Osmanlı Fermanları-Ottoman Fermans*, www.devletarsivleri.gov.tr)

Fermân (Decree) Date

Süleyman II Period, h. *Evâil-i C.*1099 / m. April 1688

Subject

Relating to the transfer of *Beytü'l-Lahm* Church and *Kamame* Church to the Rum Patriarch and its clergies.

Writing Type

Fermân (decree) which was written by *dîvânî hat* (Divan literary manuscript). It has 29 lines.

Dimension

46,5x74 cm.

Tuğra (Sultan Signature) ve Tezvinatı

The gold iss used for Tuğra and the letters are black. The *Haliç* style was used. The leaves are gold. Black ink was used.

Classification Number

BOA. *Müzehheb Fermans* No: 684

The Reason

1-On the left side of *Tuğra*, there is a part which is written by Sultan is hand writing “*Emr-i hümayûnum mücebince amel oluna*” means “needs to be done”. 2- At the left side corner of *Tuğra*, there is part which the *ferman*’s written place.

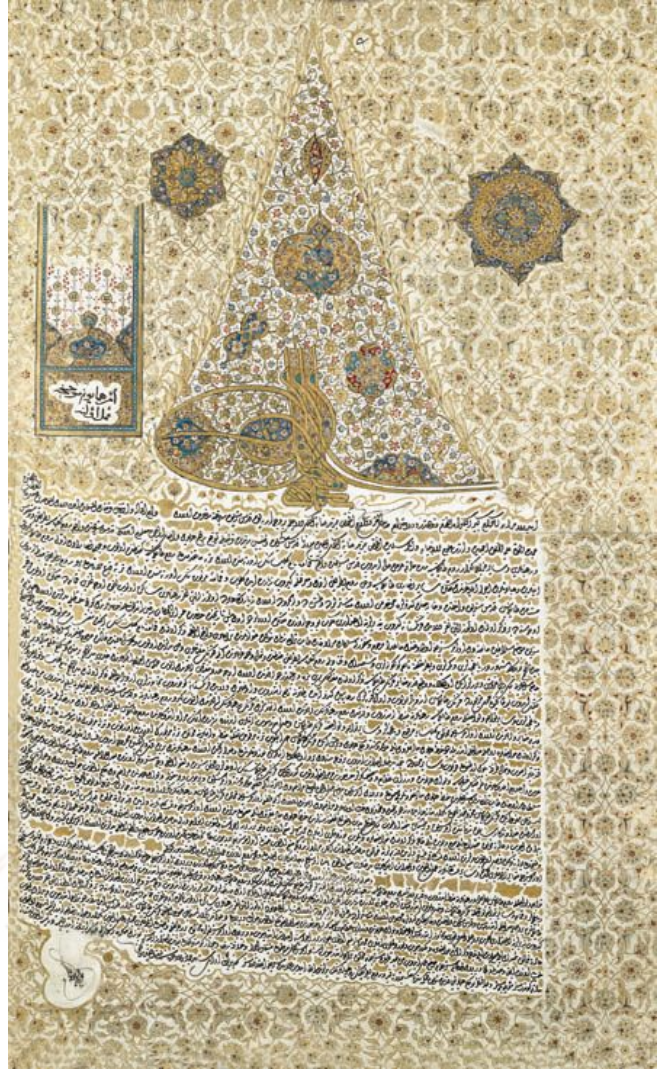


Figure 2.12 The decree of *Süleyman II* (*T.C. Başbakanlık Devlet Arşivleri Genel Müdürlüğü – T.R. The Prime Minister Government Archives General Directorship, Osmanlı Fermanları-Ottoman Fermans, www.devletarsivleri.gov.tr*)

2.7.3 Middle Language

In some Ottoman texts, plain language and ornamented language were used at the same time, hence a kind of “middle language” was composed. In such works, the preface and introductory sections were written in ornamented language, whereas the chapters that constituted the main subject of the work were written in more intelligible plain language.

On the other hand, “in some works a mixed language was used from the beginning to the

end. As the style employed in these was neither very plain nor very ornamental, it is more appropriate to call the language of such works “middle prose”. There are many works written using the middle prose style that were read widely. Books of historians such as *Âli*, *Selânikli Mustafa*, *Hasanbeyzade* and *Naima*; *Âsaf-name* (book on the ideal vizier) by *Lütfü Paşa*, *Mizanu'l Hak* (the scale of God) by *Kâtip Çelebi*, the treatises by *Koçi Bey* and *Hoca Sekbanbaşı*, are examples of the genre.”¹

2.7.4 Poetic Language

A situation similar to that of prose was also valid for “Poetic Language”. The living language of common people was used in the poetry of the *Tekke* (dervish lodge) and of minstrels. On the other hand, in court circles (Divan Literature, the classical school of Ottoman poetry), sometimes a fully ornamented language containing Arabic and Persian words, and sometimes a “middle poetic language” was used².

İlahis (Hymns), *ağit* (elegies), songs and ballads composed in plain language were easily adopted publicly, and by being passed down from generation to generation they have survived. Most of the versified works of Divan Literature were written in ornamented language that was full of Arabic and Persian words then fashionable among the upper classes. Almost every poet who had a divan (a collection of works) was influenced by this trend.

In this chapter, Turkish languages and alphabets used in history are explained. Furthermore, the history of Turkish literature is elucidated by using examples and giving information and examples of the language of Ottoman literature. Furthermore, the Ottoman Turkish alphabet and its grammar are also explained and compared to the grammar of the Turkish, Arabic and Persian languages through examples.

¹ F.Köprülü, “*Türk Edebiyatı Tarihinde Usul*”, p.42

² *The Ottoman Empire Cd*; F.Köprülü, “*Türk Edebiyatı Tarihinde Usul*”, p.69.

Consequently, it can be said that Ottoman Turkish uses the Arabic alphabet and has also been affected by Persian; however Ottoman Turkish shows grammatical differences from the Arabic and Persian languages.



CHAPTER III

RELATIONS BETWEEN OTTOMAN TURKISH AND OTHER LANGUAGES

3.1 Introduction

Every society learns social life, culture and language from different persons and societies who live in different historical and geographical environments from them. They alternatively take on names, which have been learnt from the different societies, as they are or they provide new names to these in their own language. Some of these citations are related to culture, some of them are for affectation and prestige (fashion). From this point of view, the Turks adopted many words from Arabs and Persians after they accepted Islam, relating to culture. Besides they took many words from Arabic and Persian for affection and prestige too. At the beginning of 20th century, this fashion had diminished and thousand of these citations were forgotten. However, some real knowledge-loaded words still lives in modern Turkish. G.L. Lewis (1999) states that “the Turkish language reform (in 1928) was to eliminate the Arabic and Persian grammatical features as well as many thousands of Arabic and Persian borrowings that had long been part of the language”¹.

¹ G. L. Lewis, *The Turkish Language Reform: A Catastrophic Success*, Oxford University Press, 1999, p 2.

For example, *cümle* means ‘sentence’ in Turkish but *cümle*’s root is Arabic derived from *cem* meaning ‘all together’ in Arabic. After the Turkish language reform *cümle* had been changed to *tümce*, which means ‘sentence’ in Turkish. *Tümce*’s root is *tüm*, meaning ‘all together’ in Turkish, but *tümce* is Turkish, not Arabic. However, this word has still not been adopted completely in used current Turkish language. Some quoted words from Arabic and Persian have equivalents in Turkish but people still prefer to use these such as *cümle* as opposed to *tümce*. Besides, G.L.Lewis (1999) has provided a quotation from *Falih Rifki Atay* who has published a Turkish – English Dictionary, “...Because we (*F.R. Atay*) were confident that the place of *vaziyet* in Turkish was secure, we had put two equivalents for it in the dictionary. In the meaning of ‘position’ that *vaziyet* (which is Arabic originated) would remain. For ‘situation’ we would use *durum*. Consider the word: *vaziyet*, which we believed would never disappear from Turkish, has in all its senses been chased out of the language by ‘*durum*’, which in the beginning people used in writing and speech as just. *Genel*, which we had supposed would never catch on, is now all the rage. I (*F.R. Atay*) must say that my taste rebelled against the adjectival suffixes *-sel/sal*, but what effect did that have? - I (*F.R. Atay*) mean, what effect did I have? That is the language of all the new generation. I (*F.R. Atay*), who for some twenty or twenty-five years marched in the vanguard of Turkish, now find the new generation ahead of me. Should I (*F.R. Atay*) be angry that Turkish is not imprisoned within the dimensions of my taste? No¹”.

The Turkish language is one of the oldest languages still in use. With Turkish language profound history, the language also has a very wide geography. Through this long and rich history and geographical extent, the Turks have built lots of countries, have obtained great amounts of knowledge from nations around them and had imparted lots of

¹ G. L. Lewis, *The Turkish Language Reform: A Catastrophic Success*, p 146.

knowledge to these nations in turn. Due to this, the names of this newly gained and given knowledge have caused a great deal of exchange of words between different languages. The language relationships between the Turks and their minorities in the Ottoman Empire will be investigated in this chapter.

3.2 Relations between Ottoman Turkish and Arabic

The first encounter between the Turks and the Arabs was in 630s A.D. in today's Iran region. Arabic has always been more than just a neighbouring country's language. This language carries the Turk's new religion (Islam) as well as Arabic language traditions taught by the Persians.

It is impossible to find a study which fully contains detailed information about Arabic elements in Turkish or Turkish elements in Arabic. The reason is both Arabic and Turkish languages have extensive volume. First detailed study about Arabic words in Turkish was made by *A. Tietze* published as "The Arabic Words Taken Directly to Anatolian Turkish" in 1958. This study contains 216 Arabic words in Turkish"¹.

Turks skilled Arabs military service, nutrition and textiles as result lots of Turkish words were adopted by Arabs on these subjects. *G. Karaağaç* (2005) states that "in 1922, Moroccan theologian *Muhammad Bin Cheneb* published his only book about Turkology in French. This book studies 634 Turkish words which are still used in Moroccan Arabic. In 1967, *Ahmed Ateş* translated and published it in Turkish"².

"The person who had studied the Turkish words in Sudanese Arabic most comprehensively is called *Erich Prokosch*"³. In his book on Turkish words contained in

¹ *G. Karaağaç, Dil, Tarih ve İnsan* (The Language, The History and The Human). Akçağ Yayınları, Ankara, 2005, pp.136-137

² *G. Karaağaç*, p.139

³ *E. Prokosch, Osmanisches Wortgut im Sudan-Arabischen*, Berlin, 1983, p.75

Sudanese Arabic, he (*E. Prokosch*) had given information about relatives and grammar rules between Arabic and Turkish languages.

In 1994, *B. Aytaç* published a book called ‘Turkish loanwords in Arabic languages’¹. This book shows the forms of Turkish words in Arabic languages and has 941 words.

3.3 Relations between Ottoman Turkish and Persian

After the Chinese the Turks’ oldest neighbours are the Persians. Iran was controlled by a Turkish state from *Sasanîs* (226-636) to the second quarter of 20th century and more than half of the population of present Iran is still of Turkish origin. The relationship between the Persians and the Turks has not only stretched over a long period, during this long neighbourhood relationship both people learned many things from each other. *A. Dilberipur*’s dictionary, “*Türkçe-Farsça Ortak Kelimeler Sözlüğü – The Dictionary of Turkish and Persian Common Words*”, shows that the common words in Turkish and Persian amount to more than 7000. Studies exclusively on Persian elements in Turkish were first conducted by the Turkologist *A. Tietze*².

G. Karaağaç (2005) says that “in these studies, *S. Stachowski* examined 136 Persian words in Turkish. The last study on this subject by *S. Stachowski*, published between 1972 and 1979 in seven volumes, became one book later. In this book he found 686 Persian words in used current Turkish. This subject was presented by *M.F. Köprülü* at the 1938 *Şarkiyâtçılar* Congress, who gave a list of 280 Turkish words in Persian as examples. A quarter of a century later, *G. Doerfer* studied the subject in depth and published “Turkish and Mongol Elements in New Persian”. In this book, the number of Turkish and Mongol words as loanwords in Persian is 2545”³.

¹ *B. Aytaç, Arap Lehçelerindeki Türkçe Kelimeler*, Istanbul, 1994, p.159.

² *A. Tietze, Persian Loanwords in Anatolian Turkish*, *Orients* 20, 1967, pp.125-168.

³ *G. Karaağaç*, p.129

Jennifer Scarce (2003) also emphasizes that “many Ottoman sultans included fluency in the Persian language among their intellectual accomplishments, and the illustrated Persian manuscripts. Classics of Persian literature, such as the great romantic poems of *Nizami of Ganjeh* (1115-1202) which blend fantasy and the exploits of Persian kings, were much enjoyed by the educated elite who commissioned sumptuously illustrated copies from Turkish artists. Persian grammatical forms and vocabulary penetrated the Turkish language contributing to the development of Ottoman Turkish whose richness and sophistication when used by administrative and literary classes separated it from the dialects of the majority of the empire’s population. Apart from these cultural advantages of neighbourhood, at time the Ottoman Turks intermittently controlled areas of North and West Persia”¹.

K. Yavuz (1983) states that “rising of the Ottomans there had been expressions of dissatisfaction with the dominance of Arabic and Persian”². G. L. Lewis (1999) says that “in 1277 *Şemsüddin Mehmed Karamanoğlu*, the chief minister of the ruler of Konya, decreed that thenceforth no language other than Turkish would be spoken at court or in government offices or public places. Unfortunately he was killed in battle a few months later. Few Turks who write about the history of their language can forbear to quote the two following couplets from the *Garipnâme* (Book of the Stranger) of the Sufi poet *Âşık Paşa* (1272-1333). The purpose of the work is to illustrate Sufi doctrine through discourses on passages from the Koran, tradition, and the sayings of Sufi masters”³.

According to G. L. Lewis (1999) “the languages of which the Turk (of the 14th century) was ignorant are Turkish and Persian, the implication being that so far the language of religion has been Arabic, but Arabic is not the only language of the *Mesnevî*

¹ Jennifer Scarce, *Women’s Costume of the near and Middle East*, Routledge (UK), 2003, p. 132.

² K. Yavuz, *XIII-XVI Asırda Dil Yadigarlarının Anadolu Sahasında Türkçe Yazılış Sebepleri ve Bu Devir Müelliflerinin Türkçe Hakkındaki Görüşleri*, Türk Dünyası Araştırmaları, 1983, p. 34.

³ G. L. Lewis, *The Turkish Language Reform: A Catastrophic Success*, p 10.

of the great Sufi poet *Mevlana Celaleddîn-i Rûmî*. The Turk should learn to read that language and his own, so that he can make use of the *Mesnevî* and of the *Garipnâme*. The road is the progress towards enlightenment; the staging posts are the stages in that progress”¹.

G.L. Lewis (1999) also emphasizes that like seventeen others of the thirty-six Ottoman sultans, *Selim I* (1512-1520) wrote poetry. Most of his was in Persian. On the other hand, his arch-enemy *Shah Ismail* of Persia (1501-1524) wrote poems in Turkish, some of which, set to music, may still be heard today on the radio. It has been suggested that his purpose was to endear himself to the Turcomans in his territories, but a simpler explanation is that he was a Turk by birth and that writing in his mother tongue came naturally to him.

3.4 Relations between Ottoman Turkish and Greek

The Turks came in contact with the Greek Byzantines and their language became influenced by Greek from the 11th century onwards. Since 1453 (the conquest of Constantinople by the Turks), Greeks and Turks became obliged to live in symbiosis with each other, and both languages influenced each other. Especially during the later years of the Ottoman Empire, it was mostly Greek that underwent a strong influence, i.e. in the fields of its vocabulary. Thus, numerous Turkish terms became part of Modern Greek², e.g. in fields of food e.g. *mousaka* (in Turkish *musakka*); *dolmades* (in Turkish *dolma*), *pastourma* (in Turkish *pastırma*), names (especially ending in *-oglou* [*oğlu*], e.g. *Iordanoglou* [*Yordanoğlu*]), Ottoman administration and professions (e.g. *tenekedzis* [*tenekeci*], *souvadzis* [*sıvacı*], *boyadzis* [*boyacı*], *agas* [*ağa*], *haremi* [*harem*]), titles (e.g.

¹ G. L. Lewis, *The Turkish Language Reform: A Catastrophic Success*, p 11.

² See mainly the Greek lexicons: N. Andriotis, *Ετυμολογικό Λεξικό της Κοινής Νεοελληνικής*. Thessaloniki, 1984 and G. Babiniotis, *Λεξικό της Νέας Ελληνικής*. Athens, 1998.

hodzas [*hoca*]), etc. Turkish speech figures, proverbs, popular tales and figures also became part of the Greek culture and language for example the tales of *Nastradim Hodzas* [*Nasrettin Hoca*] and *Karagiozis* [*Karagöz*].

On the other side, many geographic names in Turkey are – of course - of Greek origin. Thus, Constantinople (which was also known in Greek as Polis, the City) became Istanbul: in Greek: *εις την Πόλιν* which means in the City; pronounced: *is tin polin* and in Turkish is *İstanbul*. The same is true for: in Greek: *εις Σμύρνη* (= in *Smyrne*) and in Turkish is *İzmir*.

In her doctoral thesis, Erasmia Vasmanoli (2001)¹ has examined an interesting phenomenon, which she baptised as “repatriated loans of Modern Greek”, meaning that some words/terms, which were originally Greek, “travelled” to the Turkish language, and were later again integrated into Modern Greek under another form or/and a new meaning.

Vasmanoli gives a number of examples, of which we quote only some as illustration:

- Greek: *αυθέντη*; Turkish: *efendi*; Modern Greek: *εφέντις*
- Greek: *μεταλλικόν*; Turkish: *metelik*; Modern Greek: *μεταλίκι*
- Greek: *ιπόδρομος* or *Υπόδρομος*; Turkish: *bodrum*; Modern Greek: *μπουτρούμι*
- Greek: *πολτός* (or *πόλτος*); Turkish: *pelte*; Modern Greek: *πελτές*

Finally, an interesting example is the existence of the “*Karamanlitika*” Greek by the end of the 19th - beginning the 20th century: the Turkish speaking Orthodox Christians in Anatolia and Pontos used the Greek alphabet to write in Turkish. Thus the Christian Gospel of Matthew starts as follows in this peculiar tradition: “*Ιησούς ;ριστός, ιπνι Δαβίδ Αβρααμήν νεσεπινιν κιταπη τηρ*”². The meaning is ‘The (genealogic) register of Jesus Christ, son of David, son of Abraham’.

¹ Erasmia Vasmanoli, *Οι αντιδάνειες λέξεις στη Ν. Ελληνική*, Athens, 2001

² *Αχτη τζετιν φιχπισι*, Istanbul, 1909, p. 1.

3.5 Relations between Ottoman Turkish and Russian

The oldest neighbourhoods of Turks were Chinese, Persians, Arabs, Russians and Slavish, respectively. The relationships between Turks and Russians are possible to separate in a couple of periods. The oldest period is, between 6th and 7th centuries before Kiev was established, there were relations between Slovenes and *Avars* and relations between Hazer people, Volga Bulgarians and other Turkish tribes. Russians and Turks made contact with each other through trade and economy, as they met geographically during the history. Hence, the people had to learn their neighbours' spoken languages. Therefore, many Turkish words were transferred to Russian. This situation was increased during the Khazan, the Crimea and the Astrakhan Khans periods. According to G. Karaağaç (2005) "afterwards Turkish communities in Soviet Unions were an important factor to increase this interaction between two languages"¹. A. Tietze (1957) says that "Russian components in Turkish are 233 Slavic words"² and G. Karaağaç (2005) also says that "according to Şipova's dictionary (1976) which is called "The Dictionary of Turkish Components in Russian Language", Turkish components in Russian are 1507 words"³.

3.6 Relations between Turkish and Armenian

G. Karaağaç (2005) states that "according to known history, the oldest neighbours of Turks were the Armenians after the Chinese, Persians and Byzantines. In Turkish-Armenian relationships, it can be said that many Armenian words had been transferred to Turkish in history with about 20 words transferred to the written language. However, Turkish people did not take on any Armenian words into its grammar"⁴.

¹ G. Karaağaç, p. 140.

² A. Tietze, 1957, *Slavische Lehnwörter in der türkischen Volkssprache*, Oriens X, p. 1-47.

³ G. Karaağaç, p. 142.

⁴ G. Karaağaç, p. 145.

CHAPTER IV

THE EXTERNAL EFFECTS ON OTTOMAN TURKISH WITH EXAMPLES OF CORRESPONDENCE

4.1 Introduction

As stated before, the Arabic language influenced Ottoman Turks after they accepted Islam in the 11th century. Arabs affected the Turks, because the language of the Koran was Arabic. Persian influenced Turkish through literature and art. After the 13th century, the relations between Arabs, Persians, and Turks continued. The Ottoman Empire had annexed a large number of countries in Asia, Africa and Europe during its 624 years of existence.

