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ABSTRACT

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

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

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

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

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

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

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

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

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

ARABIC ELEMENTS IN POST-TANZIMAT LITERARY TURKISH

WITH SPECIAL REFERENCE TO HÂMÎD,

FİKRET, ÂKİF AND GÖKALP

BY

H. Y. NUHOĞLU

Thesis submitted for the Degree of Doctor of Philosophy
at Durham University.

November, 1974.

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

Genesis 11

- 1 - And the whole earth was of one language and of one speech.
- 6 - And the Lord said, Behold, they are one people, and they have all one language; and this is what they begin to do: and now nothing will be withholden from them, which they purpose to do.
- 7 - Go to, let us go down, and there confound their language, that they may not understand one another's speech.
- 8 - So the Lord scattered them abroad from thence upon the face of all the earth: and they left off to build the city.
- 9 - Therefore was the name of it called Babel; because the Lord did there confound the language of all the earth: and from thence did the Lord scatter them abroad upon the face of all the earth.

ومن آياته
خلق السموات
والارض واختلف
اللسانم والوانهم
ان في ذلك
لايات للعالمين

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

(Qur'an, xxx/22)

PREFACE

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

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

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

During the course of my work in Durham I have received encouragement, help and friendship from a number of people, both within and outside the University. I sincerely thank them through Professor W. B. Fisher of the Graduate Society, who may represent them. I also thank the staff of the Oriental Section of the University Library, past and present, for all the help given to me. Last but not least, my earnest thanks go to Mrs. C. Bates who typed the manuscript so painstakingly.

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

ORTHOGRAPHY

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

For the transcription of Arabic the following system is used:

ع	o	ط	t
ا	a	ظ	z
ب	b	ع	c
ت	t	ع	<u>gh</u>
ث	<u>th</u>	ف	f
ج	j	ق	q
ح	h	ك	k
خ	<u>kh</u>	ل	l
د	d	م	m
ذ	<u>dh</u>	ن	n
ر	r	و	w
ز	z	ه	h
س	s	ي	y
ش	<u>sh</u>	ا	a
ص	s	ا	i
ض	d	ا	u

ABBREVIATIONS

A	Arabic
Alps	Büyük Osmanlı Lügati
Cowen	A Dictionary of Modern Written Arabic
İlham	İlham-ı Vatan
IUEFTDED	İstanbul Üniversitesi Edebiyat Fakültesi Türk Dili ve Edebiyatı Dergisi
Külliyyat	Ziya Gökalp Külliyyatı-1 (Şiirler ve Halk Masalları)
Lexicon	Arabic-English Lexicon (Lane)
Lisan	Lisân al 'Arab
Özön	Osmanlıca-Türkçe Sözlük
P	Persian
Redhouse I	A Turkish and English Lexicon
Redhouse II	New Redhouse Turkish-English Dictionary
RCAJ	Royal Central Asian Journal
Rûbab	Rûbab-ı Şikeste
Safahat	Safahat
T	Turkish
TDAYB	Türk Dili Araştırmaları Yıllığı Belleten
TE Türk. Esas.)	Türkçülüğün Esasları

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CHAPTER I

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

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

A - The Definition of Language; and Influence

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

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

or

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

Of these definitions the first one is by F. de Saussure who is regarded as the father of modern linguistics; and the second one is by a contemporary American scholar. The difference between their views is not in their basic concepts, but in their wording. The similarity between the two definitions can easily be seen when these are explained, and the characteristics of language are studied. For the general characteristics of language the linguists appear to have differed in wording, in emphasis, or in sequence but they mention the same characteristics. Borrowing Y.R. Chao's sequence, language has the following general characteristics:

1. As voluntary behaviour.
2. As a set of habits.
3. As a form of communication.

-
1. F. de Saussure, Course in General Linguistics, (t. W. Baskin), USA, 1964, (2nd imp.), p. 9.
 2. Y.R. Chao, Language and Symbolic Systems, USA, 1968, CUP, p. 2.

4. It is learnt, not inborn.
5. It has both systematic and unsystematic aspects.
6. It is linear, one-dimensional.
7. It consists of a surprisingly small inventory of distinctive sounds (phonemes).
8. It is conservative and resists change. ⁽¹⁾

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

Influence

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

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

1. ibid. pp. 1-3.

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

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

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

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

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

1. ibid. p. 192-206

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

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

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

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

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

the corresponding word in another language.

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

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

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

B - Arabic

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

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

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

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

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

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

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

There are three cases: nominative (raf'), accusative (nasb), and genitive (jarr). The

prepositions take their following nouns in the genitive.

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

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

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

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

The simplest part of the verb is the third person.

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

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

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

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

C - Turkish

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

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

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

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

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

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

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

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

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

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

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

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

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

In Turkish derivation is by adding suffixes to

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

As a general rule, in Turkish the subject of the sentence comes at the beginning and the verb at the end. A definite precedes an indefinite word.

Expressions of time precede expressions of place.

The predicate agrees with the subject in person but not ^{necessarily} ~~in~~ in number.

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

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

D - Pre-Tanzimat Arabic Influence on Turkish

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

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

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

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

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

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

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

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

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

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

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

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

مسیحی کو کدن انکے کا بیر یوق
یورے وار کل یا عربدن یا اجمدن

Mesihî gökden inşen sana yer yok
Yürü var gel Arabdan ya Acemden

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

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

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

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

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

1.

دیوان غزل نسخہ قاموس دکندر

divân-ı gazel mûsha-i kaamue değildir
quoted by H.F. Gönensay and N.S. Banarlı, Türk
Edebiyatı Tarihi, İstanbul, 1944 (4th print) p. 11.

say but how to say it.

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

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

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

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

E - The Tanzimat

Tanzimat (the Reorganization) which is a milestone in Turkish history, began with the promulgation of Hatti Şerif of Gülhane (The Noble Rescript of Gülhane) on 2nd November 1839,¹ and ends, we believe, with the Republican Era.

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

1. For the main points of the Noble Rescript (R.H. Davison calls 'The Imperial Edict', Turkey, New Jersey, 1968, p. 78f) see: Bernard Lewis, The Emergence of Modern Turkey, London, 1968, (2nd Edition), pp. 106-108; Sir E.S. Cressy, History of the Ottoman Turks, London, 1878, p. 531f; N. Berkes, The Development of Secularism in Turkey, Canada, 1964, pp. 137-152.

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

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

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

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

reforms on two main points:

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

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

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

بیلدیریر حدینی سلطان سنک قانونک

"bildirir haddini Sultana senin kanunun"

(Your law teaches the Sultan his limits)

The Sultan was to be subject to the law.

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

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

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

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

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

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





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

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

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

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

the Tanzimat period is a matter of dispute. We feel that, from the point of view of the present study it would be convenient to end this period with the *first constitution (1876)*.



INTRODUCTORY-2

CHAPTER II

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

A - Abdülhak Hâmid [Tarhan]

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

1. نه آزارسان بولونز درده دوادن غيری

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

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

became ministers to my spiritual needs. It was from Persian works that I first acquired a taste for literature. Later I became acquainted with ours." (1)

Although all his education was in languages and literatures of different countries, his dreams during his childhood and early youth were of becoming a soldier. He was fifteen when he was awakened from these dreams, by a statement of Emperor Franz Josef of Austria, after the war with Prussia in 1866.

In 1867 due to his father's sudden death he was obliged to go back to Istanbul and was appointed as a clerk in the secretarial section of the Ministry of Finance - Mâliye Mühimme Kalemi, and later in the Council of State - Şûra-yı Devlet Kalemi and the Grand Vizierate - Sadaret Kalemi. It was in 1871 that he married his first and only Turkish wife Fâtîma Hanım.(2) During this period, like many others, he tried to show what he could do in the field of literature, and was eager to make friends among well known literary men.(3)

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1. Quoted by I.H. Sevük, Türk Teceddüt Edebiyatı Tarihi, Istanbul, 1340/1923, p.216. Probably this quotation explains why Ahmet Kabaklı says that: Hâmid ~~was~~^{had} not received proper national culture and he was influenced by foreign cultures." See: A. Kabaklı, Türk Edebiyatı, v.2, Istanbul, 1966, p.501.
 2. Another Turkish woman, a Cemile Hanım was his wife for only twenty days, See ibid, p. 501. Türkiye Ansiklopedisi, v. 1, p.30.
 3. See: I.H. Sevük, op.cit., p. 217.

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

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

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

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

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

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

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1. For example, his letter to Ekrem Bey, dated 15th of May 1884 (A. Hâmid, Mektuplar I, Istanbul 1334, pp. 128-147) is a typical one.
 2. See I. J. W. Gibb, A History of Ottoman Poetry, v. 1, London, 1900, p. 70.

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

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

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

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

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

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

1. ibid., p. 109.

2. I.H. Sevük, op. cit., p. 321.

3. Halide Edib says that: "Abdul Hak Hâmid is our last great romantic". H. Edib, Conflict of East and West in Turkey, Lahore (1935), 1963, p. 145.

In the 'postscript' - hâtime of Duhter-i Hindu - دختر هندو = The Indian Girl, discussing "writing about today", he says that this is something like "putting a mirror in front of a person to show him something that he already knew", and according to him this could not be a "theatrical work", but a "book of ethics".⁽¹⁾

Although this is how the time factor appears in his plays, it nevertheless seems that Hâmid did actually aim at "today". Like the other writers of his time he was naturally interested in and influenced by current events and he wrote about them. Nesteren has been mentioned. Liberté - لبرته is a symbolic work about the politics of "today and tomorrow". A study of the characters and the plots of his plays clearly shows their relevance to the events of those days. It may thus be claimed that his theatrical works were didactic as well as political.⁽²⁾ Ismail Habib very briefly mentions this point.⁽³⁾

Although he wrote plays, it was almost impossible for technical reasons to produce them on the stage. It was said that they were written to be read, not to be performed.⁽⁴⁾ He wrote plays because this type

1. Quoted by I.H. Sevük, op. cit., p. 322.

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

3. I.H. Sevük, op. cit., p. 329.

4. K. Akyüz, op. cit., p. 111.

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

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

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

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1. E. J. W. Gibb
~~Professor Akyüz~~ says that "... the true Modern School of Turkish poetry was inaugurated by the appearance of Hâmid Bey's Sahrâ." A History of Ottoman Poetry, p. v, 77. In this monumental work on Turkish poetry, Sahrâ was called "The first original European Turkish poetry" (v. i, pp. 132-133), and "Turning point in the Turkish literature." (v. vi, p. 135).
2. Ismail Habib, op. cit., p. 329.
3. K. Akyüz, op. cit., p. 106.

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

1. Quoted by Iemal Habib, op. cit., p. 224

2. ibid. p. 329.

3. Gibb, op. cit., v.i, p. 135; see also pp. v-vi.

4. Quoted by A.H. Tanpınar, XIX. Asır Türk Edebiyatı Tarihi, v. i, (2nd ed.), Istanbul, 1956, p. 594.

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

Gökalp says "everything in his works seems a
fight between an illogical life and a lifeless logic".⁽⁴⁾

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

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

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

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

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

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

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

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

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

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

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

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

1. A. Çağferoğlu, 'Abdülhak Hâmid'in Stilistik Kelime Yaraticılığı' IUBFTDED, v. xv/1967, pp. 1-12, Istanbul, 1967.

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

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

1. K. Akyüz, op. cit., p. 111.

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

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

سنىك مهركله سوز سويلر بوگون بر رسم بت پيكر

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

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

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

آغلامقدن اكلد شلماز سوزلى

(ağlamaktan anlaşılmaz sözleri)

In the foot-note there are two alternatives as

(3) قيرمى اولشدى مائى كوزلى

(kirmızı olmuşdu mâî gözleri)

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

فجر دوشمندی سماڈ کوزلری

(fecre dönmüşdü semâf gözleri)

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

- کیمی سفک دماء داهیہ سینه مبنی، ترقی طرفداریدر،
اجتناب بیدل ایدر، فقط مدخول اولور، بی همیتدر،
مغرب دکل می؟

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

- کیمی اعتلا داعیہ سینه مبنی، ترقی هوکاریدر،
ارتقاب قتال ایدر، فقط مقبول اولور، ذی مزیتدر،
مغرب دکل می؟

Kimi i'tilâ dâiyesine mebni,
terakki heveskârıdır,
irtikaabı kital eder, fakat
makbul olur, zi-meziyettir,
müstagreb değil mi?