Fatih Sultan Mehmet (Mehmed the Conqueror) had closed the Middle Age and opened the New Age after the conquest of İstanbul in 1453. *Sultan Mehmed* was extremely tolerant of non-Muslims under his reign. He allowed non-Muslims the freedom of their religious beliefs and languages. This tradition of religious freedom was applied even before *Mehmed* the Conqueror and is still continued today. Furthermore, the Ottoman Empire did not endeavour to change people's religious and languages under its reign. During this long reign, both a cultural and social relationship existed between the Ottoman Turks and the minorities. Since the Ottomans were affected by the languages of the minorities, Turkish has also affected their language in turn.

Osmanlı Barışı (Pax Ottomana) (*millet* system) is the model of *Roma Barışı* (Pax Romana). '*Millet*' is a word which explains the harmony of dependent nations under the Ottoman system. Generally, the meaning of *millet* in Turkish is the nation. The minorities

of the Ottoman Empire conducted their worship and education freely in the Ottoman State over the centuries. Moreover, the Ottoman State had commissioned their schools' education system and teachers since 1856 (*Islahat Fermanı*-Reform Decree).

The official language of the Ottomans was Turkish. However, minorities were using mainly Greek, Bulgarian and Serbian in the 19th century. Some groups were writing Turkish using Greek, Armenian or Hebrew alphabets. Some groups were even writing Greek and Serbian by using an Arabic alphabet. Though minorities were using each other's languages, official correspondences were conducted using Ottoman Turkish, which, itself contained many Arabic and Persian words.

Many Arabic and Persian words have entered into Turkish. Consequently, this caused a language diversity.

There are some different opinions regarding Ottoman Turkish such as G.L. Lewis's (1999) saying "The mixture of Turkish, Arabic and Persian, which Turks call *Osmanlıca* and called in English Ottoman, was an administrative and literary language, and ordinary people must have been at a loss when they came into contact with officials"¹.

According to G.L. Lewis (1999) "*Şemsettin Sami* (1850-1904) is the writer of famous dictionary *Kamus-i Türkî* (1901). The following extracts are from his article *Lisan-ı Türkî (Osmanî)*, published in an İstanbul weekly in 1881:

'Osmanlı lisanı ta'birini pek de doğru görmüyoruz... Asıl bu lisanla mütakellim olan kavmin ismi 'Türk' ve söyledikleri lisanın ismi dahi 'lisan-ı Türkî'dir. Cühela-yi avam indinde mezmum addolunan ve yalnız Anadolu köylülerine itlak edilmek istenilen bu isim, intisabiyle iftihar olunacak bir büyük ümmetin ismidir. 'Osmanlı' ile 'Türk' isimleri beynindeki nisbet, tıpkı 'Avusturyalı' ile 'Alman isimleri beynindeki nisbet gibidir. 'Avusturyalı' ünvanı Avusturya devletinin taht-ı tabiiyetinde bulunan kaffe-i akvama ve

¹ G. L. Lewis, *The Turkish Language Reform: A Catastrophic Success*, Oxford University Press, 1999 p. 8

onların biri ve ümmet-i hakimesi olan Avusturya Almanlarına itlak olunduğu halde, 'Alman' ismi bu ümmet-i azimenin gerek Avusturya'da, gerek Prusya ve Almanya'da ve gerek İsviçre ve Rusya ve sair taraflarda bulunan kaffe-i akvam efradına itlak olunur. Devlet-i Osmaniyyenin zir-i tabiyyetinde bulunan kaffe-i akvam efradına dahi 'Osmanlı' denilüp, 'Türk' ismi ise Adriyatik denizi sevhilinden Çin hududuna ve Sibirya'nın iç taraflarına kadar münteşir olan bir ümmet-i azimenin ünvanıdır. Bunun için, bu ünvan, müstevcib-i fahr ü mesar olmak ıktıza eder. Memalik-i Osmaniyye'de söylenen lisanların cümlesine 'elsine-i Osmaniyye' denilmek caiz olabilirse de, bunların birine ve hususiyle ekseriyyet-i etrafı bu memlakin haricinde olup bu devletin teessüssünden çok daha eski bulunan bir lisana 'lisan-ı Osmani' denilmek tarihe ve esnab-ı elsineye asla tevafuk etmez...

Bana kalırsa, o aktar-ı ba'ldeki Türklerin lisaniyle bizim lisanımız bir olduğundan, ikisine de 'lisan-ı Türki' ism-i müştereki ve beyinlerdeki farka da riayet olunmak istenildiği halde, onlarınkine 'Türki-i şarki' ve bizimkine 'Türki-i garbı' ünvanı pek münasibdir...'

I do not think the term 'the Ottoman language' is quite correct... The name of the people who speak this language is really, 'Turks' and their language is Turkish. This name, which is regarded as a reproach by the ignorant masses and which some would like to see applied only to the peasants of Anatolia, is the name of a great community which ought to take pride in being so termed. The relationship between 'Ottoman' and 'Turk' is just like that between 'Austrian' and 'German'. 'Austrian' is applied to the totality of peoples who are subjects of the Austrians state, among them the Germans of Austria, the dominant community. 'German' is applied to all members of this great community, both in Austria and in Prussia and Germany, as well as Switzerland, Russia and elsewhere. Therefore, too, members of the entire peoples subject to the Ottoman dynasty are called

Ottomans, while ‘Turk’ is the title of a great community extending from the shores of the Adriatic to the borders of China and the interiors of Siberia. This title, therefore... should be a reason for pride and joy. Though it may be permissible to give the name ‘The Ottoman Languages’ to the totality of languages spoken in the Ottoman dominions, it is quite inconsistent with history and the relationships of languages to apply the name ‘The Ottoman Language’ to one of them particularly one whose boundaries for the most part lie beyond those dominions and which antedates by far the foundation of this State...

As I see it, since the language of the Turks in those distant regions is one with ours, it is perfectly proper to give them the common name of Turkish and, in cases where it is desirable for the difference between them to be observed, to call theirs Eastern Turkish and ours Western Turkish”¹.

As emphasized before, the researcher also believes, like *Şemsettin Sami*, that Ottoman Turkish is one of the periods of Turkish due to Ottoman Turkish’s grammar and sentence structure being Turkish, not Arabic or Persian. The Ottoman Turkish only used the Arabic alphabet; however, it has taken many words from Arabic and Persian languages. Some Ottoman poets and writers preferred to use Arabic and/or Persian words which were not even used by Arabs or Persians in their works. Their aims were firstly to use these words to sound pleasing and secondly to be incomprehensible. They considered that if they used these incomprehensible words, they were seen as more intellectual. This became a fashion between the poets and writers especially in the *divan* literature period. However, the public could not understand their works. The numerous linguistic influences on Ottoman Turkish caused difficulties in spelling and writing as well. This situation created a communication problem between palace people, intelligentsia and ordinary people. H.

¹ G. L. Lewis, *The Turkish Language Reform: A Catastrophic Success*, pp. 16-17.

Develi (2004)¹ says that Ottoman Turkish is not a mixture of Arabic, Persian and Turkish.

In this chapter, the influences of Arabic and Persian on Turkish will be provided in more detail. In addition, the use of different languages with different contexts will be given by using original correspondence examples.

4.2 The Influences of Arabic and Persian on Ottoman Turkish

Although the invasion of the Persian words was considerable in fact, a bigger attack came from Arabic, primarily because it was the language of the Koran. It obviously became the language of religion and since the Persian vocabulary was, itself, full of Arabic borrowings, and, when an Arabic word was borrowed, it brought its whole family with it intensified the Arabic influence. Therefore, the negative effects of the Arabic and Persian languages on Ottoman Turkish will be explained together in this part.

G. L. Lewis (1999) states that “Arabic words generally are based on trilateral roots – that is, roots consisting of three consonants, for example, *K-T-B* and *J-B-R* expressing the concepts of writing and compulsion respectively. These consonants are fitted into patterns of short and long vowels, sometimes with a doubling of the second or third consonant, sometimes with prefixes and infixes. Each pattern has a specific grammatical function: *KaTaBa* (he wrote), *KâTiB* (writer), *maKTüB* (written); *JaBaRa* (he compelled), *JâBiR* (compelling), *maJBüR* (compelled). Once one knows the patterns, learning a new root can increase one’s vocabulary by as many as a dozen new words. It was natural that the Turks should borrow so fundamental a word as *ilm* (knowledge), more particularly ‘religious knowledge’. So along came *âlim* (scholar) with its plural *ulamâ*, *ma’lum* (known), *mu’allim* (teacher), *ta’lim* (instruction), *istilâm* (request for information), and lots more.

¹ H. Develi, *Osmanlı Türkçesi Kılavuzu (The Guide of Ottoman Turkish)*, Istanbul, 2004, p. 12.

And every new importation of a foreign word meant that the corresponding Turkish word was forgotten or became restricted to the speech of the common people. A good example is *sin* (grave, tomb), found in popular poetry from the thirteenth to the twentieth century and still widely used in Anatolia, but hardly ever found in elevated writing, having long ago been supplanted by *mezar*¹.

Using *cümle* and *tümce* examples given previously, *cümle* is an Arabic word which means ‘sentence’ and *tümce* is pure Turkish and also means ‘sentence’. Nevertheless, *cümle* is still the preferred usage by the public in modern Turkish in Turkey. The words such as *muallim*, *talim*, *malum*, *alim* which were given previously in G.L. Lewis’s quotation, are still used widely in modern Turkish today.

Furthermore, Turkish has words *ak* (white) and *kara* (black), and *beyaz* (white) while the words *siyah* (black) are adopted from Arabic as affectations. However, though *ak* (white), *beyaz* (white) and *kara* (black), *siyah* (black) words have a similar meaning, they cannot be substituted for each other. For instance, the idiom ‘*Ayaklarıma kara sular indi*’ means ‘the black waters fell down into my foot’, however the true meaning is ‘I am very tired’. In this example, *siyah* instead of *kara* cannot be used in Turkish.

G. L. Lewis (1999) says that “there was more to the rise of Ottoman (Ottoman Turkish) than the suppression of native words. Turkish was born free of the disease of language known as grammatical gender; Arabic was not. Further, whereas Turkish adjectives precede their nouns, Arabic and Persian adjectives follow them. Nor is that the whole story. When Persian took nouns over from Arabic, it usually took their plurals as well: with *ilm* (knowledge, science), came its plural *tabiiya* which is grammatically feminine. Moreover, in Persian an *i* [(termed ‘Persian *izafet*’, from *idâfa* (attachment))] is interposed between a noun and its qualifier. *Âb* is ‘water’, *sard* (cold), *hayât* (life); cold

¹ G. L. Lewis, *The Turkish Language Reform: A Catastrophic Success*, p. 6.

water is *âb-i-sard* and the water of life is *âb-i-hayât*. The Arabic for natural is *tabii*, the feminine of which is *tabiyya*. Therefore, in Persian, the natural science was *ulüm-i-tabiiya*, and this was used in the Ottoman Turkish as well. The new literature movement at the end of the 19th century was known as *Edebiyat-ı Cedide*; *edebiyat* (literature) was feminine in Arabic, so *cedid* (new), the Arabic jaded, was given the Arabic feminine termination, and noun and adjective were linked by the Persian *izafet*¹.

Persianization continued unabated under the Ottomans. The 15th century saw a massive increase in the Persian influence on Turkish writing style and poetry. Ottoman Turkish writers had taken Persian writers as their models and filled their works with Persian borrowings. For instance, *Latifi* of Kastamonu (1491-1582) relates that the poet and historian *Leâli* was sufficiently capable in the Persian language to pass as a Persian. He moved from his native land Tokat to the capital (İstanbul), where he became the favorite of *Sultan Mehmed* the Conqueror, but immediately lost that favour when it transpired that he was not a Persian but a Turk.

G. L. Lewis (1999) having cited Gibb (1900) in his book "...It is not too much say that during the whole of the five and a half centuries (the 14th to mid-19th) covered by the Old School (of poetry), more especially the Third Period (the 17th century), every Persian and every Arabic word was a possible Ottoman word. In thus borrowing material from the two classical languages (Arabic and Persian) a writer was quite unrestricted save by his own taste and the limit of his knowledge; all that was required was that in case of need he should give the foreign words a Turkish grammatical form"². Lewis adds that "Turkish suffixes could be added to foreign words. As indeed, they were, but not always in profusion; in classical Ottoman poetry (divan literature) one may see whole lines where the only indication that they are in Turkish and not Persian is a final *dir* (is) or *di* (was).

¹ G. L. Lewis, *The Turkish Language Reform: A Catastrophic Success*, p. 7.

² G. L. Lewis, *The Turkish Language Reform: A Catastrophic Success*, p. 7.

Sometimes even that much is wanting. The three following couplets, containing not one syllable of Turkish, from part of an ode in honour of *Sultan Süleyman* by *Bakî* (1526/7-1600), the most highly esteemed poem of the classical age”¹:

*“Bâlânişin’i mesned-i şâhân-ı tâcdâr
Vâlânişân-ı ma’reke-i ‘arşa-i keyân
Cemşîd-i ‘ayş ü ‘işret ü Dârâ -yı dâr ü gîr,
Kisrâ-yı ‘adl ü re’fet ü İskender-i zamân
Sultân-i şark u ğarb şehinşâh-i bahr u berr
Dârâ –yı dehr Şah Süleymân-i kâmrân*

Seated above the thrones of crownèd monarch
High o’er the fray of battlefields of kings,
Jamshid of feasting and carousing, *Darius* of war
Chosroes of justice and clemency, Alexander of the age,
Sultan of east and west, King of Kings of sea and land,
Darius of time, King *Süleyman*, of fortune blessed.”²

Indeed the Turkish vocabulary still includes not a small number of originally foreign words that the tongue of the public has converted into more Turkish styles; from Persian, for example, *çamaşır* ‘linen’ (*jâmeşüy*), *çerçeve* ‘frame’ (*çarçüba*), *gözde* ‘favourite’ (*güzide*), *köşe* ‘corner’ (*güsa*), *Çarşamba* ‘Wednesday’ (*çârşanbih*), *alev* ‘fire’ (*alav*) and *merdiven* ‘staircase’ (*nardubân*); and, from Arabic, *rahat lokum* ‘Turkish Delight’ (*râhat al-hulküm* ‘ease of the gullet’, now abbreviated to *lokum*, *muşamba* ‘oilskin’ (*müşamma*),

¹ G. L. Lewis, *The Turkish Language Reform: A Catastrophic Success*, p 7.

² G. L. Lewis, *The Turkish Language Reform: A Catastrophic Success*, pp. 7-8.

and *maydanoz* ‘parsley’ (*makdünis*). *Gam* is ‘worry’, *gamm* in Arabic and *gamme* in Persian. Some into *midenüvaz* ‘stomach-caressing’, a Persian compound that cannot be called a popular etymology, altered *Maydanoz*.

T. Banguoğlu (1987) states that “*Ziya Gökalp* (1876-1924) who was a poet, sociologist, and statesman had wished the new Turkish to be “İstanbul Turkish” as spoken by the intellectuals, and he commented: ‘Yes, but the Turkish spoken by intellectuals at that time was a Turkish still very much under the influence of the old written language (Ottoman Turkish). In addition, the people did not understand very well’¹.

K. Yavuz (1983) states that “Even before the rise of the Ottomans there had been expressions of dissatisfaction with the dominance of Arabic and Persian”². Besides, G.L. Lewis (1999) emphasizes that “In 1277 *Şemsüddin Mehmed Karamanoğlu*, the chief minister of the ruler of *Konya*, decreed that thenceforth no language other than Turkish would be spoken at court or in government offices or public places. Few Turks who write about history of their language can forbear to quote the two following couplets from the *Garipnâme* (Book of Stranger) of the Sufi poet *Âşık Paşa* (1272-1333). The purpose of the work is to illustrate Sufi doctrine through discourses on passages from the Koran, tradition, and the sayings of Sufi masters.

Türk diline kimesne bakmaz idi

Türklere hergiz gönül akmaz idi

Türk dahi bilmez idi bu dilleri

İnce yolu, o ulu menzilleri

None had regard for the Turkish tongue;

¹ T. Banguoğlu , *Dil Bahisleri*, Kubeealtı Neşriyat, İstanbul, 1987, p. 57.

² K. Yavuz, *XIII – XVI. Asırda Dil Yادیgarlarının Anadolu Sahasında Türkçe Yazılış Sebepleri ve Bu Devir Hakkındaki Görüşleri*, Türk Dünyası Araştırmaları, Ankara, 1983, p. 89.

Turks won no hearts.
Nor did the Turk know these languages,
The narrow road, those great staging posts”¹.

G.L. Lewis says that “The language of which the Turk was ignorant are Turkish and Persian, the implication being that so far the language of religion has been Arabic, but Arabic is not the only language through which holy knowledge can be attained. Persian is the language of the *Mesnevî* of great Sufi poet *Mevlana Celaleddin-i Rumi* (1207-1273); the Turk should learn to read that language and his own, so that he can make use of the *Mesnevî* and *Garipname*. The road is the progress towards enlightenment; the staging posts are the stages in that progress”². Figure 4.1 shows a *Semahane* which a very big indoor or outdoor place, when *Semazens* start to dance they can easily and comfortably move in that smooth and slick floor. One of the best works of *Mevlana Celaleddin-i Rumi* is given below:

“*Yine gel, yine! Ne olursan ol...*
İster kafir ol, ister ateşe tap, ister puta,
İster yüz kere tövbe etmiş ol, ister yüz kere bozmuş ol tövbeni.
Umutsuzluk kapısı değil bu kapı; nasılsan öyle gel.

Come, come again! Whoever you are...
Heathen, fire worshipper of idolatrous, come!
Come even if you broke your penitence a hundred times,

¹ G. L. Lewis, *The Turkish Language Reform: A Catastrophic Success*, pp. 10-11.

² G. L. Lewis, *The Turkish Language Reform: A Catastrophic Success*, p. 11.

This is not the gate of despair; come as you are”¹.



Figure 4.1 A part of the Museum of *Manisa Mevlevihane* (photo by Yelda Saydam January, 2006)

G. L. Lewis (1999) says that “to *Mir Ali Şir Nevai*, (1441-1501) of Herat, in Afghanistan belongs the distinction of having raised the *Çağatay* (Chaghatay) dialect of Turkish to the status of literary language of Central Asia. In his book, *Muhakemet ül-Lügateyn* (The Judgement between the Two Languages), he sets out to demonstrate that Turkish is in no way inferior to Persian as literary medium².

Mostly Ottoman Sultans had written poetry. The sultans generally preferred Persian in their works. *Selim I* (his reign was between 1512 until 1520) also used Persian in his

¹ Ü.Z. Ok, *Mevlana*, Meta Basım, Manisa, 2005, p.3.

² G. L. Lewis, *The Turkish Language Reform: A Catastrophic Success*, p. 11.

works. On the other hand, his enemy Shah *Ismail* of Persia (his reign was between 1501 until 1524) wrote poems in Turkish.

The political changes introduced by the *Tanzimat Fermanı* (The Decree of Propitious Regulation) in 1839. The spirit of *Tanzimat* did set on fire of Turkish nationalism and flowered of journalism and from then on, the wave of language reform flowed powerfully. G. L. Lewis (1999) states that “The father of Turkish journalism was the writer and poet *İbrahim Şinasi* (1824-1871), co-founder in 1860 with *Agâh Efendi* (1832-1885), a civil servant and diplomat, of *Tercüman-ı Ahvâl*, founded in 1861, the second non-official newspaper to be published in the country. *İbrahim Şinasi* declared the paper’s policy in his first editorial ‘*Tarife hacet olmadığı üzre, kelâm, ifade-i meram etmeye mahsus bir mevhibe-i kudret olduğu misillü, en güzel icad-ı akl-ı insani olan kitabet dahi, kalemlle tasvir-i kelâm eylemek fenninden ibarettir. Bu itibar-ı hakikate mebni giderek, umum halkın kolaylıkla anlayabileceği mertebete işbu gazeteyi kaleme almak mültezem olduğu dahi, makam münasebetiyle şimdiden ihtar olunur*’ that means in English ‘There is no need to explain that, while speech is a divine gift for the expression of thought, writing is the finest invention of the human intelligence, consisting as it does in the science of depicting speech by means of the pen. Proceeding from a regard for this truth, editorial notice is hereby given that it is a bounden duty to write this newspaper in a way that will be easily understood by the public at large’ ”¹.

In this example, *İbrahim Şinasi* was targeting the reform in Turkish that refers to “understandable/comprehensible Turkish in public” by using newspapers. In this example, *Şinasi*’s literary language was quite clear and understandable for this period. However, his written language is still not clear for the current Turkish in Turkey. This example indicates that the simplification of the language had taken time.

¹ G. L. Lewis, *The Turkish Language Reform: A Catastrophic Success*, pp. 12-13.