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

As Professor Kenan Akyüz has observed, in the

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

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

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

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

امیای مرده کشته دکل بونده مرده لر
اموات زنده کشته فقط زندگان ارض

ahyâ-yi murde-guşte deđil bunda murdeler
emvât-ı zinde-guşte fakat zinde-gân-ı arz

Here it is really a problem to understand what he meant to say.⁽⁴⁾

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

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

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

Problem of Rhyme

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

B - Tevfik Fikret

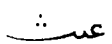

Fikret is one of those who are considered as the representatives of a literary movement in their own lifetime. His works were widely read and were both praised and attacked, while he was alive but now he is simply a figure with little influence on present writers. He was honoured by Atatürk, who, when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

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

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

1. R. Mutluay, op. cit., . p. 1.

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

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

In 1899 he accepted a teaching post at the

1. See: p. 44

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

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

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

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

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

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

He republished his book of poetry, Rübâb-1 Şikeste with additions. When he saw the political interference in his school, he sought freedom again in the seclusion of his home, after resigning from all the posts he held except the teaching post at Robert College.

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

The government of the Committee of Union and

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

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

He died in 1915.

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

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1. In 1295h/1878 AD the Turkish Parliament was temporarily closed by Abdülhamid II because of the Turko-Russian War, and not opened till the second Constitution. In 1912, because of the Italian war in Libya (Trablusgarb) the Government of the Union and Progress wanted to close Parliament 'temporarily' till the end of the war.
 2. For this poem see: Halide Edib (Adıvar), op. cit., pp. 149-151.

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

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

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

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

it had been used before the Servet-i Fünûn period. müstezad - مستزاد = the supplementary line was frequently used in Fikret's works, ⁽¹⁾ and thus opened the door to free verse. In this form Fikret used various meters of arūd - عروض . He also made a European form of poetry, the sonnet quite popular.

In old poetry the line and the couplet were the units of meaning; the sentence had to be completed in the unit, and the new sentence started with a new line. The first major challenge to this concept came from Hâmid; Fikret and his group were successful in breaking that rule. In their party a sentence can start in the middle of a line, e.g.,

...؛ کچه بخفتن یا تاغده
(2) برکنده او یوردق . براتوب مکتبه کیتسم

... ; gece bâzen yatağında
birlikte uyurduk. Birakip mektebe gitsem

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

This innovation caught the attention of the critics. ⁽³⁾

Another change, which took place in the Servet-i Fünûn literature, was in rhyme. In old literature the rhyme ^{usually was} ~~was~~ between words of the same parts of speech, e.g., verb, noun etc. Fikret and his friends

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

2. Ibid., p. 128.

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

introduced flexibility into rhyme, e.g. in the poem
Sabâh-ı Iyd - صباح عيد = The Morning of the Feast the
rhyme is thus:

دلبیر (a) مسرور (b) ایلمر (a) نور (b)

اولده (c) بیدار (d) بلده (c) اظہار (d)

مظننذر (e) صبیان (f) شطارتنه (g)

خندان (f) عصمتنه (g) اوزاتیر (e)

Here we find rhyme between an adjective and a noun (b)
a verb and a noun (a), a nominative and a locative (c),
and so on.

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

evvelde (c) bidâr (d) belde (c) izhar (d)

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

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

In rhyme, another important change was the introduction
of the concept of rhyme for the ear, not for the eye.
This was freely practiced by Fikret, e.g., موروث
and مأیوس (in سرفوش = the Drunk, R.Ş p. 122)
or بوسک and سن (in عشق و فراق = Love and
Separation RŞ p. 128),

Turkish having no long syllables the harmony of

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

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

فَعُولُنْ فَعُولُنْ فَعُولُنْ فَعُولُنْ
- u -- u -- u -- u ←

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

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

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

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

1. On love.
2. On family life.
3. On Society.

1. K. Akyüz, op. cit., p. 204.

2. Halide Edib, op. cit., p. 148.

4. On metaphysics.
5. On nature.
6. For children. (1)

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

دکل غرام هوسپورانہ معتادم

değil garâm-i hevesperverâne mütadim

~~Selfish~~ love is not ~~selfish~~ ^{in my nature.} (2)

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

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

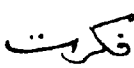
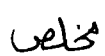
1. K. Akyüz, op. cit., p. 206.
2. Rübâb, p. 175.
3. Ismail Habib, op. cit., p. 472.

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

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

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

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

Another of his characteristics is the element of "opinion" in his works. He tried to give his ideas almost in the form of proverbs in his descriptive poetry; and it could be said that those poems were written for the sake of these thoughts which were usually expressed in the final lines. These thoughts seem to be his main objective. Ismail Habib sees this point as the most important feature of his poetry and ascribes that to his seeing himself as a guide. He even suggests that this may be why he chose the name Fikret  = thought as his pen-name (mahlae -  /makhlash/)⁽²⁾

Concerning his language, the critics hold varied opinions. While Ismail Habib, in 1923 saw an awareness and mastery in language as an outstanding virtue of Fikret, about thirty years later Professor M. Kaplan says about Fikret's and his friend's language that "They were mistaken in their ideas on the language they themselves used", and N. Ataç finds it "old and incomprehensible".⁽³⁾ On the other hand Ahmed Midhat Efendi, who based his attacks on modern literature on the grounds of language, and accused the modernists of

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

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

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

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

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

مینارہلر بیلہ

بزمین

(..... Minäreler bile ser
be-zemin) (1)

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

1. A. Sirri Levend, op. cit., p. 190.

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

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

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

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

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

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

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

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

of "Makber" to an illiterate Veli Dayı. For Veli Dayı, Fikret argued, there was a literature which was written in a language that could be understood easily by Veli Dayı.⁽¹⁾ He did not accept the idea that the language of literary works, newspapers, magazines was not generally understood, and asked "is it just the elite who can read such material, or are they read without being understood?"⁽²⁾

He found it impossible to think of a "Turkish" language without Arabic and Persian elements.⁽³⁾ He raised the question of the "quality" of substitutes.⁽⁴⁾ He clearly stated that he was not a conservative, but to renew something did not, or should not mean to ruin it.⁽⁵⁾ To him and his friends "the literary language WAS different from the common language; and there was no difference between the "Turkish" and "Ottoman" languages." To them the lexicons were full of words to be used and they did use them for effect rather than of necessity.

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

C - Mehmed Âkif [Ersoy]

Mehmed Âkif was born in Istanbul in 1873. His father was a lecturer (= müderris) at Fâtih Medresesi. He was quite young when he started at the local school, then he was sent to مکتبہ مملکتیہ - Mekteb-i Mülkiye = The Civil Service School. At the same time he was learning Arabic from his father, and Persian at Fâtih Medresesi. He was fifteen years old when he lost his father. This meant poverty, and the only chance for him to complete his education was to go to a free boarding school, so he went to the Veterinary School. While studying science he was practising poetry and was an admirer of both Hâmid and Muallim Nâci Efendi.

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

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

Besides poems he was writing articles on religion and literature. He was an advocate of the Pan-Islamist idea. He translated and published some Arabic works by Muhammad 'Abduh, Farid Wajdi and 'Abd al 'aziz Jāwish.

In 1912 he published his second work in which the theme is simply the unity of Muslims. At the same time he was preaching at Istanbul mosques. In the same year the Turkish Nationalists of the Empire became an organized body with their headquarters in Türkocağı (The Turkish Hearth Club). They made their views known in the periodical called تورک یوردی - Türk Yurdu. Akif wrote against them in Sırat-ı Mustakim.

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

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

with the East in a poem. In this long poem called
برلين خاطره لری - Berlin Hâtiralari = Memories of Berlin.
he gave this answer to Fikret's ideas on religion,
expressed in his poem Târîh-i Kadîm = Ancient History.

In 1915, again as the representative of the Government, he went to see the 'Amir of Najd, Ibn ur-Rashid. On this journey he had an opportunity to visit the tomb of the Prophet. His impressions of this journey were given in another long poem, called Necd Çöllerinden Medine'ye = From the Deserts of Najd to Madîna. In 1917 these two poems together with some others, were collected, and published as his fifth book.

He was appointed as Chief Secretary (باشى كاتب =
- başkâtib) at the Institute of Islamic Science (دار الحكمة الاسلامیة =
- Dâr ül-Hikmet il-Islâmiye). Practically all his activities were devoted to Islamic unity. He translated from French some works by Prince Mehmed Said Halim Paşa, ex- Grand vizier.

The sad outcome of the war for Turkey did not stop him working for Islamic unity. He worked for this cause even in occupied Istanbul. Then he was dismissed from the Institute of Islamic Science. In 1920 when the National Assembly was opened in Ankara, Akif went there as the representative for Burdur. He therefore transferred his paper سبيل الرشاد - Sebil

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

In 1921 his poem استقلال مرثی - İstiklâl Marşı (Independence March), was chosen by the National Assembly as the National Anthem. In 1922 he was elected to the Committee of Islamic Research and Writing - تدقیقات و تالیفات اسلامیہ کمیٹی - Tedkikât ve Telifat-ı İslâmiye Heyeti.

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

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

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

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

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

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

شودد جهانده بنم ال بکندیتم مسلك
سوزم اوطن گیبی ال سولک حقیقت ال سولک

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

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

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1. Midhat Cemal Kuntay Mehmed Akif, Istanbul, 1939, p. 161
 2. From Sırat-i Mustakim (56/1909) quoted by İsmail Habib, op. cit., p. 508.
 3. M.N. Hacıeminoğlu, 'Safahat'in Dil ve Üslûbu', IUEFTDED, xviii/1970, Istanbul, 1970, pp. 81-112.

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

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

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

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

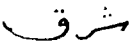
of the trouble, so the remedy naturally would be "to become Muslim once again".¹ He saw Islam not in the so called Muslim society of his time, but in the lives of the Prophet himself and his companions. He looked at life from this angle. Whatever appeared to be contrary to the principles of Islam, for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

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

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

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

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

His works represent his beliefs, and in Professor K. Akyüz's words "in his poetry the conscience of society talks".² Although his works in prose (articles mainly in *Sirât-ı Mustakim* and *Sebil ü-Reşâd*, and translations from Arabic and French) were probably, in quantity, equal to his published poetry,³ Akif is best known as a poet and as the poet of Islam.⁴ But of him Halide Edib quite rightly says that: "though a strong Muslim, he did not mean to flatter the Islamic world in the least."⁵ She also gives an extract from the poem  - Şark (the East) as evidence for his realistic view: "You have wandered a lot through the East, what have you seen?' They ask 'I have seen from end to end ruins, nations with no leaders, broken

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1. Tansel, op. cit., pp. iii-v.
 2. Akyüz, op. cit., p. 509.
 3. It was mentioned that during school days he wrote a great deal of poetry as practice, but did not publish it. See: Tansel, op. cit., p. 11; Safahat, p. xxvi. Some of his published poems were not included in Safahat. See: Tansel, op. cit., p. 151-152.
 4. Tansel, op. cit., p. 194. Ismail Habib, op. cit., p. 654. Akyüz op. cit., p. 506. Halide Edib op. cit., pp. 153, 155. Husain Mujib, Fi al-Adabi l-'Arabi wa l-Turki, Qahira, 1962, p. 139.
 5. Halide Edib, op. cit., p. 153.

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

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

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

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

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

The main characteristic of his language is that

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

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

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

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

In his ideas on purification he seems to be moderate and sensible. He criticises both extreme views, and says that "the purification of the language is فرض = compulsory". But this language requiring purification was the 'artificial literary language'. To him, the language of a writer should be in accordance with his readers' level.⁴ Professor K. Akyüz and

1. Hacıeminoğlu, op. cit., pp. 82f.

2. ibid., p. 102.

3. Akyüz, op. cit., p. 508.

4. From Sirat-ı Mustakim 4-92/27-v-1910/1326, quoted by A.S. Levend, op. cit., p. 312.

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

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

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

He was distinguished ^{by} ~~by~~ a sense of humour, not only in his works, but also in his personal life.¹

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

لسانك اوكاليدر بر وقار مله سى
او اولماد قيه ميسر دكل تعالى سى

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

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

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

D - Ziya Gökalp

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

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

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

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

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

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

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

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

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

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

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

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

1. عثمانليچيليق Osmanlıcılık = Ottomanism
2. ترکچيلک Türkçülük = Turkism
3. اسلامچيلق İslâmcılık = Islamism

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

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

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

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

1. ibid., p. 1232.

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

After the war he was asked by his former colleagues and students to come back to Istanbul University, but he went to Ankara as a Member of Parliament for Diyarbakir. The government appointed him chairman of the Telif ve Tercüme Heyeti - تالیف و ترجمه هیئتی = Writing and Translation Committee, in 1923. In the same year he published three works. The first one was in verse and called Altun Işık - الترن ایشیق = The Golden Light. The second, which is the most famous of all his works, was called Türkçülüğün Esasları - تورکیکلک اساسلاری = The Principles of Turkism. This work became the manual of nationalists in Turkey and among nationalist Turks living outside Turkey. It represents the last phase of Gökâlp's thought. The last book published in his life time was an historical study Türk Töresi - تورک تورده سی = Turkish Customs. In the same year he finished writing another book. Türk Medeniyeti Tarihi - تورک مدنیتق تاریخی = The History of Turkish Civilization which was published two years later and was a text book, like his first published book İlmî İctima Dersleri - علم اجتماع درسلسی = Sociology Lessons.