G.L. Lewis (1999) also states in his book that “ ‘Ziya Paşa wrote the following in an article in *Hürriyet* (means freedom), the newspaper, he and *Namık Kemal* founded while exiled in London; “*Elyevm resmen ilan olunan fermanlar ve emirnameler ahad-ı nas huzurunda okutuldukta bir şey ifade ediliyor mu? Ya bu muharrerat yalnız kitabette melekesi olanlara mı mahsustur? Yoksa avam-ı nas devletin emrini anlamak için mudur? Anadolu’da ve Rumeli’de ahad-ı nasthan her şahsa, devletin bir ticaret nizamı vardır ve a’sarin suret-i müzayede ve ihalesine ve tevzi-i vergiye ve şuna buna dair fermanları ve emirnameleri vardır deyu sorulsun, görülür ki biçarelerin birbirinden haberi yoktur. Bu sebebdir ki hala bizim memalikte Tanzimat nedir ve nizamat-ı cedide ne türlü ıslahat hasıl etmiştir, ahali bilmediklerinden ekser mahallerde mütehayyizan-i memleket ve zaleme-i vülat ve me’murin ellerinde ve adeta kable’t-Tanzimat cereyan eden usul-i zulm ü i’tisaf altında ezilir ve kimseye derdini anlatamazlar. Amma Fransa ve İngiltere memalikinden birinde me’murun birisi nizamat-ı mevcude hilafında cüz’i bir hareket edecek olsa avam-ı nas derhal da’vaci olur.*’

‘Today, when decrees and orders are read out in the hearing of the common people, can anything be made of them? Are such compositions meant exclusively for those with a mastery of the written word, or is it intended that ordinary people should understand what the State commands? Try talking to any commoner in Anatolia and Rumelia about a commercial regulation, or the decrees and orders relating to the auctioning and awarding of the right to collect tithes, or establishing the amount of tax due from each household, or any matter at all; you will find that none of the poor creatures knows anything about any one of them. This is why dwellers in our territories still do not know what the *Tanzimat* is and what kind of reforms the new regulations have given rise to, and in most places therefore suffer oppression at the hands of local dignitaries, tyrannical governors and officials, under the same bullying system and with all the injustices that prevailed in pre-

Tanzimat times. Nor is the population able to tell anyone its troubles, whereas if official in any of the French or English realms were to infringe the current regulations in the slightest degree, the commoners would immediately have the law on him.”¹

S.J. Shaw and Ezel Kural Shaw (1977) state that, on this subject, “Simplification of the written Ottoman Turkish language to make it comprehensible to the mass of people also encouraged literacy and spread of new ideas. Already in 1845, the Advisory Commission created to develop a system of secular education recommended elimination of many Arabic and Persian words and expressions and their replacement with Turkish counterparts. In 1855 decreed that official documents should be written in simpler Ottoman Turkish, and this was already evidenced in the style of the Reform Decree of 1856. There were several attempts also develop a system of orthography and spelling to make the Arabic script, more understandable to the new reader by devices such as diacritical marks, the use of specified vowel letters to indicate pronunciation, and the development of standard spellings”².

S.J. Shaw, and Ezel Kural Shaw (1977) also say that “To reform the Ottoman Turkish language and in particular to develop its Turkish elements, the *Ercümen-i Daniş* (Academy of Learning) commissioned by *Ahmet Cevdet* and *Mehmet Fuad* to write their Turkish grammar. They made a distinction among the Turkish, Arabic, and Persian elements in the language (1851). Many of the young Ottoman writers used simpler language in order to communicate their ideas. In 1877 statesman *Ahmet Vefik* published a new Ottoman (Ottoman Turkish) dictionary, stressing its identity as a distinct Turkish dialect. Other grammars and dictionaries followed in the massive work of *Şemsettin Sami*. Of course, this movement was strongly resisted by the state and others who advocated the official Ottomanist policy emphasizing that the empire and its language were, indeed,

¹ G. L. Lewis, *The Turkish Language Reform: A Catastrophic Success*, p. 14.

² S.J. Shaw, and Ezel Kural Shaw, *History of the Ottoman Empire and Modern Turkey*, Cambridge University Press, 1977, pp.129-130.

amalgams of all its peoples and their languages and cultures. Hence it was only after *Abdülhamit*'s fall the advocates of Turkish really prevailed"¹.

Ali Suavi (1837-1878) was one of the first to take a nationalist stand in the matter of language: he urged the avoidance of non-Turkish words for which there were good Turkish equivalents and, like *Süleyman Paşa* and *Şemsettin Sami* after him, spoke out against calling the language Ottoman. He went further than *Şinasi*, who did not explicitly advocate the use of Turkish in preference to non-Turkish words. This is how he ended the introductory editorial he wrote for his newspaper *Muhbir* (1867): “*Tasrihi caiz olan herşey'i, Asitane'de kullanılan adı lisan ile ya'ni herkesin anlayabileceği ifade ile yazacaktır*” (Everything which can legitimately be expressed, (this journal) will write up in the ordinary language used in the capital; that is to say, in terms that everybody will be able to understand)².

Although the new newspapers and magazines frequently carried articles urging the use of simple Turkish, they tended to argue it in very complicated language. The domestic news' sections of the newspapers went on for many years under the heading *Havadis-i Dahiliye*, because *havadis* (news) is an Arabic feminine, so *dahili* (internal) had to be in the feminine too, not forgetting the Persian *-i*. As late as 1896, a contributor to the newspaper *İzmir* wrote an article appealing for the use of straightforward Turkish, one paragraph of which should suffice to prove this. The Persian *izafet* compounds (which is what the writer meant by ‘unfamiliar and ponderous foreign locutions’) are identifiable in the modern transcription by the *-i* or *-i*. Words in italic are of non-Turkish origin. ‘*Safvet-i ifademizi ihlal eden elfaz-i gayr-i me'nuse ve sakile-i ecnebiyyeye mukabil servet-i mevcude-i lisaniyyemizden istifade etmiş olsak, daire-i safvet-i ifadeyi, binaenalyh daire-i terakkiyi tevsî etmiş oluruz*’ which means in English, ‘Had we made

¹ S.J. Shaw, and Ezel Kural Shaw, *History of the Ottoman Empire and Modern Turkey*, p.263.

² A.S. Levend, *Ali Şir Neavi*, 4 vols, TDK, Ankara, 1972, p.115.

use of our existing linguistic wealth instead of the unfamiliar and ponderous foreign locutions that corrupt our purity of expression, we would have broadened the compass of purity of expression and consequently the compass of progress’.

G.L. Lewis (1999) states that “*Ahmet Mithat* (1844-1912), most prolific of Turkish journalists, wrote this in 1871, with not a single Persian *izafet*: ‘*En evvel kalem sahiblerine şunu sormak isterim ki, kendimize mahsus bir lisanımız yok mudur? Türkistan’da söylenmekte bulunan Türkçeyi gösterecekler, öyle değil mi? Hayır, o lisan bizim lisanımız değildir. Bundan altı yedi asır mukaddem bizim lisanımız idi, fakat şimdi değil. O Türkçe bizim lisanımız olmadığı gibi Arabi ve Farsî dahi lisanımız değildir. Amma denilecek ki, bizim lisanımız her halde bunlardan hariç olamıyor. Hariç olamadığı gibi dahilinde de sayılamıyor. Türkistan’dan bir Türk ve Necid’den bir Arab ve Şiraz’dan bir Acem getirsek, edebiyatımızdan en güzel bir parçayı bunlara karşı okusak hangisi anlar? Şübhe yok ki hiçbirisi anlayamaz. Tamam, işte bunlardan hiç birisinin anlayamadığı lisan bizim lisanımız diyelim. Hayır, onu da diyemeyiz. Çünkü o parçayı bize okudukları zaman biz de anlayamıyoruz... Pek a’la, ne yapalım? Lisansız mı kalalım? Hayır, halkımızın kullandığı bir lisan yok mu? İşte onu millet lisanı yapalım. Arapça ve Farsça’nın ne kadar izafetleri ve ne kadar sıfatları varsa kaldırıversek, yazdığımız şeyleri bugün yediyüz kişi anlayabilmekte ise yarın mutlaka yedi bin kişi anlar (Basiret, 4 April, 1871)’.*

‘The first thing I should to ask our writers is, don’t we have a language of our own? They will point to the Turkish spoken in Turkistan, won’t they? No, that is not our language, nor are Arabic and Persian our language. But some will say, surely our language cannot lie outside these? It cannot lie outside them and it cannot be considered as inside them. If we were to bring a Turk from Turkistan, an Arab from Nejd, and a Persian from Shiraz, and read in their presence some exquisite passage from our

literature, which of them would understand it. There is no doubt that none of them would. All right, let us say that this language which none of them can understand is our language. No, we cannot say that either, because when they read that passage to us we cannot understand it... Very well, what are we to do? Are we to be left without a language? No! There is a language our people speak, isn't there? Let us make that the national language... If we were to weep away all the *izafets* and all adjectives there are in Arabic and Persian, if seven hundred people today understand what we write, tomorrow it will surely be seven thousands.”¹

The simplification then continued with S.J. Shaw and Ezel Kural Shaw (1977) having mentioned that “The Turkist groups (Turkish Society – *Türk Derneği* in 1909 and Turkish Homeland Society - *Türk Yurdu Cemiyeti* in 1911 had been formed) at the beginning of 1900s became active and attracted extensive popular support. They initiated a national campaign to simplify the Ottoman Turkish language to reflect the spoken language of the people, and they strove to promote the political and economic interests of Turks all over the world as well as those within the sultan's dominions”².

G.L. Lewis (1999) states that “on the other hand, the poet *Mehmet Âkif (Ersoy)*, who was the writer of Turkish National Anthem, was not happy with the results of purification as exhibited in the newspaper *İkdam* in 1910:

‘...bir takım makaleler görülüyor ki Türkçe kelimelerin yanı başlarında Arapçaları olmasa zavallı ümmet-i merhume hiçbir şey anlamayacak! meclis yerine ‘kurultay’ meb’us yerine ‘yalvaç’, ayan yerine ‘aksakal’, hal yerine ‘idemük’, can yerine bilmem ne!... Gazetelerde zabita vukuatı öyle ağır bir lisanla yazılıyor ki avam onu bir dua gibi dinliyor: ‘Mehmet Bey’in hanesine leylen fürce-yab-ı duhul olan sarık sekiz adet kaliçe-i giran-baha sirkat etmiştir’ deyüp de ‘Mehmet Bey’in bu gece evine hırsız girmiş sekiz

¹ G. L. Lewis, *The Turkish Language Reform: A Catastrophic Success*, pp. 15-16

² S.J. Shaw, and Ezel Kural Shaw, *History of the Ottoman Empire and Modern Turkey*, Cambridge University Press, 1977, p.289.

halı çalmış' dememek adeta maskaralıktır. Avamın anlayabileceği meani avamın kullandığı ile eda edilmeli... (Sırat-ı Müstakim, 4/92, 9 Apr. 1910)'

One sees many articles of which the unfortunate public – God have mercy on them – would understand nothing were it not for the Arabic equivalents given alongside the Turkish words! *Kurultay* for *meclis* ‘Parliament’, *yalvaç* for *meb’us* ‘deputy’, *aksakal* ‘greybeards’ for *a’yan* ‘notables’, *idemük* for *hal* ‘situation’, and I don’t now what for *can* ‘soul’!

... The police reports in the newspapers are couched in language so abstruse that ordinary people listen to them as if they were religious formulas. To say ‘Depredators who nocturnally effected an opportunist entry into *Mehmed Bey*’s domicile purloined costly tapis eight number’, and not to say ‘last night burglars broke into *Mehmed Bey*’s house and stole eight rugs’ is not far short of buffoonery. Concepts for ordinary people to be able to understand should be expressed in the language used by ordinary people...’’¹.

G.L. Lewis (1999) also emphasizes that “by the end of the 19th century some, and by the World War I most Turkish writers were making a conscious effort to avoid Persian constructions except in stock phrases. They were also chasing to think their language as Ottoman (Ottoman Turkish) and after 1918; few went on thinking of themselves as Ottomans. Article 7 of the 1908 political programme of the Society for Union and Progress (The Young Turks) run: ‘*Devletin lisan-ı resmisi Türkçe kalacaktır. Her nevi muhaberat ve müzakeratı Türkçe icra olunacaktır*’ (The official language of the State will remain Turkish. Its correspondence and deliberations of every kind will be conducted in Turkish)’².

Some authors such as *Ömer Seyfettin*, *Ali Canip Yöntem* and *Ziya Gökalp* had formed a new literature movement to simplify the Turkish language and to convince ordinary

¹ G. L. Lewis, *The Turkish Language Reform: A Catastrophic Success*, p. 21.

² G. L. Lewis, *The Turkish Language Reform: A Catastrophic Success*, p. 21.

people to be against *Servet-i Fünun* and *Fecr-i Âti* which is explained previously in Chapter 3. *Ömer Seyfettin* had published an article called *Yeni Lisan* (New Language) and he attacked the *Edebiyat-ı Cedide*, the ‘New Literature’ of the *Servet-i Fünun* group, and the even shorter-lived group known as *Fecr-i Âti*, which formed around *Servet-i Fünun* on its reappearance after the Young Turk revolution of 1908. *Ömer Seyfettin* says in his article that “*bugünkülerin dünküleri taklid etmekten vazgeçtikleri dakika hakiki fecir olacak, onların sayesinde yeni bir lisanla terennüm olunan milli bir edebiyat doğacaktır...Milli bir edebiyat vücuda getirmek için evvela milli lisan ister*” (The true dawn will break at the moment when today’s people stop imitating yesterday’s. Thanks to them a national literature will be born, hymned in a new language... To bring a national literature into being requires first a national language).

However, *Süleyman Nazif* (1870-1927), editor of *Yeni Tasvir-i Efkâr* (the newspaper), says in one his articles on 12 July 1909 “*Lisanını seven bir Osmanlı Türk’ü, hiçbir vakit ‘hatavat-ı terakki’ makamına ‘ilerleme adımları’nı is’ad edemez, böyle yaparsak lisanın kabiliyyet ve letafetini elimizle mahvetmiş oluruz...Lisanı sadeleştirmek, bizi yedi asır geriye ve dört beşbin kilometre uzağa atmaktır...Tekrar ederim ki biz bugün Buharalı değiliz ve olamayız. O maziye iadeye çalışmak mühlik bir irticadır*” (An Ottoman Turk who loves his language can never elevate ‘ilerleme adımları’ [going ahead steps] to the status of ‘hatavat-ı terakki’ [progressive paces]. If we do that, we thereby destroy the capacity and subtlety of the language with our own hands... To simplify the language is to throw us seven centuries back and four or five thousand kilometres distant... I repeat: today we are not and cannot be Bukharans. Trying to bring back that past is a destructive piece of reaction).

The composite Ottoman Turkish language, with its Arabic and Persian elements, had to be replaced by the simple Turkish language and grammar of the public, though Arabic

and Persian vocabulary already absorbed into the language might be kept as enriching elements.

After World War I, Turkish Nation won their independence war against Britain, France, Italy and Greece. In 29th of October 1923, the new Turkish Republic has been established under *Mustafa Kemal Atatürk*'s leadership. S.J. Shaw and Ezel Kural Shaw (1977) state that "Very important element of Turkish nationalism was increased Turkification of the language under the leadership of Turkish Language Society (*Türk Dil Kurumu*) founded in 1926. Arabic and Persian were eliminated from the school curriculum. Words of foreign origin were replaced by those of purely Turkish origin, as used by the people, found in old texts, or simply invented according to the rules of Turkish morphology. The Latin script was introduced in place of the Arabic script as the vehicle of the new Turkish"¹.

The Turkish nation required an alphabet, which could be easily learnt, to be applied to every field, and this alphabet should also reflect their language and history. With the new easy alphabet, the number of literate people would be increased and they would be able to attain a national education standard. Because of these reasons *Mustafa Kemal Atatürk*, who is the founder of Turkish Republic in 1923, conducted the language reform. Consequently, an indirect, but most effective step toward breaking old religious traditions came in the area of language and its use. On November 1, 1928, the Grand National Assembly required all Turks to learn and use Latin letters in place of the traditional Arabic ones by the beginning of the New Year.

Atatürk considered that the Turkish nation required a language reform because Arabic did not fit properly within Turkish language characteristics. For this reason, there were

¹ S.J. Shaw and Ezel Kural Shaw, *History of the Ottoman Empire and Modern Turkey*, p.376.

reading and writing difficulties in the country and this situation blocked the cultural progress of Turkish people.

Figure 4.2 shows a photograph of *Atatürk's* language reform in 1928. S.J. Shaw and Ezel Kural Shaw (1977) say that “By the middle of 1929 all publications were being printed in the new script, while the use of Arabic and Persian even for religious books was strictly prohibited. Turkish translations of the Koran were written with government encouragement”¹.



Figure 4.2 *Atatürk* introducing the new Turkish alphabet to the people of Sivas (1928)

(<http://www.columbia.edu/cu/tsa/ata/ata.html>)

4.3 The Influences of Western Languages on Ottoman Turkish

W.G. Andrews and *M. Kalpaklı* (2005) state that “with the rise of the Ottomans as a world power at mid-century, the Turkic cultural revival spread to both the eastern and the

¹ S.J. Shaw and Ezel Kural Shaw, p.386.

western boundaries of Islam. During the Age of Beloveds, the weight of cultural renewal shifted to the west, where the language of the Ottoman elites was emerging out of a chaos of Turkish, Greek, Persian, Arabic, Italian, Ladino, and all the many languages and dialects of the empire”¹.

G.L. Lewis (1999) says that “Among the other pioneers were *Namık Kemal* (1840-1888), a selfless patriot and distinguished writer in many fields, and his friend *Ziya Paşa* (1825-1880). This is from *Namık Kemal*’s article ‘Observations on Literature in the Ottoman Language’: *İstanbul’da okuyup yazma bilenlerden dahi belki onda biri, sebki ma’ruf üzre yazılmış bir kağıddan ve hatta kafil-i hukuku olan kanun-i devletten bile istifade-i merama kaadir değildir. Çünkü edebiyatımıza şark-ü garbın bir kaç ecnebi lisanından müstear olan şiveler galebe ederek ittihad-ı ifadeye halel vermiş ve edevat-ü ta’birat ü ifadat-i takrirden bütün bütün ayrılmış olan üslup-ı tahrir ise bayağı bir başka lisan hükmüne girmiştir...*

Elfazda garabet o kadar mu’teberdir ki, mesela Nergisi gibi milletimizin en meşhur bir te’lif-i edibanesinden istihraç-i meal etmek, bize göre ecnebi bir lisanda yazılmış olan Gülistan’ı anlamaktan müşkildir. Türkçe’nin ecza-yı terkibi olan üç lisan ki, telaffuzda oldukça ittihad bulmuşken tahrirde hala hey’et-i asliyyelerini muhafaza ediyor. Akaanim-i selase gibi sözde güya muttehid ve hakikatte zidd-i kamildir.

Even of literates in *İstanbul*, perhaps one in ten is incapable of getting as much he would like from a normally phrased note or even from a State law, the guarantor of his rights. The reason is that our literature is swamped with locutions borrowed from several foreign tongues of east and west, which have damaged the flow of expression, while the style of composition has become very detached from particles and forms of discourse and has fallen, to put it plainly the domination of another language.

¹ W.G. Andrews and M. Kalpaklı, *Age of Beloved: Love and the Beloved in Early Modern Ottoman and European Culture and Society*, Duke University Press, 2005, p. 333.

So prevalent is foreignness in our vocabulary that it is harder, in my view, to extract the meaning from one of our nation's best-known literary compositions, for example that of *Nergisi*, than to understand the *Gülistan*, which is written in a foreign language. While the three languages of which Turkish is compounded have attained a certain unity in speech, they still preserve their original forms in writing. Like the three persons of the Trinity, they are said to be united but are in fact the reverse of integrated"¹.

Palmira Brummet (2000) states that "The French revolution symbolized the ideal, an image of freedom, justice, prosperity, and a camaraderie of spirit as antithesis to the oppression, military weakness, economic default, and moral bankruptcy of the monarchical regime under which, the press suggested, Ottoman society was suffering. France was a great power; Iran was not. Another reason for choosing France as model was the training and the education of the corps of journalists and politicians who constructed the revolution in the press. The emergence of a French literature intelligentsia begun in earnest in the 19th century, in part of the result of Ottoman attempts to ward off political and economic collapse through diplomatic efforts and educational reforms. The Ottoman Translation Bureau was created and its staff members often sent to France to complete their training. Besides the formation of The Ottoman Translation Bureau, several factors had contributed to the formation of a French literature public in İstanbul in late the 19th century. These factors were the incorporation of French language into Ottoman civil education systems, the sending of Ottoman youths to Paris for training, the development of a French language Ottoman expatriate press by exiled Young Turks, the use of French tutors by upper-class Ottoman families, and the popularization of French literature and culture by *İstanbul* journals like, published by *Ahmed İhsan* in 1891-1928.

¹ G. L. Lewis, *The Turkish Language Reform: A Catastrophic Success*, p.13.