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

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

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

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

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

In the introduction to his second book of poetry

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

E. Rossi :

In the words of ~~the Introduction of the book~~ "There is however an evolution in his thought from 1908 to 1924 which bears a relation to the events in his country."³ Just before or in the early days of the Second Constitution, Ziya Gökalp, like many others,

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

was an عثمانیچی = Osmanlıcı = Ottomanist. In a poem called اهوت شریقی = Uhuvvet Şarkisi = Brotherhood Song, he invited the people of the Empire, regardless of religion or sect, to a union in the name of Ottomanism.¹ About three years later, Ziya Gökalp, as a contributor to کینج قلملار - Genç Kalemler = Young Pens of Salonica, was a Pan-Turkist. In a poem, called توران = Turan, in which he expressed his thoughts on nationalism, he said:

وطن نه تورکیادر تورطکره نه تورکستان
وطن بویرون و مؤبد بر اولکه در: توران

vatan ne Türkiyedir Türklere ne Türkistan
vatan büyük ve müebbed bir ülkedir: Turan

"To the Turks 'Fatherland' is neither Turkey, nor Turkestan / The Fatherland is a great and eternal country: Turan." 2

In his early years in the Union and Progress Party, his aims were vague. Like some other members of the party he saw قیزیل الما - Kızılelma = The Red Apple³ as a reality of the near future. But this dream did not last long. First the Balkan War, then the First World War were enough to open people's eyes to reality. During the War of Independence his concept of the nation became restricted to the land within the boundaries of

1. See: Mutluay, op. cit., p. 87.

2. Külliyat, p. 5.

3. For the idea of قیزیل الما Kızıl Elma = The Red Apple, see; Osman Turan, "The Idea of World Domination Among the Medieval Turks", in Studia Islamica, iv (1955), pp. 77-90.

the National Pact = ميثاق ملي - mîsâk-i milli.¹

Turan became just an ultimate aspiration.²

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

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

inspiration for a sincere national culture."¹

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

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

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

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

As Muhammad Iqbal pointed out³ if Gökalp's ignorance of Islam was not deliberate, his knowledge and understanding of it were, to say the least, inaccurate. Religion was included in his programme of modernisation and the starting point was to change the language of religion from Arabic to Turkish.⁴ As Bernard Lewis mentions, Gökalp was one of those who "preached the separation of religion and the state", and he was the first one who used the word لا دینی lâ dinî = non religious for the French work 'laïque'.⁵

1. ibid., p. 50.

2. ibid., p. 78.

3. M. Iqbal, op. cit., p. 169.

4. See: Above mentioned poem وطن vatan = Fatherland (Külliyat, p. 113), where he says 'bir ülke ki mektebinde Türkçe Kur'an okunur' (A country where in the school Turkish Qur'an is read.)

5. Lewis, op. cit., p. 403. According to Halide Edip Islam, for Ziya Gökalp was "a reformed Islam", (Halide Edip, op. cit., p. 161).

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

B - Gökalp (2)

Since Gökalp is regarded as "the philosopher of the Atatürk revolution", and his last book of essays ترکیلیک اساسلاری - Türkçülüğün Esasları = The principles of Turkism described as "the work that summarizes the ideas that served as the basis for the Atatürk reforms"¹ it is necessary to examine the views he expresses in this book on the subject of language.

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

a - Istanbul dialect (= لهجه lehçe)

b - Ottoman language (= لسان lisan)

This duality, which he regards as peculiar to Istanbul, is a linguistic sickness requiring treatment.² In another place he mentions the Ottoman language as the written language and the language of the civilization (مدنییت - medeniyet) which is an artificial mixture, and the Turkish language as the spoken language of the culture (حرف - hare) which is the real and the natural language.³

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

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1. The Principles of Turkism of Ziya Gökalp, tr. Robert Devereux, Leiden, 1968, p. x.
 2. TE, p. 97.
 3. ibid., p. 29.

Turkish. All over the world written and spoken languages, whether in capital cities or elsewhere differ from each other. Moreover, even his own terminology seems to deny the idea of two separate languages.

He uses the words لهجه lehçe = dialect and لسان - lisan = language. On this 'duality' we fully agree with Professor A. Martinet who says that "Belief in the unity and homogeneity of each national language has the result that not only do people forget the variety of linguistic forms within the frontiers of each state, but also that they are convinced, quite wrongly, of a necessary identity between the spoken and written languages."¹

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

- a - سینه - sigā (= mood, derived word)
b - کلمه - kelime (= underived word)

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

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

accepted the existence of some plurals, which had lost their plural meaning in Turkish, and had thus become ordinary words, not *سيف* (derived words).¹

He strongly objected to the use of borrowed non-Turkish particles as these particles make siga = derived forms. In other words, a language cannot use 'morphemes' from other languages.² And similarly, a language cannot borrow rules to make compounds from other languages.³ Of the existence of these non-Turkish, or to be more accurate, Arabic and Persian particles and rules in the language, he says that they have been used in Turkish not because of 'need' but because the writers have had the idea that the Arabic and Persian languages were more beautiful than Turkish, and their moods, particles and constructions were more beautiful than those of Turkish.⁴

In speaking of need he seems to be unaware of diachronic⁵ aspects of language. Even the language he himself used, needed these foreign elements. The language of classical Ottoman literature used them as a matter of fashion and taste. For example, rhetorical

1. ibid., p. 111.

2. ibid., p. 111.

3. ibid., p. 113.

4. ibid., pp. 113-114.

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

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

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

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

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

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

1. TE, p. 99.

2. ibid., p. 102.

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

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

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

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

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

1. TE, p. 109. مکتوب mektub is not an اسم جامد ism-i câmid in Arabic.

2. ibid., p. 105. It is interesting that fifty years later the Turkish Language Association = Türk Dil Kurumu holds the very same opinion.

3. TE, p. 107.

4. ibid., p. 108.

5. ibid., p. 107.

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

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

- a - The language, through Ottoman literature, has obtained many superfluous and harmful words, moods, constructions and particles. First of all the language must be cleansed from these excrescences. This is the negative aim of the Turkists.
- b - The language, also, lacked many necessary words. The second, and positive aim of the Turkists is to find these words, and to introduce them into the organism of the language.²

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

1. ibid. p. 119.

2. ibid. p. 116-117.

- a - National expressions: in the popular language there are many words, expressions, idioms, and 'Turkicisms' which constitute a mine of beauty and wealth. These must be collected.
- b - International words: every nation, in its language must have words to express all the scientific concepts, philological views, literary images and poetic feelings of the civilization group to which it belongs.¹

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

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

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

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

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

1. ibid., p. 120.

2. ibid., p. 121-122.

3. ibid., p. 122, article 11.

4. ibid., p. 121, article 1.

5. See: M.F. Köprülü, Edebiyat Araştırmaları, Ankara, 1966, pp. 187-190.

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

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

1. ibid., p. 118-119.

1. TE. p. 121-122, article 5.

using foreign morphemes. But his proposal to use Arabic and Persian words as new technical words (اصطلاحات - istilah) seems to be in contradiction to this, as he proposes to use a suffix یات /-yāt/ to name the new sciences, for example حياتيات - hayatiyat (biology), جموديات cumudiyat (glaciology), etc.¹ which is nothing but using صيغه siga (derived form). This suffix, itself, comes into question as it is a compound of ى /-i/ the suffix for the relative adjective, and ات /-āt/ the suffix for the sound feminine plural; moreover, this form is not much used in modern Arabic although found with words of Arabic derivation in languages such as Persian and Urdu. Also on the subject of technical words - or terminology - (اصطلاحات istilah), in 1918 he stated that "by analogy with اصطلاحات istilah = the terminology of Christian nations, which were taken from Latin and Greek, the terminology of Muslim nations must be taken from Arabic and Persian. The religious terminology among Muslim nations is common; therefore for other terminologies this unity must be kept. Thus the meaning, the terminology and the rule become Arabic, Islamic and Turkish respectively."² It is an interesting point that, in this article, he does not mention siga = derived form. He insists that the borrowed words should not be compounds. Strangely enough, in the following article, number 6, he says: "We must

1. ibid. p. 118-119.

2. Gökalp. Türkleşmek, İslâmlaşmak, Müfessirlaşmak. İstanbul, 1918, pp. 11-13.

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

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

1. TE, p. 122.

2. W. Heyd, op. cit., p. 18.

3. A.J. Toynbee, A Study of History, USA, (1934) 1962, viii, p. 178.

4. R.P. Cuzzort, Humanity and Modern Sociological Thought, London, (1971), 1972, p. 176.

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

Now let us see how these ideas were applied. The following examples are taken from the essay entitled هـرث و تهذيب = Culture and Refinement (hars ve tehzib).³

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

لذت - lezzet (delight) and تلذذ telezzüz
(to find delight)

ذوق - zevk (pleasure) and تذوق tezevvük
(testing)

حق - hak (right) and حقوق hukuk (rights, law)

انسان - insan (man, human) and انسانية insaniyet
(humanity)

بشر - beşer (man) and بشرية beşeriyet (mankind)

ملت - millet (nation) and مليت milliyet
(nationality)

ضد - zıd (opposite) and ضدیت ziddiyet
(oppositeness)

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

also

- محلول mālūl (diseased) < علة /'illa/ (illness)
مغلوب maġlūb (conquered) < غلبه /ghalaba/ (to overcome)
مقلد mukallid (imitator) < تقليد /taqlid/ (to mimic)
مخلده muhallede (eternal) < خلود /khulūd/ (to last long)
متفكر mütefekkir (thinker) < فكر /fikr/ (Thought)
تعميق tâmik (deepening) < عمق /'umq/ (depth)
متعدد müteaddid (numerous) < عدد /'adad/ (number)
مفسر muzir (injurious) < ضرر /darar/ (wrong, injury)

Some of them are used as synonyms as

- لذت lezzet and تلذذ - telezzüz (delight)
ذوق zevk and تذوق - tezevvük (pleasure)
حقار hak(lar) and حقوق - hukuk (rights)
مخصوص mahsus and خصوصى - hususî (special)

Non-Turkish compounds also are not rare as:

- جهانشمول - cihanşumul (P + A) = worldwide
روز الست - rüz-^{elst}est (P+A) = The day when the
interrogation "Am I not your Lord - الست بربكم was
put to Adam by God (Qur'ân: vii. 172)
بين المللئت - beynelmilliyet (A+A) = internationality
خير فراه - hayırhah (A+P) = well-wishing
فصوصى الماهية - hususiyu-l mahiye (A+A) = particular
nature
مليتپرورلك - milliyetperverlik (A+T+P) = patriotism

Tanwîn also occurs, as:

رسمًا - resmen (officially)

تماماً - tamamen (entirely)

زاتاً - zaten (originally)

He himself coined some words, for example:

حراثت - hars (culture) < حراثت /harth/(tillage)

مفكوره - mefkûre (ideal) < فِكْر /fikr/(thought)

انتسابات - intisaliyat (geneology) < نسل /nasl/
(offspring)

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

The present author feels that the above examples show that, from the linguistic point of view, the claim that he is an original thinker¹ is exaggerated. He is one of the best known of the would-be language reformers, but by no means the first, and he certainly lacked consistency.

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

CHAPTER III

ARABIC GRAMMATICAL FORMS-1

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

A - Nunation in the Turkish language

One common feature of the Arabic language is the presence of nunation at the end of most categories of nouns¹ primarily to indicate indefiniteness in nouns, and also to make adverbs of time and place (مفعول فيه ظرف) to express aim or purpose (مفعول له), in circumstantial clauses (حال) and for specification of an area of meaning (تمييز). In the Turkish language nunation is seen to a very limited extent only.

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

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

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

3. Accusative (نَصْب) is the most commonly used form of nunation. The rules which govern the pointing of nunation are simply and quite correctly given by V. H. Hagopian and J. W. Redhouse¹ as follows:

a - If the word ends in hamza (ء) or ‘alif maqṣūra (اِ) or tā’ marbūṭa (ة in Turkish ت or ه) only nunation of fatha is put at the end, provided that tā’ or hā’ must change into the tā’ marbūṭa of Arabic (ة) and alif maqṣūra into simple ‘alif.