A Francophone class of intellectuals was thus created, which, in turn, played a dominant role in constitutionalist publications before and after the revolution.

The lives of three important the 19th century Ottoman thinkers, *İbrahim Şinasi* (1824-1871), *Ziya Paşa*, and *Namık Kemal* (1840-1888), illustrate the various avenues for the transmission of French ideas and culture. *Şinasi* learnt French from a French renegade in the Ottoman military service and later joined an Ottoman student mission to Paris where he lived for five years. *Ziya Paşa* studied French as a member of the Imperial Household Service, lived as an exile in Paris from 1867 to 1872, and translated various French works into Ottoman Turkish. *Namık Kemal* was educated in French at home, joined to Ottoman Translation Offices of the Customs and of the Porte, and also lived as an exile in Paris. After his return in 1871, he produced the patriotic drama ‘*Vatan yahut Silistre*’ (Homeland or Silistre). The carriers of these literati suggest the ways in which the French language and French political culture had come to influence Ottoman elites by the latter half of the 19th century. Many of those men whose positions in the military, bureaucracy, or publishing industry gave them a voice in articulating the 1908 revolution were the products of these Francophone influenced education”¹.

4.4 Examples of correspondence during the Ottoman Empire

During the long Ottoman Empire period (1299-1923), Turkish had been affected in different linguistic areas from grammar to word richness and syntax. At the beginning of the Empire’s first years, the Ottomans had been affected by Arabic and Persian languages mainly until the stagnation period of the Empire. They generally used Arabic citations in courts and government correspondences. Persian mostly fitted to the art, due to its word richness.

¹ Palmira, Brummet, *Image and Imperialism in the Ottoman Revolutionary Press, 1908-1911*, Suny Press, 2000, p. 78.

After the French Revolution in 1789, most Ottoman intellectualists went to France for their education. They had been influenced by the French Revolution's freedom. They translated many works, and as a consequence of this, while they were busy with this work, many French words were taken into Turkish. However, some intellectual people preferred to use French as an affectation. This situation also caused communication problems between ordinary people and the intelligentsia in the Ottoman State. Mainly three languages affected Turkish during the Ottoman Empire; Arabic and Persian between the 16th and the 19th centuries and French after the 19th century.

During the Ottoman Empire period the special calligraphy art, which is called *hat*, will be explained shortly in this part. Through Islam, the Turks, obtained Arabic letters and converted them into an aesthetic manuscript. These Arabic scripts became an indispensable part of Turkish daily life and were seen as an art in themselves. The manuscript of Koran was carried out in *İstanbul* by the Turks.

The most prominent craftsman/artisan of *hat* in Ottoman Empire was *Şeyh* (Sheikh) *Hamdullah* who *Sheikh Hamdullah* came to be called the “Mecca of Calligraphy” and was the master of all the craftsman of *hat* in Muslim countries.

Ali bin Yahya Safi, occupying an important place among the craftsman of *hat*, lived in the 15th century and released important works in the era of *Fatih Sultan Mehmet*. *Ali bin Yahya Safi*, having written the inscriptions of *İstanbul Fatih Mosque* and *Bab-ı Humayun* (The Imperial Gate) in *Topkapı Palace*, was very successful in the style of *Musanna* (“fancy work”).

Ahmet Karahisari, who lived in the same as with *Şeyh Hamdullah* (15th century), developed *celi* (a type of *hat*) style. In Figure 4.3, an example of *celi* style calligraphy is given. The most successful among his followers was *Hasan Çelebi* who produced the ornamental scripts of *Süleymaniye Mosque*. Thus Ottoman *hat* (calligraphy) style was the

greatly influenced by *Şeyh Hamdullah*. Figure 4.4 gives an example of *Şeyh Hamdullah*'s calligraphic work.

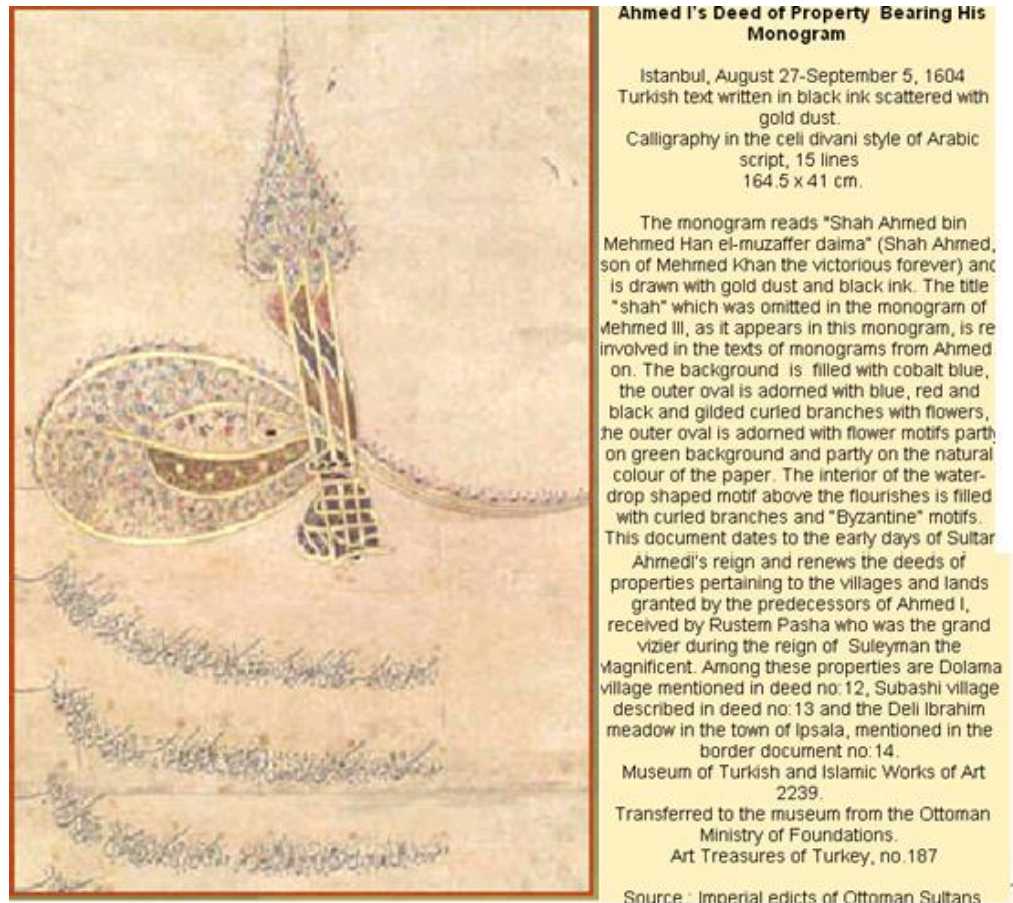


Figure 4.3 A *berât* example is written in the *celî* style (The Ottoman Empire Cd-Rom, Turkish Historical Society and Forsnet, Ankara, 2003)



Figure 4.4 The album of famous calligrapher *Şeyh Hamdullah*'s calligraphic works, made by gathering his writings of various styles. This album consists of 10 sections which illustrate numerous scripts of Arabic writing (The Ottoman Empire Cd-Rom, Turkish Historical Society and Forsnet, Ankara, 2003).

The Ottoman craftsmen of calligraphy produced splendid pieces in *talik* style (Figure 4.5). *Talik* style *hat* started in the 12th century. This style began to be widespread among the Ottoman craftsman of *hat* due to the classical style, brought by *Mir Ali* of Tebriz, in the 15th century. At the end of this process, a new and gentle style called *Türk Talik* emerged. Some works of literature and books of poetry etc. were written in the style of *Talik* script.

One of the official scripts of the Ottoman Empire was *Siyakat*. Used only for fiscal purposes, *Siyakat* was developed in the 16th century. Being hard to read, it was used in official major documents, like *ferman*, *mensur*, *berat*. Ottoman craftsman of *hat* also employed “*Kufi*” and “*Rikayi*” styles.



Figure 4.5 An inscription about the restoration of *Kubbealtı* in *Topkapı* Palace, İstanbul, written by *Yesarizade Mustafa İzzet Efendi* with the technique of *celi talik* (photo by Yelda Saydam January, 2006).

The examples of correspondence will be given under diplomacy and government, military, literature and public titles.

4.4.1 Examples in Diplomacy and Government

As stated earlier, the texts, which have mainly Arabic words, were used in diplomacy and government correspondences. Figure 4.6, 4.7 and 4.8 give examples of *fermâns* (decrees) of Ottoman Sultans at different periods. Figure 4.6 gives an example of a court correspondence during the *Orhan Gazi* period in 1348. As seen in this document, the Ottoman Turkish was very plain during the beginning of the Empire. The decree in Figure 5.8 was written in divan style which easily used ornamented language. However, in time, usage of ornamented language became less and the sultans started to use semi-divan style in their works by the 17th century. Figure 5.9 gives an example of a *fermân* of *Mustafa II* in 1699.





Orhan Gazi's Document of Property Bearing His Monogram (July 19-27, 1348)

Turkish text written in black ink.
Calligraphy in the naskhi (a style of Arabic script) with the vowel points added, 27 lines
67.5x11 cm.

In the imperial monogram, where "Orhan bin Osman" (Orhan, son of Osman) is written very plainly, the end of the letter "elif" is elaborated with flourishes. On the left, the ends of the three "nun" letters, which are placed concentrically, are joined and a single dot put above all three, whereas the three dots belonging to the letter "se" is placed above the letter. It is remarkable that the connecting flourishes appear for the first time among the "horsetails" in this document.

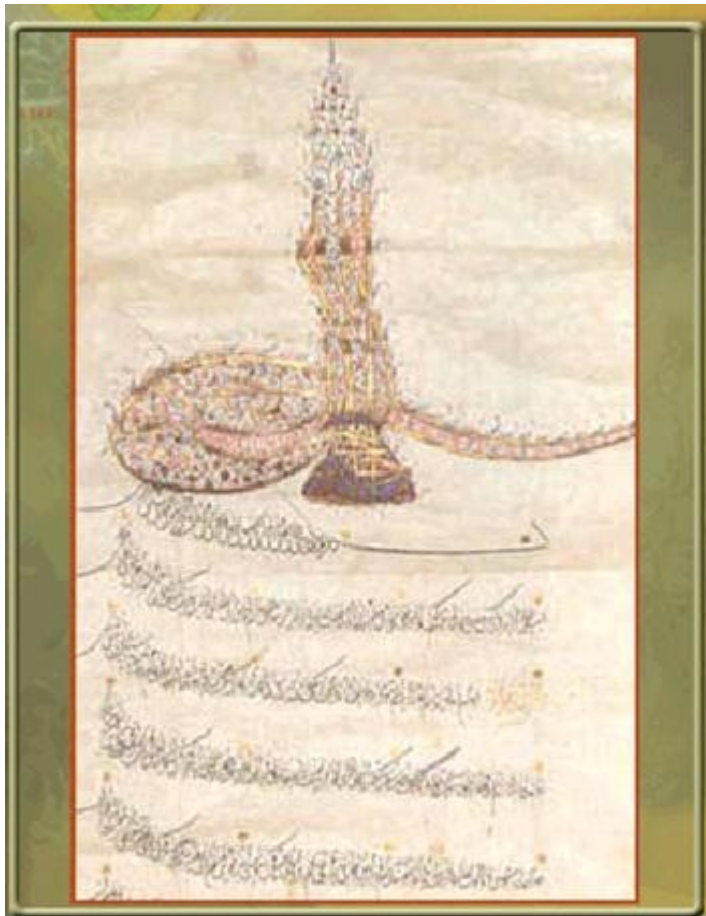
The first part (lines 1-13) of this document, which is quite difficult to comprehend, is about a property called Pambucak Dale, bestowed by Orhan Gazi on a person described as "ferzend" (son) and at the same time mentioned as "zaim el-cuyus" (titled to fief) and "ve'l esakir" (military commandant). The second part (lines 13-199 of the property document mentions the gifts bestowed by Orhan Gazi on his sons and Vizier Haci Pasha. In the third part (lines 19-26), the names of the witnesses are mentioned in order, as Timurbogha, Haci Pasha, Sinan, Bahadir, Nusret Bey, Yusuf and Timurtash Agha. On the 27th line is written the date the document was given.

Archive of Topkapi Museum, E.10789.

Kilavuz 1938, v.I; Uzunçarshili 1939, s.99; Elezovic 1952, s. 218-20ve 1107-10; Beldiceanu-Steinherr 1967, no. 10; Umur 1980, res. 63; Altindag 1985, no. 1.

Source : Imperial edicts of Ottoman Sultans

Figure 4.6 A manuscript of court correspondence – a decree (*ferman*) of *Orhan Gazi* (The Ottoman Empire Cd-Rom, Turkish Historical Society and Forsnet, Ankara, 2003)



Murad IV's Border Document Bearing His Monogram

Istanbul, September 4-13, 1624.

Turkish text written in black.

Calligraphy in the divani style of Arabic script, 36 lines

279 x 47 cm.

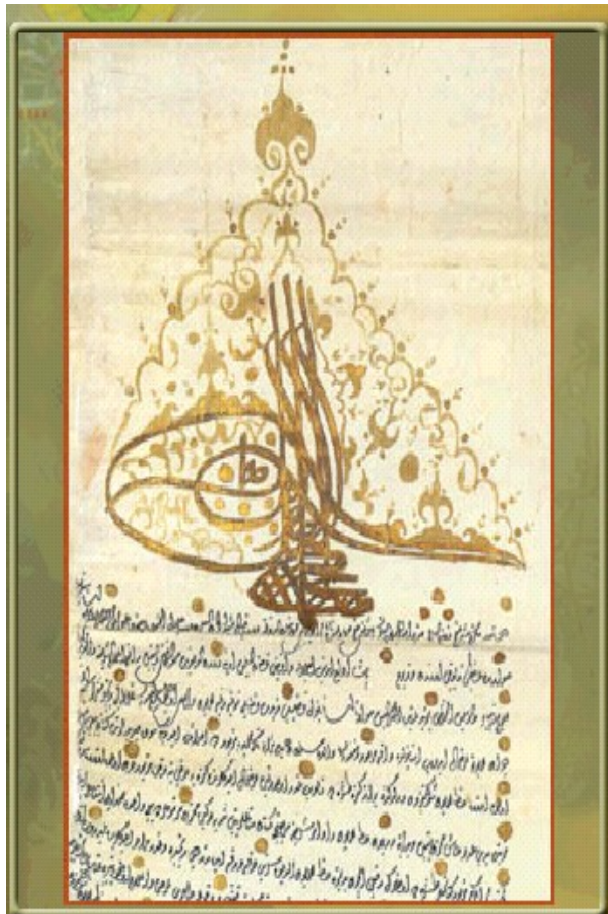
The monogram reads "Shah Murad bin Ahmed Han el-muzaffer daima" (Shah Murad, son of Ahmed Khan the victorious forever) and is drawn with gold dust and black ink. The enclosed spaces in the letters of the monogram are filled with cobalt blue and red, dots are added in their center with gold dust. The empty spaces left between the flourishes in the interior and outer ovals of the monogram are adorned with gilded, red and blue carnations and curled branches bearing flowers on a background in the natural colour of the paper. A similar design is also seen above the flourishes. Between the lines are Chinese clouds in blue and red.

During the reign of Ahmed I, Bulgurlu village and an arable land called Ilisuluk adjacent to it and the Gaziler Hill was granted to Uskudari Sheikh Mahmud. A council under the chairmanship of Meviana Omer, the cadi of Uskudar had described the borders of the village and a border document was granted to the sheikh. That document, which had been renewed during the reigns of Osman II and Mustafa I, is by this document once more renewed by Sultan Murad IV and the borders of the properties in question are once more described in detail.

Nuri Arsalez Collection.
Unpublished.

Source : Imperial edicts of Ottoman Sultans

Figure 4.7 A decree (*ferman*) of *Murad IV* (The Ottoman Empire Cd-Rom, Turkish Historical Society and Forsnet, Ankara, 2003)



Mustafa II's Firman Bearing His monogram

Istanbul, April 13, 1699
 Turkish text written in black ink
 Calligraphy in the semi-divani style of Arabic
 script, 18 lines
 60.5 x 32 cm.

The monogram which reads "Shah Mustafa bin Mehmed Han el-muzaffer daima" (Shah Mustafa, son of Mehmed Khan the victorious forever) is drawn with gold dust. The triangular form, which ascends from the two sides of the monogram to form a palm at the top, is chrysographic. The firman addressed to the deputy of the Grand Vizier and the *cadi* of Istanbul and concerns a quarrel between the flax sellers in Istanbul.

Formerly the flax trade was chartered to the Moslem flax merchants whose shops were in the centre called *Yeni Earshi*, which Mehmed IV had built as a source of income for the *Yeni Valide* Mosque in Eminonu, that he had built for his mother *Valide Turhan Sultana*. However, it was observed that this exclusion of the non-Moslem flax merchants was unjust and thus they were allowed to work in the seven stone cellars belonging to the mosque. This firman, issued upon the Moslem merchants' objection and attempt to re-establish the monopoly, allows the non-moslem merchants with one apprentice each to continue their trade following the settling of the dispute.

Archive of Topkapi Palace Museum E. 7902/2.
 Altindag 1985, no. 439.

Source : Imperial edicts of Ottoman Sultans

Figure 4.8 A decree (*fermân*) of *Mustafa II* (The Ottoman Empire Cd-Rom, Turkish Historical Society and Forsnet, Ankara, 2003)

An example of a *berât* from *Süleyman II* is given in Figure 4.9 This *berât*'s subject was related to a person called *Mustafa*, and after *Mustafa*'s death, his position had been given to *Mehmed* who was from a village called *Maksûd-ı Hak*. The *berât* was written in *celî divanî* style. Ordinary people found it difficult to both read and understand because of its ornamented language style. As seen from the following figures, the *fermâns* and *berâts* were written in a very ornamented language and were very stylish. For this reason, ordinary people sometimes required an interpreter to understand a sultan's *fermâns*.

Figure 4.10 shows an example of a diploma written in Ottoman Turkish. Again, an ornamented language was used in this diploma. However, it is more comprehensible than the *berâts* and the *fermâns* shown previously. Figure 4.11 presents an example of a passport.

Berât

II. Süleyman Dönemi h. 11.10.1099 / m.
09.08.1688

Konusu

Mustafa'nın ölümüyle boşalan, Kars Sancağı'na tâbi Mordenskaya Nâhiyesi'ndeki Maksûd-ı Hak Köyü'ndeki tîmârın Mehmed'e verilmesine dâir.

Yazı Çeşidi

Berât, celi dîvânî hattı ile yazılmıştır. Üst taraftaki derkenâr dîvânî, yedinci satır arasında yer alan tîmâr kaydı, siyâkât hattı ile yazılmıştır. 8 satırdır.

Ebâdî

44x114 cm.

Tuğrası ve Tezyinatı

Kırmızı mürekkeble ile çekilen tuğra, altınla doldurulmuştur. Beyzelerine ve tuğların üzerindeki tepelik formuna, basit bir Haliç işi çalışılmıştır. Altın ile yapılan hattın motifleri, lekeler halindedir. Tepeliğin etrafına ve tuğranın üst kenarlarına, basit tığlar yapılmıştır. Yazıda, kırmızı (lâl) ve siyah mürekkeble kullanılmıştır.

Gördüğü İşlem

1-Berâtın üst tarafındaki derkenârda, Sadrâzam'ın buyrulduzu, sahı ve dîvân işareti bulunmaktadır. 2-Berâtın yedinci satırında, Defterhâne'den çıkarılmış tîmâr kaydı yer almaktadır. 3-Sol alt köşede, berâtın yazıldığı yerin kaydı vardır.