جزا - <u>ceza</u> (= punishment)	جزاء - <u>cezaen</u> (= as punishment)
معنى - <u>mana</u> (= meaning, sense)	معنا - <u>manen</u> (= morally)
مرحمت - <u>merhamet</u> (= mercy)	مرحمته - <u>merhameten</u> (= as an act of mercy)
ماده - <u>madde</u> (= matter)	مادة - <u>maddeten</u> (= materially)

b - If the final tā’ (ت) or hā (ه) be radical or if the word ends with any other letter than those mentioned above an ‘alif with nunation of fatha is added to the end, as:

وقت - muvaḳkat (= fixed time) وقتاً - muvaḳkaten
(= temporarily)

سرهو - <u>sehiv</u> (= mistake)	سرهوا - <u>sehven</u> (= by mistake)
وجه - <u>vecih</u> (= face, surface)	وجهه - <u>vechen</u> (= in face, by face)

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

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

اولا - evvelâ (= firstly), حال - hâlâ (= yet, still),
غالبًا - galiba (= probably), دائماً - daima (= always).

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

d - The word بناء /binā'an/- bināen (= consequently, in consequence of) is found with both Turkish and Arabic elements: بناء عليه /binā'an 'alaih/ binaen-aleyh
بناء على ذلك / binā'an 'alā dhālik / binaen-alā zālik
بوکا بناء - buna binaen, all meaning "in consequence of this".

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

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

1. See: J.W. Redhouse, A Turkish and English Lexicon, Constantinople, 1921, p. 129.

اصله (t): never

اصله (a): originally, fundamentally

the first one, without tanwīn is shown as a Turkish word and its meaning accounted in colloquial Arabic when accompanied by the negative particle, e.g.

اصله ما رأيته

(I never saw him, at all)

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

بالجمهورية اصله فرانس اولانلار ايله اصله جرمن اولانلار
موجوددر.

"In Belgium, there are people who are originally French and some Flemings who are originally Germanic."
(Türkçülüğün Esasları, p. 176)

and

روحه اصله وجد ويرمز

"It never causes rapture in our souls."
(ibid., p. 20.)

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

A few further general points may be made here:

Firstly, although after the Tanzimat, in the Turkish language when a word ending in 'alif maqṣura was nunated with double fatha had lost the yā' (سى) and was simply written with 'alif (ا), the revolutionary thinker of post-Tanzimat period Ziya Gökalp uses the word معنى with final yā' as found in Arabic.¹ (معنى (A) or معنا (T) ma'nan = morally).

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

1. Ibid., p. 38.

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

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

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

B - Hamzated words in Turkish

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

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

spellings even of the same word. This consonant could be changed into one of the weak letters e.g.. راسی /rās.un/ < رأسی /ra's.un/ (= head), لوم /lūm.un/ < لوم /la'm.un/ (= stinginess), بیر /bīr.un < بئر /bi'r.un/ (= well, spring) etc., in certain cases.¹

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

زوهمدن ابتدا بنی مکدر جدا ایدن
اول جدا و صوکرنا فنا و فدا ایدن (3)

zevciaden ibtida beni kimdir cüda eden
evvel cüda ve sonra fenâ vü fedâ eden

یعنی دعاری دعا ایدی (4)

... yani duaları dua idi

-
1. For the orthography of hamza see various Arabic grammars, for example W. Wright, A Grammar of the Arabic Language, London, 1859(1967), p.i. 16-18.
 2. V. H. Hagopian, Ottoman Turkish Conversation Grammar, Heidelberg, 1907, p.25; J. Németh, Turkish Grammar, (English adaptation: T. Halasi-kun), Glückstadt, 1962, p.27
 3. Abdülhak Hamid, Tayflar Geçidi, İstanbul, 1335/1920, p.22
 4. Z. Gökalp, Türk Medeniyeti Tarihi, İstanbul, 1341/1926, p. 17.

تورک لرن اقربالقن ارنرن

(1)

... türklerin akrabalıđı aranırken

باقله هوا نه كوزل اچدی انجلد بولدی

(2)

bakin hava ne güzel açdı incilâ buldu

فضاسنده آل بر كوش مبعدی

(3)

fezasında al bir güneş mübtesimdi

اوزاق یاقین بتون اشیاده بر كون ملول

(4)

uzak yakın bütün eyyada bir sukûnı melûl

ابتداء < ibtida (= as a beginning) - ابتدا

فناء < feaa (= annihilation) - فنا

فداء /fidâ'un/ < fedâ (= sacrifice) - فدا

دعاء < du'aa (= prayer) - دعا

اقرباء /'aqribâ.un/ < akraba (= relative) - اقربا

انجلد < incilâ (= brightness) - انجلد

فضاء < feza (= vast space) - فضا

اشياء < eyya (= things, objects) - اشیا

Of these words some are broken plurals. e.g.. اقربا ر اشیا
and some are derived from verbal nouns. e.g.. انجلد ر ابتدا
and some are trilateral verbal nouns e.g. فدا ر فنا .

1. Ibid., p. 20.

2. T. Fikret, Rübâb-ı Şikeste, Istanbul, 1326/1910, p. 33.

3. Ibid., p. 272.

4. Ibid., p. 176.

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

تورک ترک منشای ... اهل و منشأری اولاماز ...

قطر منشأینی بینه کیم سویله عجلت (1)

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

On this question the Turkish linguist and lexicographer Şemseddin Sami, in the introduction to his valuable Turkish Dictionary Qāmūs-i Türkî² states that the hamza after 'alif mamdūda in Arabic infinitives and nouns is to be dropped, but these are shown in the dictionary, because as he states, the hamza could be used in idāfa instead of yā' (ی), and it is more eloquent. But his idea of eloquence does not seem to be shared by the authors whose works are the subject of this study as they use yā' (ی), not the hamza in idāfas, e.g., by Fikret

اوت بیکیتار اوت سیز فدای نفس ایدیکن
وطن یولنده خدای صیبات ایدن اولمن (3)

evet yiğitler evet siz fedâ-yi nefis ediniz
vatan yelunda fedâ-yı hayat eden ölmez

1. Gökalp, T.M.T. op.cit., p.21. Although this appears to be the case we see no reason for retaining the hamza.
2. Şemseddin Sami, قاموس ترکی Kaamus-i Türkî. Istanbul, 1317/1899, p. (2) 8.
3. Fikret, Rûbab, op.cit., p. 41.

the idāfas فداى نفسى - fedā-yi nefs and فداى حيات
fedā-yi hayat (both) (= the sacrifice of one's own life);
and by Hâmid

(1) تابان افکارند اجزای تارومارک

taban ufuklarından eczâ-yi tarûmârın

the idāfa اجزای تارومار - eczâ-yi tarûmar (= scattered
fragments) and many others. An exception to this usage
has been encountered, and that is by Hamid, in

(2) اللہ! خطابندہ کافہ اسماء الربیہ مجتمع بولونندین کیبی

allah hitabında kaffe-i esmâ-1 ilâhiye
müctemi bulunduğū gibi...

the idāfa کافہ اسماء الربیہ - kaffe-i esmâ-1 ilâhiye (= all
the divine names) is formed by (ع) = hamza instead of
(ی) = yâ.