Figure 4.9 The Berât of Süleyman II (T.C. Başbakanlık Devlet Arşivleri Genel Müdürlüğü – T.R. The Prime Minister Government Archives General Directorship, Osmanlı Fermanları-Ottoman Ferman, www.devletarsivleri.gov.tr)

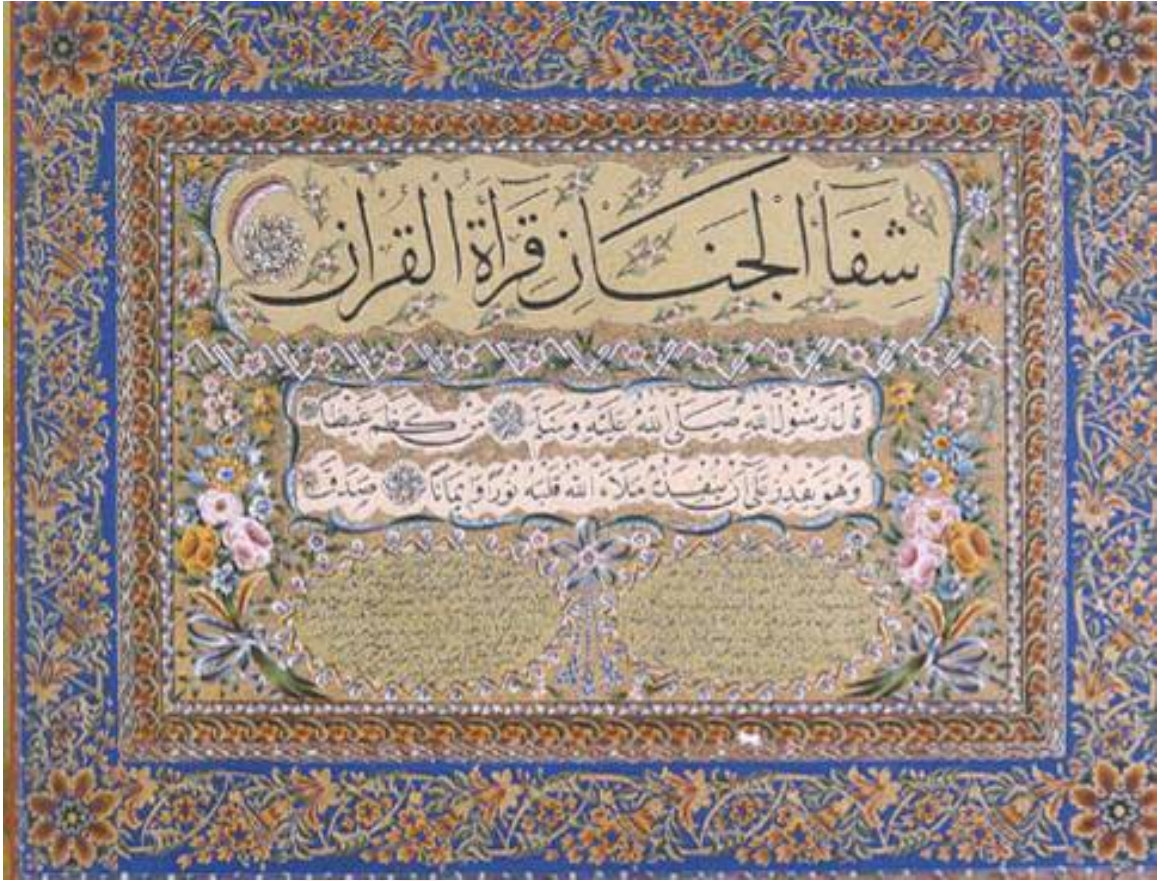


Figure 4.10 The diploma given by *Hakkakzâde Mustafa Hilmi* and *Mustafa Vasif Efendi* to the daughter of *Mehmed Hasib Paşa*, *Fatma Şerife Hanım* (The Ottoman Empire Cd-Rom, Turkish Historical Society and Forsnet, Ankara, 2003)

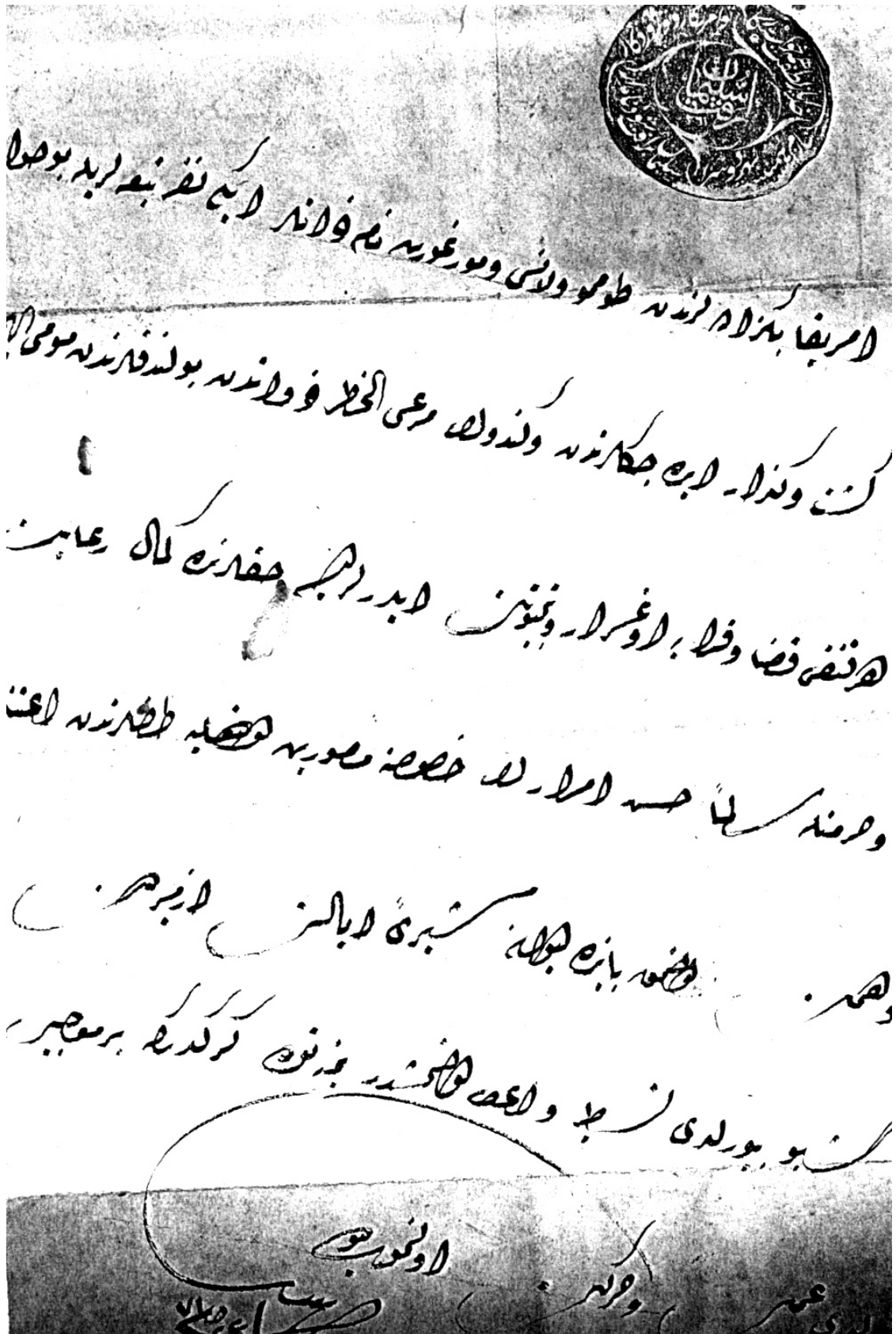
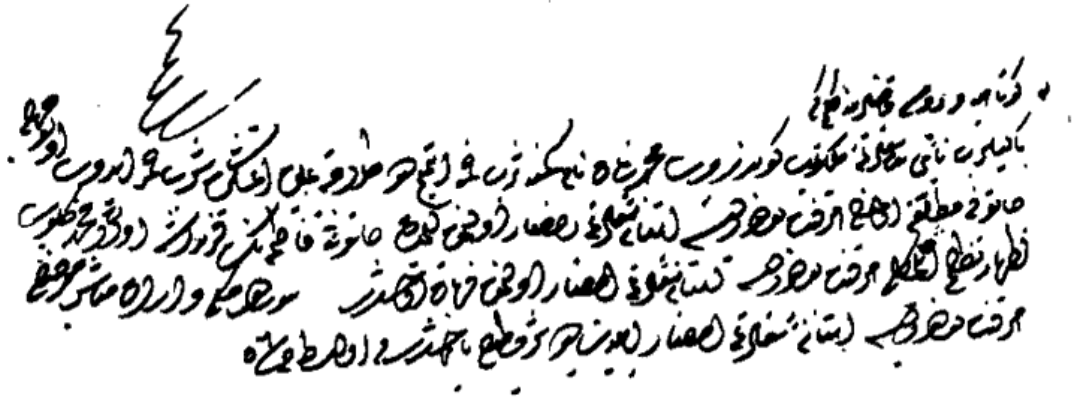


Figure 4.11 The passport that was given by *Rafet Süleyman Paşa* of İzmir (Ottoman Manuscripts at Harvard, <http://www.fas.harvard.edu/~turkish/mss.html>)

Figure 4.12 gives an example of a ruling from a court which is related to a divorce case. It reads that the person who has a drinking problem, whose name is *Mehmed Zaman*, divorces his wife and sends her to his brother's house in İstanbul. In this example, the first part is written in Ottoman Turkish with the Arabic alphabet. The second part is again Ottoman Turkish but with the Modern Turkish alphabet and the third part is a translation into Modern Turkish. It shows that the second part, even with modern current Turkish alphabet is incomprehensible today. In the second part there are some words such as *mektûb* (mektup), *gönderüp* (gönderip), *karındaş* (kardeş) ... which are understandable even in current Turkish. However, there are words such as *Şürb-i hamr*, *evâsıt-*, *nâibi sütte-i* that are incomprehensible in current Turkish as these are Arabic and Persian words. Figure 4.13 shows another example from the medical field in 1789.



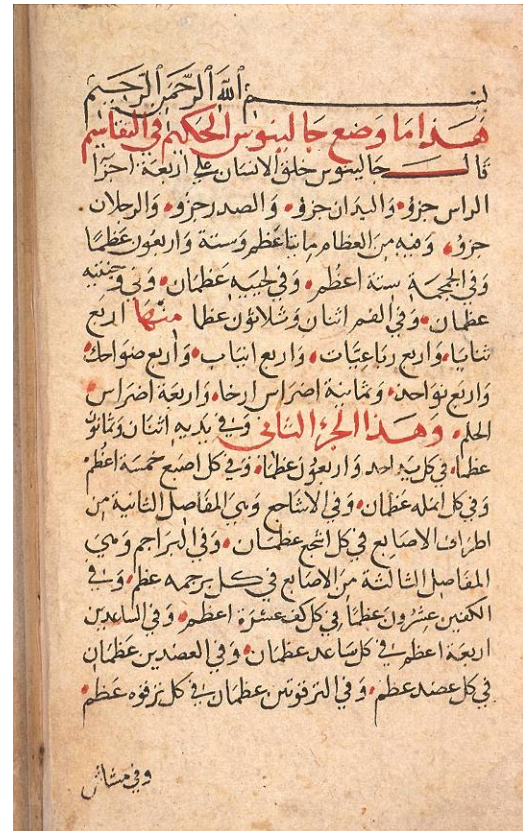
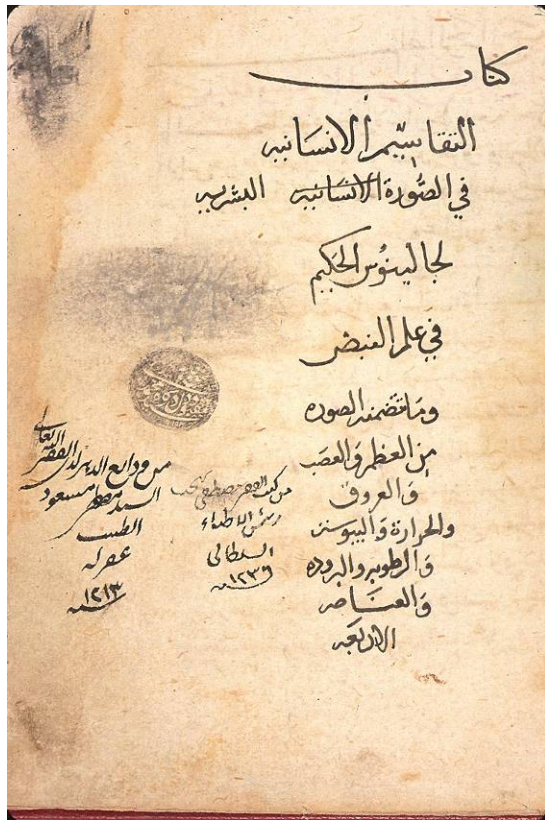
Buyuruldu

Kütahya ve Bursa kâdîlarına hüküm ki:

Balıkesir nâibi sütte-i sâ'âdetüme mektûb gönderüp, Mehmed Zaman nâm kimesne: "Şürb-i hamr itmeme" diyü talâk-ı alenî itmişken, sürb-i hamr idüp ol vech-ile hâtûnı mutallaka olmağla, her kanda bulunursa Asitâne-i Sa'âdet'üme ihzâr olunmak için hâtûnı Fâtıma'nun karındaşı olan Mehmed geliip, izhâr-ı tazallum eylemeğle, her kanda bulunursa Asitâne Sa'âdet'üme ihzâr olunmak fermân olmuştur. Buyurdum ki: "Varan mübâşir ma'rifetiyle her kanda bulunur ise Asitâne-i Sa'âdet'üme ihzâr eylesin" diyü yazılmıştır. Fî evâsıt-ı Cumâde'lâhire, sene 1056. [In Ottoman Turkish with the current Turkish Alphabet]

Açıklama: Mehmed Zaman adlı kimsenin: "İçki içmem" diye aleni olarak nikâh bozma yemini etmişken yine içki içtiğini, böylece hanımının boş olduğunu bildirip, nerede olursa olsun İstanbul'a gönderilmesi için hanımının kardeşi Mehmed'in kendisine başvurarak kendisine sızlanması, Balıkesir kadı nâibinin de İstanbul'a mektupla durumu bildirmesi üzerine yazılmıştır. Kütahya ve Bursa kadılarına gönderilen bu hükümde adı geçenin bulunarak gelen mübâşirle İstanbul'a gönderilmesi buyurulmaktadır. [In current Turkish usage]

Figure 4.12 A manuscript for the court correspondence (*Mühimme Defteri, Türk Dünyası Araştırmaları Vakfı, İstanbul, 1993*)



The title page, having an owner's note written in 1820-1 by *Mustafa Behçet Efendi*, the Chief of Physicians in İstanbul and the translator into Turkish of the *Canon on Medicine* by *İbn-i Sîna* (Avicenna). There is also a circular owner's stamp, two defaced owners' signatures, with a fourth owner's inscription in the lower left corner dated 1798-9 AD and signed *Mustafa Mas'ud* the physician.

The beginning of unique copy of a treatise on anatomy and prognostics, *Kitâb Taqâsim al-insâniyah fî al-şûrah al-bashariyah* (*The Classification of People in Terms of the Bodily Forms*), attributed to Galen.

Figure 4.13 A manuscript example from *Mustafa Behçet Efendi* (the Chief of Physicians in İstanbul) (E. İhsanoğlu, *Catalogue of Islamic Medical Manuscripts [in Arabic, Turkish, and Persian] in the Libraries of Turkey*, İstanbul: Research Centre of Islamic History, Art and Culture, 1984, pp. 361-366; <http://www.nlm.nih.gov/hmd/arabic/galen.html>)

As mentioned before, minorities in the Ottoman Empire communicated in their own languages. Figure 4.14 and 4.15 are examples of this situation.

BANQUE IMPÉRIALE
OTTOMANE

Couplé, le 17 Octobre 1912

Adresse Télégraphique :
OTTOMBANK

Chère Excellence,

Je suis heureux de pouvoir vous
informer que la Banque Impériale Ottomane
a reçu finalement l'ordre de vous payer
vos arriérés depuis Mars 1326 à fin février
de la même année soit un montant de
n° 34 485.

Cette somme vous sera expédiée par le
courrier d'aujourd'hui.

Je saisis cette occasion pour vous
remercier, chère Excellence, de l'expression
de mes sentiments dévoués.

J. Rahmi

"Ayglio tarhi she mai!"

TYPE OF DOCUMENT:	Letter of the Banque Impériale Ottomane
LANGUAGE:	French
PERIOD:	Mehmed V
DATE:	17-10-1912
AUTHOR:	Mr. Rahmi
ADDRESSEE:	[Missak]
PLACE:	Constantinople
CONTENTS:	The author informs Missak that the bank has finally received the order to pay him his outstanding money until end of February. This amounts to 34,485 piastres, all of which will be transferred to him.

Figure 4.14 An example of a bank letter in French (B. Hendrickx, Sezim Sezer and M. Asil, *The*

Missak[ian] Ottoman Archives, RAU Library, Johannesburg, 2003, pp. 136-137)

RÈGLEMENT

Concernant le Corps Diplomatique et les
Consuls de la Sublime Porte en congé.

Art. 1^{er}.— Les chefs de mission diplomatique peuvent obtenir chaque année, avec l'autorisation du Ministère des Affaires étrangères, un congé de 30 jours avec jouissance de leur traitement intégral.

Art. 2. — Cette période de 30 jours, sans retenue aucune de traitement, comprendra la durée du voyage d'aller et retour.

Art. 3.— Dans la situation déterminée par l'art. 1, tous les frais ordinaires de l'Ambassade ou de la Légation sont à la charge du titulaire.

Art. 4.— Si le congé demandé et obtenu dépasse le terme d'un mois, le chef de mission ne jouira, à partir du premier jour du deuxième mois, que de la moitié de son traitement. Dans cette situation, le chargé d'affaires ou des affaires recevra, outre son traitement de Secrétaire, du quart du traitement de son chef. L'autre quart sera retenu au profit du Trésor Impérial.

Dans ce cas, le Chargé d'Affaires sera tenu à pourvoir aux frais ordinaires suivants :

Nourriture du personnel ;
Frais de bureau ;
Entretien d'une paire de chevaux ;
Gages du concierge, du cocher et d'un valet de pied de la mission.

Art. 5.— Le chef de mission appelé à Constantinople par ordre de la Sublime

دولت علیه سفرا و شهیندرلرینه و بریله جک
چو رخصت موقته په دائر نظامنامه لایحه سیدر

برنجی بند سفرای سلطنت سنیه هر شنه نظارت
جلیله خارجه دن بالاستیدان او توز کون مدت بر رخصت
موقته استحصال ایله بیله جکلر و یومدنه معاشرینی
تماماً اخذ واستیفا ایله جکلردر

اینگی بند کیدوب کله سیاحتی شواوتوز کونده
داخل اولوب یومدنه معاشرندن هیچ برشی توقیف
اولمید جقدر

اوججی بند برنجی بندده تعیین اولشان رخصت
موقته حالته سفارت سنیه تک بالجله مصارف عادیه سی
سغیره عاید اوله جقدر

در دنجی بند طلب واستحصال اولشان رخصت
موقته برماهی تجاوز ایدر ایسه سفرا اینگی ایک برنجی
کوندن اعتباراً معاشرتك بالکن نصفی اخذ ایله جک
و مصلحتگذار و یا خود وکیل اولان ذات سر کایک
معاشرندن بشقه سغیر معاشرتك بر رنجی اهلحق و دیگر
بر رنجی خزنده مانده ایله جکلر و بو حالده مصلحتگذار
بالکن سفارت سنیه اعضاسنک ما کولات و قرطاسیه
مصارف و بر حفت بار کیرک اداره سی و قویجی و عریه جی
و بر خدمتکارک معاشرتی کی مصارف عادیه نی تسویه
ایله جکلر

بشجی بند باب عالیک امریله و دولتمه برصلحت
ضمینده در سعاده کلان سفیر عودتند دکن معاشرتی

TYPE OF DOCUMENT:	Regulations
LANGUAGES:	French/Turkish/Ottoman
PERIOD:	Abdülaziz
DATE:	May 1870
TYPE OF SCRIPT:	Printed
PLACE:	Sublime Porte (Constantinople)
CONTENTS:	Rules concerning the diplomatic corps and the consuls of the Sublime Porte on leave.

Figure 4.15 An example of a regulation (B. Hendrickx, Sezim Sezer and M. Asil, *The Missak[ian]*

Ottoman Archives, Rau Library, Johannesburg, 2003, pp. 20-21)

4.4.2 Examples in the Military Field

The military used Ottoman Turkish in their correspondences. Figure 4.16 shows an example from *Pîrî Reis*, who is the famous admiral and geographer of the Ottoman Empire. The prose in this figure shows that the language of *Pîrî Reis* was the Ottoman language, but his expression was very clear and comprehensible even in current Turkish. Figure 4.17 gives another example of one of the military judge's gilding in the 19th century.

Bu fasıl Koç Babas nam cezireyi beyan eder

بو فصل قوچ باباس نام جزئر بیان ایدر *Mezkur ada İstanköy adasının otuz mil gün batısı tarafında vaki' olmuştur. Simdiki halde ıssuz adadır. Amma Koç Baba didüklerine bais budur kim, cezire-i mezburda bir kilise vardır. Ol kilisede bir kimse yatar. Türk taifesi ol kimesneye Koç Babas dır ve kefare taifesi San Corc de Lebite dirler. Eyle olsa, mezkur kiliseye her kim varursa, Türkten ve kafirden birer yadigar korlar, giderler. Bazi bıçak, bazı ok, bazı zengir, bazı akçe, bazı destmal; buna göre, dahi nice dürlü nesne korlar giderler. Ol esbabı, yılda bir kez Batnos keşişleri varurlar, alurlar. Batnos Babasun üzerine harç iderler. Kadim zamanda böyle adet olmuştur. Batnos Babas ile zikr olan Koç Babas ikisi bir yirde yürür, yarenler idi diyü kefare taifesi hikayet iderler.*

مذکور ادا استانکوی اداسنک اتوز میل کون باطسی طرفنده واقع اولمشدر شمدکیحالده اعیز ادا در اماقوچ بابا ددکلرینه باعث بودرکم جزئر مزبورده بر کلسه وارد اول کلسده بر کلسه یاتور تورک طائفه سی اول کلسنیه قوچ باباس دیر و کفره طائفه سی سان جورجده لبتہ دیرلر ایله اولسه مذکور کلسیه هر کیم واررسه ترکدن و کافردن برر یادگار قورلر کدرلر بعض بیجاق بعض اوق بعض زنکر بعض اقچه بعض دستمال بوکه کوره دخی نچه درلو نسنه قورلر کدرلر اول اسباب یلده بر کز باتنوس کششلی وورلر الورلر باتنوس باباسن اوزرنه خرچ ایدرلر قدیم زماندن بویله عادت اولمشدر باتنوس باباس ایله ذکر اولن قوچ باباس اکسی بر یرده بورر یارنلر ایدی دیو کفره طائفه سی حکایت ایدرلر

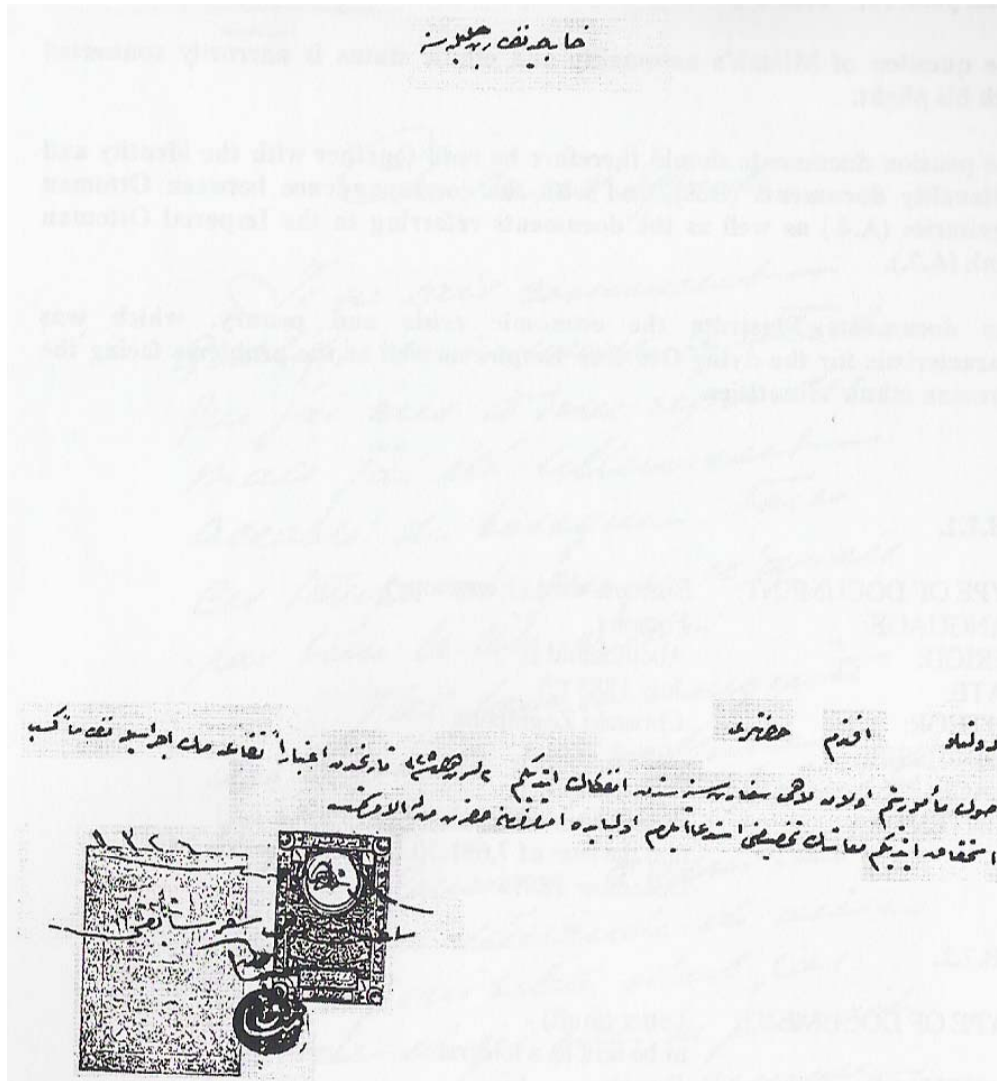
Figure 4.16 An example of military correspondence by *Pîrî Reis* (it is taken by Pirî REİS in 1513, Kitab-ı Bahriye - Book of Sea Lore, TTK Yayınları, 2003)



Figure 4.17 A private collection, the Chief Military Judge *Mustafa İzzet Efendi*'s magnificent ornamental gilding, embellished with the designs of the 19th century under the influence of the West (The Ottoman Empire Cd-Rom, Turkish Historical Society and Forsnet, Ankara)

4.4.3 Examples in the Public Sector

As mentioned formerly, the minorities were reading and writing using their languages under the rule of the Ottoman Empire. A birth certificate is given below as an example of this type of correspondence (Figure 4.18). However, the minorities of the Ottoman State were using Ottoman Turkish for their official correspondence with the government. A petition is shown in Figure 4.19 as an example of an official correspondence. A private letter sample, written in French, is given in Figure 4.20.



TYPE OF DOCUMENT:	Petition
LANGUAGE:	Ottoman
PERIOD:	Mehmed V
DATE:	1326 Eylül 3 (16 September 1910)
TYPE OF SCRIPT:	<i>Rika</i>
AUTHOR:	Missak <i>Efendi</i>
ADDRESSEE:	<i>Hariciye Nezareti</i> (Ministry of Foreign Affairs)
PLACE:	No place is mentioned
CONTENTS:	Missak <i>Efendi</i> writes to the Ministry of Foreign Affairs that he had not received three of his retirement annuities for the year 1909.
ARRANGEMENT AND ISSUING:	On the lower left, the stamps, the date, the name, the signature and the seal of Missak.

Figure 4.19 An example of a petition (B. Hendrickx, Sezim Sezer and M. Asil, *The Missak[ian]*

Ottoman Archives, Rau Library, Johannesburg, 2003, pp. 204-205)

Const., 19 janvier 09.

Che Missak Efendi,

Je vous remercie beaucoup de vos patriotiques souhaits. J'attendrai de vous me parler de vos projets d'avenir, comme vous me le promettez.

Je regrette de ne pouvoir vous écrire plus longuement pour aujourd'hui.

Agriez, cher Missak Efendi, mes sentiments les meilleurs, et veuillez présenter mes

TYPE OF DOCUMENT:	Letter (private)
LANGUAGE:	French
PERIOD:	Abdülhamid II
DATE:	19-01-1909
AUTHOR:	Ahmed (second part of name illegible (Rıza?))
ADDRESSEE:	Missak Efendi
PLACE:	Constantinople
CONTENTS:	Mr Ahmed thanks Missak Efendi for his patriotic wishes and asks him to tell him about his future plans. He apologises for the briefness of the letter and pays homage to Madame.

Figure 4.20 An example of a private letter (B. Hendrickx, Sezim Sezer and M. Asil, *The Missak[ian] Ottoman Archives*, RAU Library, Johannesburg, 2003, pp. 60-61)

4.5 Examples in Literature

As emphasised in Chapter 3, *Yunus Emre* is the best example of the *Halk Edebiyatı* (Folk Literature) period. *Karacaođlan* is also an example of the Folk Literature poet. Living in the 17th century (no one really knows his birth and year of death), he was a captivating ‘folk poet’ who took pleasure in capturing women’s hearts. But, during his long life (he lived to be seventy or possibly eighty), he roamed far and wide, singing his poems in innumerable places. He went to towns and villages in Anatolia and visited Egypt, Tripoli, and the Balkans. His life of love, poetry, and music became legendary. Today, people in many parts of Turkey cherish *Karacaođlan*’s simple, melodious, touching lyrics. One of his poems is reproduced below. This poem is written in very simple and plain language; even for the present is very clearly written and understandable.



Çađır Karacaođlan Çađır,

Taş Düřtüđü Yerde Ağır,

Yiđit Sevdiđinden Sođur...Aman Aman

Sarılmayı Sarılmayı¹.

Call, go on, keep calling out, *Karacaođlan*:

The rock weighs heavy only in its own place.

The brave young man might cool off if his loved one

Gives him no embrace, gives him no loving embrace.

¹ M. Uyguner, *Karacaođlan*, Bilgi Yayınevi, Ankara, 1993, p. 53.

Fuzûlî was the pen name of the poet *Muhammad ibn Süleyman* (1483–1556). Often considered one of the greatest contributors to Divan literature, *Fuzûlî* has always been known, first and foremost, as a poet of love. It was, in fact, a characterization that he seems to have agreed with:

مذ و حدم راعشا همتسي اىل ووضف ندنم“

رد هن اقشاع مزوس هشيمه ماقشاع نم

Menden Fuzûlî isteme eş'âr-ı medh ü zem

Men âşıkam hemîşe sözüm âşıkânedür

Don't ask Fuzûlî for poems of praise or rebuke

I am a lover and speak only of love”¹

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A.A. Şentürk (1995) states that “*Fuzûlî*'s notion of love, however, has more in common with the Sufî idea of love as a projection of the essence of God—though *Fuzûlî* himself seems to have belonged to no particular Sufî order—than it does with the Western idea of romantic love. This can be seen in the following lines from another his poem:

ملء راو ن ره شميا قشاع

قجنا شميا لاق و ليق رب ملء

'Aşk imiş her ne var 'âlem

'İlm bir kıl ü kâl imiş ancak”

¹ W.G. Andrews, *Poetry's Voice, Society's Song*, Londra, 1985, p.232.

All that is in the world is love
And knowledge is nothing but gossip¹

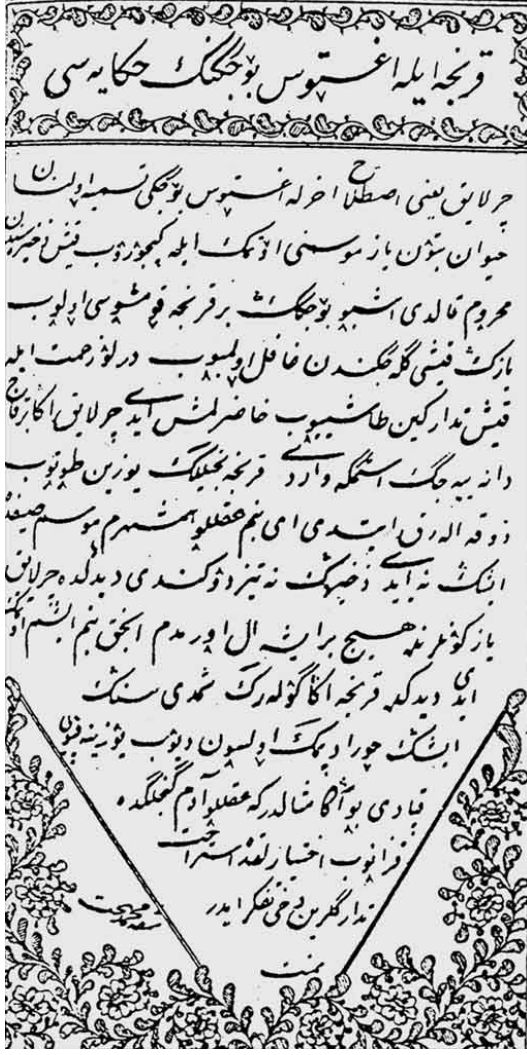
The first of these lines, especially, relates to the idea of *wahdat al-wujūd*, or "unity of being", which was first formulated by *İbn al-‘Arabi* and which states that nothing apart from various manifestations of God exists. Here, *Fuzûlî* uses the word "love" (*aşk*) rather than God in the formula, but the effect is the same. *Fuzûlî* wrote his collected poems (*dîvân*) in three different languages: Azerbaijani Turkish, Persian, and Arabic.

The Ottoman public was using simple language in their reading and writings. Turkish Folk Literature (*Türk Halk Edebiyatı*) artists were writing their works with simple Turkish language. As stated in Chapter 3 previously, *Yunus Emre*, *Aşık Paşa*, *Kaygusuz Abdal*, *Hacı Bayram Veli* and *Karacaoğlan* can give examples of Turkish Folk Literature poets.

Figure 4.21 gives an example of ‘the ant and the cricket’ fairy tale. This famous fairy tale was written in very plain language.

¹ A.A. Şentürk, "*Fuzûlî Dîvânı Şerhine Dair*", Marmara Üniversitesi Türkiyat Araştırmaları Enstitüsü Fuzûlî Sempozyumu, İstanbul, 4 - 5 April 1995, p. 280.

Karınca ile Ağustos Böceğinin Hikayesi



[Ottoman Turkish]

Cırlayık yani istilah-ı aherle (başka deyişle) ağustos böceği tesmiye (isimlendirmek) olunan hayvan bütün yaz mevsimini ötmek ile geçirüp kış zahiresinden mahrum kaldı. İşbu böceğin bir karınca komşusu olup yazın kışı gafil olmayup türlü zahmet ile kış tedarikin taşıyup hazırlanmış idi. Cırlayık ana birkaç dane yiyecek istemeğe vardı. Karıncanın bencillik yüzün tutup zevke alarak eyitti. Ey benim akıllı hemşerim mevsim-i sayfta (yaz mevsimi) işin ne idi zahiren ne tez tükendi didikte cırlayık yaz günlerine hiç bir işe el urmadım ancak benim işim ötmek idi didikte karınca ana gülerek şimdi senin işin hora depmek olsun deyüp yüzüne kapuyu kapadı. Bu ana misaldir ki akullu adam gençlikte kazanup ihtiyarlıkta istirahat tedariklerin dahi tefekkür (düşünmek) eder.
Temmet (bitti).

Figure 4.21 The famous fairy tale of ‘the ant and the cricket’ (M. Uluğtekin, “Osmanlıca Ders Notları”, METU, Ankara, 1991).

If language and culture change together, there is no problem. However, if one of them changes and the other does not, this creates a communication problem and starts chaos. Therefore, Turkish Language Reform was required. However, protective or conservative, the Ottoman side was right. The Language Reform, which was started at the end of 1920s, went faster than the cultural change (improvement) and caused weakness in communication.

On the other hand, the revolutionists were also right. Ottoman Turkish, which was a heritage from Ottomans, was not a language of communication, but an altered language.

The *Karagöz* and *Hacivat* (traditional Turkish shadow theatre in the 16th century) dialogs can be given as a good example of this situation. While ordinary people must often have been confused by Ottoman Turkish terminology, they were capable of seeing the funny side of it. In the *Karagöz* and *Hacivat*, the funny story was that *Karagöz* speaks pure and simple Turkish while his sparring co-worker *Hacivat* speaks ornamented Ottoman Turkish. In one of their plays, *Karagöz* keeps hitting *Hacivat* and *Hacivat* asks him the reason, but receives only ludicrous answers sounding dimly like his – to *Karagöz* – unintelligible questions. Finally, *Hacivat* asks ‘*Vurmanızdan aksâ-yı murâd?*’ (which in ornamented Ottoman Turkish) means ‘What is your ultimate object hitting me?’. To which *Karagöz* replies him, ‘*Aksaray’da murtad babandır*’ (which is pure and simple Turkish) which means ‘The turncoat at Aksaray -the suburb in İstanbul- is your father’. A rough English parallel would be, ‘Explain your bellicose attitude’. – ‘How do I know why he chewed my billy-goat’s hat?’¹. Figure 4.22 shows the typical *Karagöz* and *Hacivat* characters in the shadow theatre.

¹ G. L. Lewis, *The Turkish Language Reform: A Catastrophic Success*, p. 8.



Figure 4.22 The Traditional Turkish Shadow Theatre – *Karagöz* and *Hacivat* (M. And, *Dünyada ve Bizde Gölge Oyunu*, Türkiye İş Bankası Yayınları, İstanbul, 1977, p. 417)

B. Güvenç (1993) states that “The *Kamus-u Türki* which is an extensive Turkish dictionary by Şemseddin Sami (1901) includes 30,000 words. In this dictionary there are 11,300 words from Arabic origin, 4,400 words from Persian origin and 14,300 words are originally coming from Turkish”¹. Even though the origin of the words in Ottoman Turkish is Arabic or Persian, these words became regionalised over time.

The *Kamus-u Türki* shows that the Turkish language was enriched, yet at the same time made poor, by Arabic and Persian. An example of this is *Millet Meclisi* (used in current Turkish) which means, in English, ‘National Assembly’, however in Ottoman Turkish it is *Meclis-i Mebus’an*. The *Meclis* and the *Meb’us* words in Ottoman Turkish originate in Arabic, but the use of *-i* and *-san* suffixes are Persian. In this example, there

¹ B. Güvenç, *Türk Kimliği (The Identification of Turks)*, Kültür Bakanlığı Yayınları / 1549, Ankara, 1993, p. 265.

is only one Turkish word which is 'dir' (suffix) (which mean in English is 'is') that comes from the *i'-mek** verb. The correct solution should be '*Millet Meclisi*'. Although the *Millet* and the *Meclis* words are Arabic, '*Millet Meclisi*' are correct Turkish because it is derived from appropriate Turkish language rules. Similar Western language examples can be also given; in Turkish *şezlong* (chase lounge) is taken from French and *balkon* (balcony) is from *balcon* in French. *Tramvay* (tramcar) and *banyo* (bath) both come from western languages as well (There are many examples that can illustrate these borrowings).

Kamus-u Türki shows that the total number of Arabic and Persian words (15,700) is more than the Turkish words (14,300) contained therein. This is another proof that shows Ottoman Turkish has been affected by Arabic and Persian sentence structure. This situation is not a richness of the language, but rather a degeneration and impoverishment of the language.

The other reason for the Turkish Language Reform is word syntagm (composition). Turkish has an Altai originated word syntagm such as (Subject [S] → Object [O] → Verb [V]), but it has been affected by Perish Language which is of Indo-European originated and its word syntagm became, in Ottoman Turkish, (V→O→S).

The integrator of Turkish Language Reform was the Letter Reform (1928), because the Arabic alphabet was not appropriate for Turkish. There are three vowels in the Arabic alphabet but in Turkish, there are eight vowels. In Arabic the ق (*kaf*) letter used *k*, *g*, *ng*, *y* and *v* consonants in Turkish. While these two rules can come together, for example, *kl* root in Arabic can be read in Turkish like *kal*, *kel*, *kül*, *gel*, and *gül*, but generally the reader was making a mistake. Some of the Ottoman sultans also understood the importance of Turkish, but it was too late. In 1827, *Tıbbiye*'s (medical school) education

* -mek: This is usually termed the suffix of the infinitive.

language was French. *Mahmud II* depicted that “*Tıp ilmini tümüyle kendi dilimize alıp gerekli kitapları Türkçe olarak düzenlemeliyiz...*”¹. (We should take all medical science into our language and we should reposition the books in Turkish).

American journalist M. O. Williams (1929) explains his insights of the new Turkish Republic just after “The Letter Reform” in *The National Geographic Magazine*. He says that “The Arabic script, apt medium for Moslem art, presented tremendous difficulties to the student; so that more than four-fifths of Turkish people were illiterate”². He also says that “Although the popular enthusiasm is great and opposition negligible, it was a change imposed from the top - not enforced by law, but inspired by the President (*Atatürk*)”³.

Figure 4.23 and 4.24 show photographs from this transition period in Turkey.



Figure 4.23 Moving-picture theatres announce their attractions in posters which are printed in Arabic script and “New Turkish”, as well as French (M.O. Williams, *Turkey Goes to School*, National Geographic Magazine, The National Geographic Society, Washington D.C., January 1929, p.97).

¹ Ş, Turan, *Türk Kültür Tarihi (Turkish Cultural History)*, Bilgi Yayınevi, Ankara, 1990, p. 59.

² M.O. Williams, *Turkey Goes to School*, National Geographic Magazine, The National Geographic Society, Washington D.C., January 1929, p.95.

³ M.O. Williams, *Turkey Goes to School*, p.95.



Figure 4.24 This *Istanbul* shop displays its name in Ottoman Turkish with the Arabic alphabet and then repeats its name in the recently adopted “New Turkish”. Both proclaim the fact that this is the “New Book Store” (M. O. Williams, *Turkey Goes to School*, National Geographic Magazine, The National Geographic Society, Washington D.C., January 1929, p.94).

One more impressive example will be given from G.L. Lewis's book (1999) to highlight the confusion of using ornamented language during the Ottoman Empire. This example will explain why the Turkish Language Reform was required. He states that, "On the theme of the bewilderment of ordinary people when confronted by speakers of Ottoman, there is the tale of the 'sarıklı hoca' (the turbaned cleric), who, wishing to buy some mutton, addresses a butcher's boy with the words 'Ey sâgird-i kassâb, lahm-i ganemden bir kıyye bilvezin bana 'itâ eyler misin?' (O apprentice of the butcher, wilt thou bestow on me one oke avoirdupois of ovine flesh?). The perplexed boy can only reply 'Amin!' (Amen!)."¹

G.L. Lewis (1999) gives a quotation from F.R. Atay related to him and Atatürk's dialog regarding the new alphabet reform " 'Bir on beş yıllık uzun, bir de beş yıllık kısa mûhletli iki teklif var, dedim. Teklif sahiplerine göre ilk devirleri iki yazı bir arada öğretilecektir. Gazeteler yarım sütundan başlayarak yavaş yavaş yeni yazılı kısmı arttıracaklardır...

Yüzüme baktı:

-Bu ya üç ayda olur ya hiç olmaz, dedi.

Hayli radikal bir inkılapçı iken ben bile yüzüne bakakalmıştım.

-Çocuğum, dedi, gazetelerde yarım sütun eski yazı kaldığı zaman dahi herkes bu eski yazılı parçayı okuyacaktır. Arada bir harb bir iç buhran, bir terslik oldu mu, bizim yazı da Enver'in yazısına döner. Hemen terk olunuverir.'

I told him there were two proposals, one long term, of fifteen years, the other short term, of five years. According to the proponent, in the first period of each the two systems of writing would be taught side by side. The newspapers would begin with half a column in the new letters, which would gradually be extended. He looked me full in the face and

¹ G. L. Lewis, *The Turkish Language Reform: A Catastrophic Success*, p. 9.

said, ‘Either this will happen in three months or it won’t happen at all. ‘I was a highly radical revolutionary but I found myself staring at him, open-mouthed. ‘My boy’, he said, ‘even when the newspapers are down to only half a column in the old writing, everyone will read that bit in the old writing. If anything goes wrong in the meantime, a war, a domestic crisis, our alphabet too will end up like Enver*’s; it will be dropped immediately”¹.

As stated formerly, Arabic, was the language of religion and law, and Persian, was the language of the high court and literary culture between 16th and 19th century during the Ottoman Empire. Furthermore, after the 19th century, the French Revolution affected Ottoman intellectuals on freedom and human rights, and this intelligentsia used many French words in their works. It can be therefore said that mainly three languages affected the Ottomans: Arabic, Persian and French. This chapter, which explains the external language effects on Ottoman Turkish, is based on sources such as Ottoman archives, published documents, private letters, decrees and official documents. In addition, it emphasises the reasons and importance of the Turkish Language Reform within the new Turkish Republic.

* Enver - (November 22, 1881 in Istanbul - August 4, 1922), known to Europeans during his political career as Enver Pasha (*Enver Paşa*) or *Enver Bey* was a Turkish military officer and a leader of the Young Turk revolution. Due to his contributions for the revolution, he was given the nickname "The Hero of Liberty" (*Hürriyet Kahramanı*). He was the main leader of the Ottoman Empire in both Balkan Wars and World War I (http://en.wikipedia.org/wiki/Enver_Pasha).

¹ G. L. Lewis, *The Turkish Language Reform: A Catastrophic Success*, p. 34.

CHAPTER V

CONCLUSION

In this chapter, the questions that were asked in the introductory chapter are answered.

1. Which languages were used by which groups or elites and in which contexts and why?

The official language of the Ottoman Empire was Turkish. Yet, between the 16th and 19th centuries, Turkish had been transformed into an ‘artificial’ language that was adopted primarily in court circles and other centres of culture and art. This ‘ornamented’ language employed Arabic and Persian words, rhetorical arts and conceits and long and intricate sentences. As a consequence, increasingly Turkish differed from the common language and became the language of the elite.

The majority of the populace found this ornamented language very difficult to understand, despite the important fact that it retained the original Turkish sentence structure. While Ottoman intellectuals mostly preferred to use Arabic and Persian words in their works, these terms became regionalised over time and were no longer authentic Arabic and Persian. Notably, even a thorough knowledge of Turkish, Arabic and Persian is insufficient to easily understand Ottoman Turkish. During the centuries the artificially developed official language differs from the other texts both in vocabulary and literary composition. The majority of the populace spoke and wrote ‘plain’ Turkish by using the Arabic alphabet alone. The minorities, for example Greeks, Armenians, Bulgarians, were free to use their own languages amongst themselves; that was sanctioned by administrators; however, they had to use Ottoman Turkish in any official correspondence to the government.

2. *The multiple linguistic influences on Ottoman Turkish caused difficulties in spelling and writing. The main constituent parts – Turkish, Persian, and Arabic – belong to three different language families, Ural-Altai, Indo-European and Semitic respectively, yet the writing system only fits the Semitic. Phonological, grammatical and etymological principles are quite different among the three families. Why use a language that seemed to divide rather than to unite the people?*

As noted above, intellectuals, artists and those of the palace milieu preferred to use Arabic and Persian as an affectation in their works, thus causing a large gap between themselves and the general public. The elite believed, and were pleased, that the ornamented Turkish they used made them appear more educated and sophisticated to the public, at a time when the populace had a very low literacy rate. Not only did the writings of the intelligentsia become incomprehensible to the populace, the sultan's *fermans* (decrees) which also incorporated Arabic and Persian terms, also became unintelligible. This lack of communication between the general public and the intellectual and palace elite existed for many years.

3. *Why was it only in the 19th century that modernist intellectuals began to call for a reform of the language?*

The principles that maintained the separation between 'ornamented' Ottoman Turkish and 'plain' Turkish of the general populace began to break down after the French Revolution of 1789. This revolution ignited the need for human rights and promoted world wide movements for individual freedom. Many Ottoman intellectuals travelled to Europe, and especially to France, for education and were influenced by the ideals of French Revolution. Embracing French principles, they adopted French dramas, articles, and novels and translated into Turkish. Paradoxically, however, instead of informing the

Turkish public of liberating ideas, these acts of translation compounded communication problems. Many French words were passed into Turkish, and they were used as a further affectation in some intellectuals' writings. In spite of all these language influences, the general public continued to use the plain and pure Turkish language in their daily lives. Folk literature artists were also using plain Turkish in their works during the Empire's existence.

Eventually many intellectuals of the Ottoman State wished to make the common people more effectively aware of the ideas of the French freedom movement. To do this they needed to increase the ratio of the literate public and accordingly, in 1861 published a non-official newspaper called *Tercüman-ı Ahvâl* to alert ordinary people. However, as explained above, the general public found the current ornamented written language unintelligible. Consequently, the reformist intellectuals realised they first needed language reform to increase literacy so as to educate the Empire's population. On the other hand, the sultan did not wish his people enlightened and consequently prevented the freedom movements organized by intellectuals. As it was prohibited to criticise the sultan at that time, some of the reformist intellectuals were exiled. However, others continued, covertly, to enlighten the people. Their campaign was effective, to a degree, and continued, gaining momentum, until World War I.

4. *Why did Atatürk require Turkish language reform? Was it a political issue or a cultural one, or both? And why?*

After the World War I the Turkish nation began to fight for its freedom until the new Turkish Republic was established in 1923 by *Mustafa Kemal Atatürk*. *Atatürk*, after

several important reforms* , enacted the Letter Reform in 1928. The aim of this reform was to eliminate Arabic and Persian grammatical features and the Arabic and Persian word-borrowings that had long been part of the language. Therefore, *Atatürk's* first concern was to change from the Arabo-Persian alphabet to Latin. He then established the *Türk Dil Kurumu* (Turkish Language Institute) in 1932 to perform linguistic research and contribute to the natural development of the language. Because of these efforts, modern Turkish is a literary and cultural language developing naturally and free from foreign influences.

While this reform has been seen as a cultural mission, the basic policy of the new Turkish Republic was to dominate the populace. According to *Atatürk*, the Language Reform was both a political and cultural issue.

5. *What was the place of the other languages (e.g. Greek, Armenian, Bulgarian, Russian, and French) in the Ottoman system? How can their use and allocated role be explained?*

Between 1299 and 1923, the Ottoman Empire included a large number of countries in Asia, Africa and Europe. The Empire both influenced and was influenced by different cultures during this period (for example, post-Byzantine, Greek-Orthodox, Arabic, Persian, Serbian, Bulgarian, Albanian, Romanian, Italian and French). Importantly, this influence was also linguistic and Turkish grammar, word richness and syntax were affected by outside languages. Subsequently, a confused and confusing language was

* *Atatürk* introduced reforms which he considered of vital importance for the salvation and survival of his people between 1924 and 1938. These important reforms that introduced by *Atatürk* before Letter Reform. These are Sultanate abolished (November 1, 1922), Treaty of Lausanne secured (July 24, 1923), Republic of Turkey with capital at Ankara proclaimed (October 29, 1923), Caliphate abolished (March 3, 1924). Traditional religious schools closed, Sheriat (Islamic Law) abolished, Constitution adopted (April 20, 1924), Dervish brotherhoods abolished (1925), Fez outlawed by the Hat Law (November 25, 1925), Veiling of women discouraged; Western clothing for men and women encouraged. Western (Gregorian) calendar adopted, new civil, commercial, and penal codes based on European models adopted. New civil code ended Islamic polygamy and divorce by renunciation and introduced civil marriage. Millet system ended (1926), and First systematic census (1927).

created and perpetuated; one which dominated its administration as well as aspects of daily life. What is extraordinary is that this perplexing language was maintained during the entire history of the Ottoman Empire, hampering the Empire's organization, politics and very existence.

After İstanbul was conquered in 1453, the *millet* concept - a term used to explain the harmony of the dependent nations under the Ottoman reign, was enacted by *Mehmed the Conqueror*. Even though the official language of the Ottomans was Turkish, minorities (*millets*) were using their own languages. Over the centuries, the minorities of the Ottoman Empire conducted their worship and education in the Ottoman State. However, to re-emphasise, they were obliged to use Ottoman Turkish in official correspondences.

A language is like a human being. It is born, it grows, and while growing, it is influenced by external forces and can disappear or die. Turkish, which is one of the world's important languages, appeared many years ago and is still used by millions. No language can remain unaffected by external influences, and Turkish is no exception.

As a result, the artificially developed language of the Ottoman Empire, which was called "*Osmanlı Türkçesi-Ottoman Turkish*", should not be regarded as a completely different language from the Turkish language. Instead, it was a six hundred year long variation (occurring mainly between the 16th and 19th centuries) in Turkish, which itself has been in existence for thousands of years.

APPENDIX

THE OTTOMAN EMPIRE – AN OVERVIEW OF ITS HISTORY

The Ottoman Empire was an imperial power that existed from 1299 to 1923 (624 years), and was one of the largest empires to rule the borders of the Mediterranean Sea. The empire, centred in Anatolia, varied greatly in extent during its history. During its reign, the Ottoman Empire included modern Albania, Greece, Bulgaria, Romania, Yugoslavia, Slovenia, Croatia, Bosnia and Herzegovina, Macedonia, the islands of the eastern Mediterranean, parts of Hungary and Russia, Iraq, Syria, Palestine, the Caucasus and Egypt, North Africa as far west as Algeria, and parts of Arabia¹.

The term Ottoman is a dynastic tag derived from Arabic *Osman*, the name of the warrior ruler who is regarded as the founder of both the dynasty and empire. *Osmanlı* (The Ottoman) State originated as a *Beylik* (principality) within the Seljuk Empire in the 13th century. In 1299, *Osman I* separated his principality from the Seljuk Empire and established the Ottoman Principality, which became an Empire from the conquest of İstanbul (Constantinople) in 1453².

The growth of Ottoman authority can be grouped into two main, characteristic periods: The first stage is one of stable conquest and growth; from the conquest of İstanbul in 1453, to the death of *Kanuni Sultan Süleyman* (Suleiman the Magnificent), in 1566. After

¹ H. İnalcık, *The Classical Age 1300-1600*, London, 1973, pp. XV-XXI.

² The Ottoman Empire Cd-Rom, Turkish Historical Society and Forsnet, Ankara, 2003.

the first stage, comes the second; in which government structure begins to show weakness from internal collapse, from 1566 to the failed Battle of Vienna, in 1683¹.

In the 16th and 17th centuries, the Ottoman Empire was among the world's most powerful political entities and the countries of Europe felt threatened by its steady advance through the Balkans. At the Ottoman Empire's heyday, it comprised an area of over 19.9 million km²- though much of this was under indirect control of the central government. From 1517 onwards, the Ottoman Sultan was also the Caliph of Islam, and the Ottoman Empire was, from 1517 until 1922, synonymous with the Caliphate, the Islamic State².

The Empire was weakened by many wars, particularly against Persia, the Polish-Lithuanian Commonwealth, Russia, and Austria. After the Battle of Vienna in 1683 the Ottoman Empire lost some of its standing in Europe. In the Treaty of Karlowitz the Ottomans gave large territories which had been in Ottoman possession for two centuries³.

The declining period of the Empire was characterised by reorganization and transformations of every aspect in the Empire. While this period had many achievements, the capability of the Ottoman State to strongly influence the ethnic uprisings was questionable. Many Ottomans questioned whether the policies of the state were the issue.

The dissolution period begins with the beginning of the 2nd *Meşrutiyet* (2nd Constitutional Monarchy) government. Three new Balkan states formed at the end of the 19th century. The incomplete emergence of these nation states on the border of the Ottoman Empire during the 19th century set the phase for war. Following World War I, during which most of its territories were captured by the Allies, the Ottoman Empire collapsed. The government entered the war on the side of the Central Powers, and the

³ H. İnalcık, *An Economic and Social History of the Ottoman Empire* Vol. 1, 1300-1600, Cambridge University Press, 1994, pp. 11.

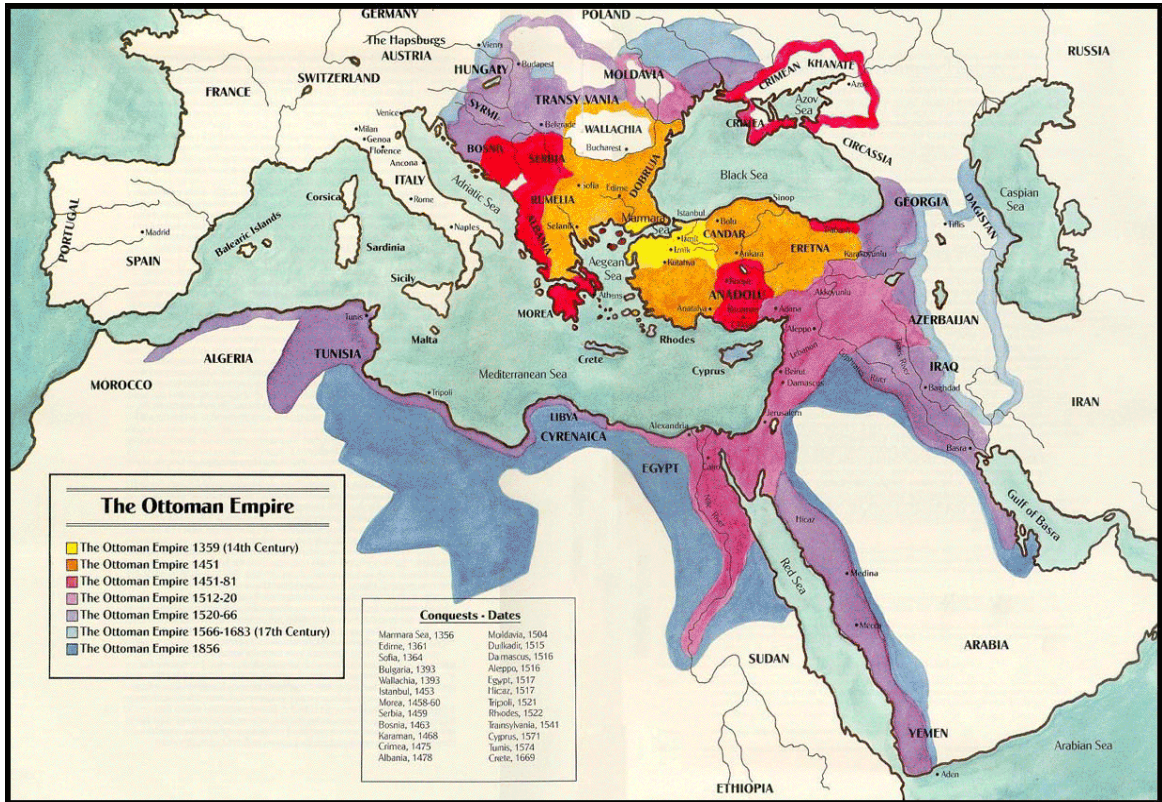
² The Ottoman Empire Cd-Rom.

¹ İ.H. Danişmend, *İzahlı Osmanlı Tarihi Kronolojisi*, 5 vols, İstanbul: Türkiye Yayınevi, 1971, p. 234.

defeat of Germany meant the end for the Ottomans. The Ottomans fought well during the first two years of the war although they suffered defeats at the hands of Russia in eastern Asia Minor. But in 1917-1918 the Ottoman forces began to decline and, by the time of the Armistice of Mudros (October 1918), the Ottomans had lost everything but Anatolia. The Ottomans were forced to sign the Treaty of Sèvres (1920), by which they lost not only the Arab provinces but suffered a partition of Anatolia. In opposition to Allied plans, a nationalist movement had grown up under the leadership of *Mustafa Kemal Atatürk*, and this movement carried on armed resistance until in 1922. The Sultan had been compromised by his acquiescence in Allied policies, and on November 1, 1922 the Ottoman dynasty was abolished and the Empire came to an end. *Mustafa Kemal Atatürk* established modern Turkey in 1923 after the Turkish War of Independence¹.

The Ottoman Empire was a state that directed world politics for six centuries, contributed significantly to human history, and established the “Ottoman Peace” in the vast areas it ruled. Especially, the fact that it established a rule in an immense geographical area, keeping people of different religions and ethnicities and speaking different languages, not only together but also absolutely loyal to the Ottoman state, shows what a powerful and successful reign the state had. What was the secret of the six-centuries-long domination of the Ottoman Empire? Is that had the most powerful armies of the period or is it the most powerful economy of the world? What connects all those different nations to the state with such loyal ties? The reason for this must be the humane treatment of, and the tolerance for and respect shown to, the Ottoman subjects by the regime.

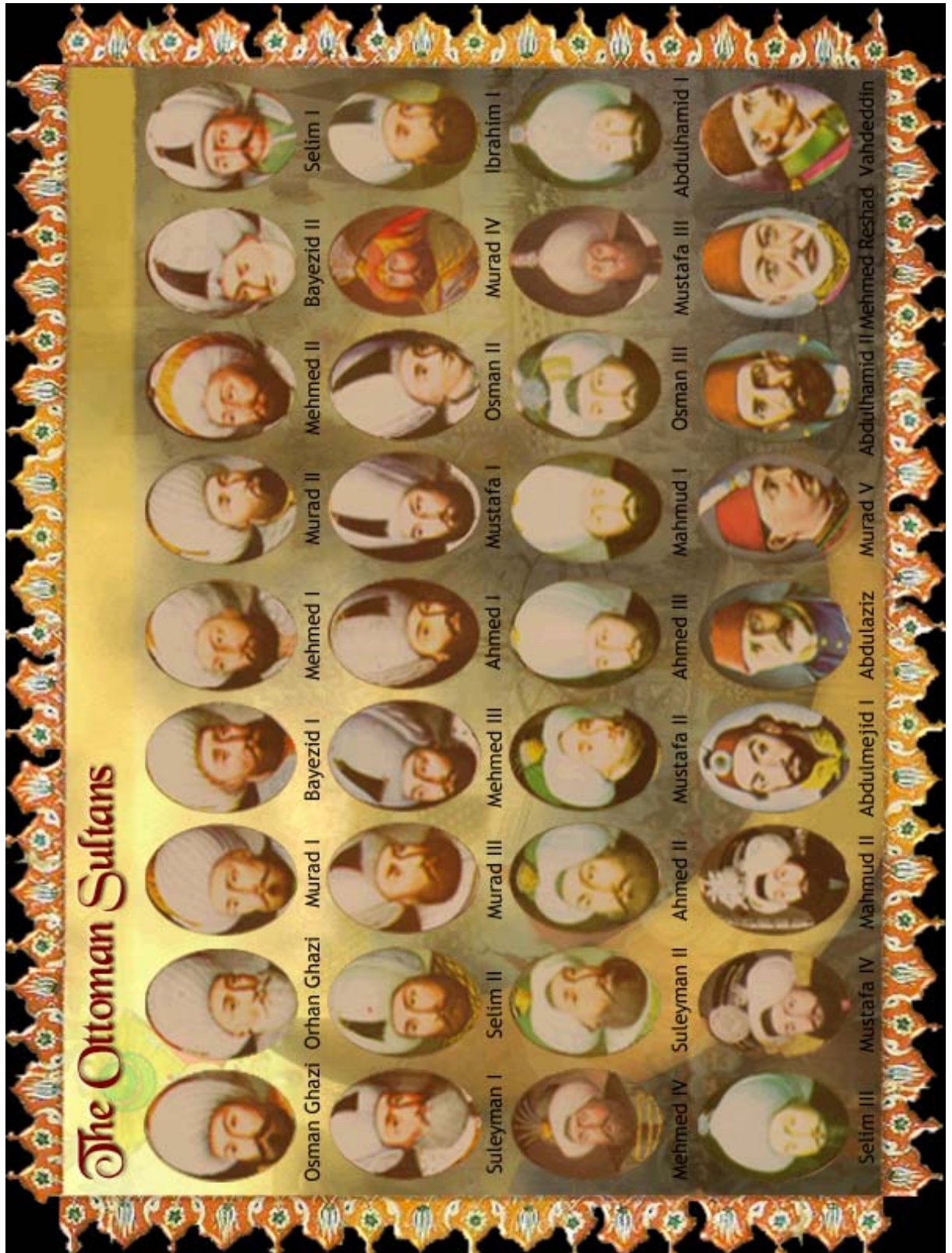
¹ M. Belge, *Tanzimat'tan Cumhuriyet'e Türkiye Ansiklopedisi*, 6 vols. Istanbul: İletişim, 1985.



Ottoman Empire border between 1359-1856 (<http://www.ottomansouvenir.com>)



Dissolution borders of the Ottoman Empire (<http://www.britannica.com>)



The Ottoman Sultans (The Ottoman Empire Cd-Rom)

Chronology of the Ottoman Empire History

1261-1300 Foundation of the *Gazi* principalities of Mentеше, Aydın, Saruhan, Karesi and *Osmanlı* (Ottoman) in western Anatolia

1290-1324 *Osman I*

1299 *Osman* declares the independence of his small principality from the Selcuk sultanate of Konya

1324-1362 *Orhan*

1326 *Orhan Gazi* captures Bursa, which becomes the second Ottoman capital (the small town of Söğüt was the first capital).

1331 Ottoman conquest of İznik (Nicaea)

1354 Ottoman occupation of Ankara and Gelibolu (Gallipoli)

1361-1389 *Murad I*

1361 *Murad I* captures Edirne (Adrianople). As the third Ottoman capital, Edirne now becomes the head-quarters for the further expansion.

1363-1365 Ottoman expansion in southern Bulgaria and Thrace

1371-1373 Ottoman victory at Chermanon; Byzantium, the Balkan rules recognise Ottoman suzerainty

1385 Ottoman conquest of Sofia (capital of present-day Bulgaria).

1389 Ottoman victory at Kosova-Ploje over the coalition of the Balkan states

1389-1402 *Bayezid I, Yıldırım (Thunderbolt)*

1396 Battle of Nicopolis

1402 Battle of Ankara, collapse of *Bayezid I*'s empire

1403-1413 Civil war among *Bayezid*'s sons for the sultanate

1413-1421 *Mehmed I*

1421-1444, *Murad II*

1446-1451

1423-1430 Ottoman-Venetian war for Salonica

1425 Ottoman annexation of İzmir and the re-conquest of Western Anatolia

1439 Ottoman annexation of Serbia

1443 John Hunyadi invades the Balkans

1444 Revival of Serbian Despotate, battle of Varna

1448 Second battle of Kosova consolidates the Ottoman rule in the Balkans.

1444-1446, Mehmed II, Fatih (the Conqueror)

1451-1481

1453 Conquest of Constantinople; fall of Pera

1459 Conquest of Serbia and the Morea

1461 Conquest of the empire of Trabzon

1463-1479 War with Venice

1468 Conquest of Karaman

1473 Battle of *Başkent*

1475 Conquest of the Genoese colonies in the Crimea

1481-1512 Bayezid II

1485-1491 War with the Mamluks of Egypt

1499-1503 War with Venice; conquest of Lepanto, Coron, and Modon

1512-1520 Selim I

1514 *Selim* defeats *Şah* (Shah) *İsmail* at *Çaldıran*

1516 Conquest of Diyarbekir; annexation of eastern Anatolia; defeat of the Mamluks at Marcidabık

1517 Battle of Ridaniye, conquest of Egypt; submission of the sheriff of Mecca

1520-1566 Süleyman I, Kanuni (Süleyman the Magnificent)

- 1521 Conquest of Belgrade
- 1522 Conquest of Rhodes
- 1526 Battle of Mohaç; Hungary becomes a Turkish vassal
- 1529 Siege of Venice
- 1534 Conquest of Tebriz and Baghdad
- 1537-1540 War with Venice
- 1538 Siege of Diu in India
- 1541 Annexation of Hungary
- 1553-1555 War with Iran
- 1565 Siege of Malta
- 1566-1574 *Selim II*
- 1569 French capitulations; first Ottoman expedition against Russia; siege of Astrakhan
- 1570 *Uluç Ali* captures Tunis; expedition to Cyprus; fall of Nicosia
- 1571 Battle of Lepanto
- 1573 Peace with Venice and the Emperor
- 1574-1595 *Murad III*
- 1578-1590 War with Iran, annexation of Azerbaijan
- 1580 English capitulations
- 1589 Janissary revolt in İstanbul
- 1591-1592 Further Janissary uprisings
- 1593-1606 War with the Habsburgs
- 1595-1603 *Mehmed III*
- 1596 *Celali* rebellions in Anatolia
- 1603-1639 Iranian Wars

1603-1617 *Ahmed I*

1606 Peace of Zivitvorok with the Habsburgs

1609 Suppression of the *Celalis* in Anatolia

1612 Extension of capitulations to the Dutch

1613-1635 Rebellion of *Ma'noğlu Fahreddin*

1618 Peace with Iran, Ottoman withdrawal from Azerbaijan

1618-1622 *Osman II*

1621 Invasion of Poland

1622 Assassination of *Osman II*

1617-1618 *Mustafa I*

1622-1623

1623-1640 *Murad IV*

1624-1628 Rebellion in Asia Minor; anarchy in İstanbul

1632 Murad takes full control of the government

1635 Siege of Erivan

1624-1637 Cossack attacks on the Black Sea coast

1624-1639 War with Iran, fall of Baghdad

1637 Fall of Azov (Azak) to Cossacks

1638 Ottoman recovery of Baghdad

1640-1648 *İbrahim I*

1640 Recovery of Azov

1645-1669 War with Venice; invasion of Crete; siege of Candia

1648-1656 Venetian blockades of the Dardanelles

1648 Deposition and assassination of the sultan

1648-1687 *Mehmed IV*

- 1648-1651** The child sultan's mother *Kösem Sultan* in control
- 1649-1651** Janissary dominance in İstanbul and *Celali Paşa* in the Asiatic provinces
- 1651-1655** Anarchy in İstanbul, Venetian blockade continues
- 1656** *Köprülü Mehmed* appointed grand vizier with dictatorial powers
- 1656-1659** Reestablishment of the central government's control over the Janissaries and in the provinces
- 1657** Lifting of Venetian blockade
- 1658-1659** Reestablishment of Ottoman control over Transylvania and Wallachia
- 1661-1676** *Köprülü Fazıl Ahmed's* grand vizierate
- 1663** War with the Habsburgs
- 1664** Battle of Saint Gotthard, peace of Vasvar
- 1669** Fall of Candia, peace with Venice
- 1672-1676** War with Poland, annexation of Kaminiéc with Podolia, treaty of Zuravno
- 1676-1683** *Kara Mustafa's* grand vizierate
- 1677-1681** Rivalry over Ukraine with Russia
- 1681** French attack against Chios
- 1683** Siege of Vienna
- 1684** Holy League against the Ottoman between the emperor, Polish king and Venice
- 1686** Fall of Buda, Russia joins the coalition; Venetians in the Morea
- 1687** Second battle of *Mohaç*; army's rebellion; deposition of *Mehmed IV*
- 1687-1691** *Suleyman II*
- 1688** Fall of Belgrade
- 1689** Austrians at Kossovo; Russians attack the Crimea
- 1689-1691** *Köprülü Fazıl Mustafa's* grand vizierate; tax reforms

- 1690** Recovery of Belgrade from Austrians
- 1691-1695** *Ahmed II*
- 1691** Battle of Slakamen; death of *Fazıl Mustafa*
- 1695-1703** *Mustafa II*
- 1695** Fall of Azov
- 1696** Ottoman counter-attack in Hungary
- 1697** Ottoman defeat at Zenta
- 1698-1702** *Köprülü Hüseyin's* grand vizierate
- 1699** Treaty of Karlowitz
- 1700** Peace with Russia
- 1703** Army's rebellion; deposition of Mustafa II
- 1703-1730** *Ahmed III*
- 1709** Charles XII, king of Sweden, takes refuge in Ottoman territory
- 1711** Battle of Pruth, Ottoman victory over Peter I of Russia, insurrection at Cairo, realignment of Mamluks; Shihabi supremacy over Mount Lebanon
- 1713** Peace treaty with Russia: Azov recovered, Charles XII returns to Sweden; introduction of Phanariote rule in principalities
- 1714-1718** War with Venice, recovery of the Morea
- 1716** War with Austria
- 1717** Fall of Belgrade
- 1718-1730** *Damat İbrahim Paşa's* grand vizierate
- 1718** Peace treaty of Passarowitz with Austria and Venice: Morea recovered, large parts of Serbia and Wallachia ceded to Austria
- 1723-1727** War with Iran, Ottoman occupation of Azerbaijan and Hamadan
- 1730** *Patrona Halil* rebellion; deposition of *Ahmed III*; end of Tulip period

- 1730-1736** Iran's counter-attack; loss of Azerbaijan and western Iran
- 1730-1754** *Mahmud I*
- 1736- 1739** War with Russia and Austria
- 1739** Peace treaty with Austria and Russia; recovery of Belgrade
- 1740** Extension of French capitulations; Ottoman-Swedish alliance against
Russia
- 1743-1746** War with Iran under Nadir Shah
- 1754-1757** *Osman III*
- 1757-1774** *Mustafa III*
- 1768-1774** War with the Russian Empire
- 1770** Russian fleet in the Aegean; Ottoman defeat on the Danube
- 1771** Russian invasion of the Crimea
- 1773** *Ali Bey's* rebellion in Egypt
- 1774-1789** *Abdulhamid I*
- 1774** Treaty of *Küçük Kaynarca*, independence of the Crimea and northern
coasts of the Black Sea from the Ottoman Empire
- 1783** Russian annexation of the Crimean khanate
- 1787** War with Russia
- 1788** Sweden declares war against the Russian Empire
- 1789-1807** *Selim III*
- 1792** Treaty of Jassy
- 1798** Napoleon invades Egypt
- 1804** Serbs revolt
- 1805-1848** *Mehmed Ali* as ruler of Egypt
- 1807** *Selim's* reform program crushed by revolt

1807-1808 *Mustafa IV*

1808-1839 *Mahmud II*

1808 Document of Alliance

1811 *Mehmed Ali* massacres Mamluks remnant in Egypt

1812 Treaty of Bucharest

1826 Destruction of the Janissaries

1832 Battle of Konya

1833 Treaty of *Hünkâr-İskelesi* with Russia

1838 Battle of Nezib

1839-1861 *Abdulmejid I*

1839 *Tanzimat* begins with Imperial Rescript of *Gülhane*

1853-1856 Crimean War

1856 Imperial Rescript

1856 Treaty of Paris

1861-1876 *Abdulaziz*

1875 De facto Ottoman bankruptcy

1876 First Ottoman Constitution

1876-1909 *Abdülhamid II*

1878 Treaty of Berlin

1881 Formation of Public Debt Administration

1885 Occupation by Bulgaria of eastern Rumeli

1896-1897 Insurrection in Crete; war with Greece

1908 Young Turk Revolution and the restoration of the Constitution of 1876

1909-1918 *Mehmed V*

1911 War with Italy

- 1912** Balkan War
- 1914** World War I begins
- 1918-1922** *Mehmed VI*
- 1920** Establishment of French mandate over Syria and Lebanon and British mandates over Iraq and Palestine
- 1923** Proclamation of the Republic of Turkey¹



¹ H. İnalcık, *The Classical Age 1300-1600*, pp. XV-XXI.; S. Faroqi, B. McGowan, D. Quataert and Ş. Pamuk, *An Economic and Social History of the Ottoman Empire* Vol. 2, 1600-1914, Cambridge University Press, 1994, pp. XV-XXI.

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GLOSSARY

(Sources: H. İnalçık¹, B. Hendrickx et. al² and my own additions)

Abdal	:	a name sometimes given to itinerant dervishes.
Ağa of the Janissaries (Turkish: 'Yeniçeri ağası')	:	the chief officer of the Janissary corps.
Aruz ölçüsü	:	prosodic meter
Âşık	:	'lover', candidate for membership of the <i>Bektaşî</i> , Order.
Baba	:	'father', the head of <i>Bektaşî</i> Lodge.
Berât	:	a sultanic diploma bearing his official seal, <i>tuğra</i> , informing the recipient of his new, post or privilege.
Bektashi (Bektaşî) Order	:	a dervish order founded by <i>Hacı Bektaş Veli</i>
Bey	:	prince, ruler of an independent principality; title for gentlemen
Beylik	:	any district or principality governed by a bey
Cönk	:	oral tradition and record book
Dede Korkut	:	the twelve stories were formed by <i>Akkoyunlus</i> in Anatolia in the 14 th century.
Destan	:	Epic
Destanlar Dönemi	:	the period of epics
Derviş	:	Dervish
Devşirme	:	the levy of Christian male children to be trained for posts in the Palace, the administration, or the <i>Kapıkulu</i> corps
Divan	:	Poets collected their poems in the divan books
Divani	:	a style of large handwriting used for government writings. It is excessively cursive and superstructured. With its letters undotted and unconventionally joined together and it has no vowel marks. ' <i>Divani Kırmısı</i> ' is a simplified variety of <i>Divani</i> writing.
Divan-ı Humayun	:	'imperial council', the grand vizier's council and the central organ of the Ottoman Government
Edebiyat-ı Cedide	:	the new literature
Efendi	:	title, master, sir
Encümen-i Daniş	:	academy of Learning
Enderun	:	the inner section of the Sultan's Palace
Esnaf	:	small traders
Eyalet	:	a province
Fecr-i Âti	:	dawn of the new age
Ferman or Firman	:	

¹ H. İnalçık, *An Economic and Social History of the Ottoman Empire* Vol. 1, 1300-1600, Cambridge University Press, 1994

² B. Hendrickx, Sezim Sezer and M. Asil, *The Missak[ian] Ottoman Archives*, Rau Library, Johannesburg, 2003

the *fermans* of the Ottoman sultans were imperial edicts bearing a *tuğra* and addressed to specific individuals. As such *fermans* indicated the sultan's interest in the matter; they usually carried illuminations and gilt writing.

Fetva	:	a written answer to a legal question
Gaza	:	Holy War on behalf of Islam
Gazi	:	ghazi, a warrior fighting on behalf of Islam
Genç Kalemler	:	young Pens
Genç Türkler	:	Young Turks, a Turkish movement at the beginning of the 20 th century, promising equality for all subject of the Empire and planning to reform the Ottoman establishment
Göktürk or Köktürk	:	the <i>Göktürk</i> date from the early 8 th century AD and the script which they were writing is known as the Orhun alphabet
Hadis	:	the Prophet Mohammed's sayings
Harem	:	women's apartments in a Muslim household.
Harem Ağası	:	the chief black eunuch of the Palace
Hat	:	Ottoman Calligraphy
Hazine	:	the Treasury
Hece Ölçüsü	:	syllabic meter
Hoca	:	title (wise man, intellectual) of higher officials of the Ottoman central state departments
Hocazade	:	title; also family name
Hutbe	:	the sermon following the Friday prayer in which the sultan's name was mentioned
Janissaries	:	see <i>Yeniçeri</i>
İkdam	:	newspaper published in 1910
İlahi	:	hymn
İnşa	:	ornamented composition
İttihat ve Terakki Cemiyeti	:	Union and Progress Society, this society formed 1 st constitutional monarchy
Kadı	:	a judge administering both <i>şeriat</i> and <i>kanun</i>
Kanun	:	a secular law or laws issued by the Sultan.
Kanun-i Esasi	:	basic law in Turkish
Kanun-i Osmani	:	the legal code of the Ottoman sultans
Kanunname	:	a code of laws; a collection of sultanic laws
Kapı	:	'gate' , 'porte' , Ottoman government
Kapıkulu	:	'slave of the Porte', a devsirme or slave employed in military
Kapudan-ı Derya	:	the grand admiral of the Ottoman fleet
Kethuda	:	steward, agent, representative of an organization to the government
Koşuk	:	Verse
Levend	:	a landless and unemployed person

Mahlas	:	pen name, pseudonym
Mani	:	short and witty lyrical verses
Manzum	:	written in verse
Medrese	:	a higher institute of Muslim education.
Meşrutiyet	:	1 st constitutional monarchy
Mevlevi	:	<i>Mevlevi</i> s who they follow <i>Mevlana Celaleddin-i Rumi</i> 's philosophy
Mevlevihane	:	<i>Mevlevi</i> house
Millet	:	the people of the Ottoman Empire were organized in 'nations', not on the basis of ethnic origin but of religious belief.
Millet Mektepleri	:	special national schools
Molla	:	title given to senior members of the <i>ulema</i>
Muhbir	:	newspaper published in 1867
Müderri	:	the chief teacher of a medrese
Müftü	:	official learned in Islamic law who is in charge of Islamic affairs for a province or district
Mülk	:	freehold property
Müteferrika	:	one of an elite group in the palace formed from the sons of pashas
Ninni	:	lullabies
Nişan	:	grant given by the sultan
Osmanlı	:	Ottoman
Osmanlı Barışı	:	Pax Ottomana
Ozan	:	Bart
Padişah	:	Ottoman king, sultan
Paşa	:	title awarded to senior Ottoman dignitaries; pasha
Pir	:	the spiritual head of a dervish order.
Rika	:	a style of hand writing, rounded and densely structured, with short horizontal stems
Sagu	:	requiem in Folk Literature
Sancak	:	the chief administrative unit of the Ottoman Empire, governed by a <i>Sancak Beyi</i>
Sav	:	assertion or allegation
Sema	:	the rite of communal recitation practiced by the <i>Mevlevi</i> s was traditionally performed in <i>semahane</i> . It symbolized the attainment of the various levels of mystical union with God and of absolute perfection through spiritual fervor and controlled ecstasy.
Semahane	:	a very big indoor or outdoor place when <i>Semazens</i> start to dance they can easily and comfortably move in that smooth and slick door.
Semazen	:	<i>Sema</i> dancers
Servet-i Fünûn	:	the wealth of sciences
Silahdar	:	a custodian of the sultan's weapons

Soğd	:	Sogdian
Sultan	:	Ottoman king
Şah	:	shah, sovereign prince or king for Persians
Şarkı	:	Song
Şehzade	:	Ottoman prince
Şeriat	:	the sacred law of Islam
Şeyh	:	sheikh, a popular religious leader
Şeyhülislam	:	the head of the hierarchy of <i>ulema</i>
Tanzimat Fermanı	:	the decree of Propitious Regulation in 1839.
Tanzimat Edebiyatı	:	the literature movement after the <i>Tanzimat</i> Reform
Tarikat	:	mystic religious order
Tekke	:	a lodge of a dervish order
Tercüman-ı Ahval	:	the second non official newspaper in 1861.
Tercüme-i Manzume	:	translated verses
Tuğra	:	the sultan's official monogram, attached to state documents to confirm their legality
Tuyug	:	requiem in Divan Literature
Türk Derneği	:	Turkish Society
Türk Dil Kurumu	:	Turkish Language Institute
Türk Yurdu Cemiyeti	:	Turkish Homeland Society
Türkçe	:	Turkish
Türkmen	:	Turkoman or Turcoman
Ulema	:	the doctors of Muslim canon law.
Usta	:	a master in a craft guild or the bureaucracy.
Uygur (Uyghur)	:	Uyghur is a Turkic language with about 7.6 million speakers in Xinjiang Uyghur Autonomous Region of China and also in Afghanistan, Australia, Germany, India, Indonesia, Kazakhstan, Kyrgyzstan, Mongolia, Pakistan, Saudi Arabia, Taiwan, Tajikistan, Turkey, the USA and Uzbekistan.
Vakfiye	:	the deed of endowment of a <i>vakıf</i>
Vakıf	:	a grant of land or other source of revenue given in mortmain for pious purposes
Valide Sultan	:	the mother of the reigning Sultan
Vezer-i Azam	:	the chief vizier, Grand Vizier
Vezer	:	a minister of the Sultan and member of the imperial court
Yasa	:	a code of laws in ancient Turkish tradition
Yeniçeri	:	janissaries, the Sultan's standing infantry corps, recruited from the Devshirme and paid from the treasury.
Yeni Lisan	:	new language
Yörük	:	a Turkish nomad in Anatolia

Zaviye : a dervish hospice