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

(3) بقای سیر ایلد اولدم فنا یه بی منت

beka-yî seyr ile oldum fena-ya bi-minnet

- bekayî (= the immortality) بقای > بقائی to ی + بقاء

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

فنايه > فناءه + فناء - fenaya (= to mortality)

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

(1) قهرمان و فداي برعكس اوليور

kahraman ve fedaf bir asker ölüyor

فداي > فداي + فداء (= self-sacrificing volunteer)

(2) مائي لकिन همان بياضه چالار

mâi lâkin heman beyaza çalar

مائي - mâi (= colour of water)

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

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

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

(3) أمدن طوتدي ؛ باقدم : بر كوچورن كمران

elimden tuttu: baktım: bir küçük gümrah

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

1. Ibid .. p.92.

2. Fikret, Rûbab, op.cit. p.84.

3. Ibid .. p.171.

(1) ألوان صيائية بر قدرت جولان

elwân-i ziyâfiyyeye bir kudret-i cevâflân

the word ألوان (= 'alwân : colours) is an Arabic broken plural and the hamzated letter 'alif (ا) is one of the servile letters (حروف الزيادة); and

(2) ماى بر كوز ألم قلبمه اغلار سانيرم

mai bir göz elem-i kalbime ağlar sanırım

and

(3) اوندان اولوم كلير اوكا كلنم فقط ألم

ondan ölüm gelir ona gelmez fakat elem, the word

ألم /'alam/ (= pain, sorrow) is with hamza in Tevfik Fikret's work and without hamza in Hâmid's work. As was mentioned by F. K. Timurtaş (4) during the post-Tanzimat period when studies began on the problems of Ottoman-Turkish orthography, in respect of words of non-Arabic and non-Persian origin, it was suggested that at the beginning of a word to distinguish the sounds /ø/ or /u/ from the sounds /o/ and /u/ for the former group not 'alif (ا), but hamza could be used as (أو or أو) would sound /ø/ or /u/ and (او) would sound /o/ or /u/. Hâmid appears to have accepted the idea and put it into practice, as the word أولوم (= ölüm : death) in the last example and تولدیرمسین (= öldürmesin : not to cause death) in the following

(5) بزی تولدیرمسین اونی یارادن

bizi öldürmesin onu yaradan

1. Ibid... p.163

2. Ibid... p.2-4

3. Hâmid, İlham opcit., p.36

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

5. Hâmid, İlham...; opcit., p.38.

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

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

بکا مونس بوکونا او خاطرہ در (1)

bana mūnis bu gün o hâtiradır

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

(2) هزین بر عقده مشکوکیه نشئت حیاتنده

hazin bir ukde meşkuhiyyet-i neş'et hayatında

(3) بو مسئله تہمیق ایتدیلم

..... bu meseleyi ta'mik ettiler

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

-
1. Rûbab, p.144
 2. Fikret, Rûbab.. op.cit., p.78
 3. Gökalp, TMT. op.cit., p.29

(1) ماضی دوشونلے نہ کوچلے نشأت وار
حال باقلجہ نہ بیوک ہیئت وار
بیک قلعه دشمنانہ بزم رایت وار
صلی سوریز حربہ دھجرات وار

mazi dūşūnlē ne کوچلے neş'etimiz var
hale bakılınca ne büyük hey'etimiz var
bin kala-i dūşmanda bizim rāyetimiz var
sūlhū severiz harbe dahf cūr'etimiz var

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

(3) حزیں بر عقده مشکوکیت نشئت ہیاتندہ

hazfa bir wkte meşkuhiyyet-i nešet hayatında

By Akif the word ہیات - heyet was spelt without
'alif (ا) as ہیئت, as in the compound ہیئت مجموعی (4)
and it is easily noticeable that he seems to write
hamza as it should be written in Arabic, e.g. مسئولیت
- mes'uliyet (= responsibility) in مسئولیت (5)

1. Hāmid, İlmām..op.cit. p.88

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

3. Fikret, Rūbab.... op.cit. p.178

4. M.Safd Halim Paşa, İelâmlaşmak (t. M.Akif)
(e. A. Fisher) Leipzig, 1928.

5. Ibid. p.9/12.

er **مشئومه** - meş'ume (= inauspicious) in
(1) آثار مشئومه منی کورمکده and **نشأت** - neş'et
(= originating) in اجتماعى مبدأدن نشأت ایتقى اولدیکی (2)
Of the last example the word **مبدأ** = mebde (= beginning)
with Turkish suffixes and the same word in اجتماعى مبدأ هم
(3) ... تعامد مبدأنه or the word **منشأ**
in اونک منشأى indicate that at least for Akif
the orthography had yet to settle down. The spelling
of the word **شیء** - şey (= thing) with Turkish suffixes
clearly illustrates this. It is without hamza in
(4) بونجه مشیدر and (5) هر مشیدن اول and
with the hamza in (6) دیگر بر مشیدک طرفیلینده and
(7) باشقه بر مشیده. All these examples from Akif are
taken from prose (8). If they were taken from poetry,
the differences between (→) مشیده and (u v) مشیه,
and (→) مشیدک and (→) مشید (9) are
understandable, being required by metrical rules.

The hamza vowelled with kasra in the middle of an

-
1. Ibid. p. 16/20.
 2. Ibid. p. 9/12.
 3. Ibid. p. 7/10.
 4. Ibid. p. 2/5.
 5. Ibid. p. 4/7.
 6. Ibid. p. 4/7.
 7. Ibid. p. 19/23.
 8. His poetry in Arabic script was not available during our study as none of the libraries has that copy and it is almost impossible to purchase that copy in Turkey.
 9. As they could be written.

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

سائر	-	<u>sayir</u>	<	سائر	/sā'ir/	remaining other
حقایق	-	<u>hakayik</u>	<	حقایق	/haqā'iq/	facts, realities
فرائض	-	<u>ferayiz</u>	<	فرائض	/farā'id/	obligations
سیات	-	<u>siyat</u>	<	سیات	/si'āt/	evil things

and many others. But Redhouse describes this as vulgar in his dictionary. (1)

C - 'Alif maqsūra/ in Turkish

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

(3) طاقنده منجلی در هب بینات ومعنی

tâkinda münceľdir hep beyyinfât u mânâ

-
1. J. W. Redhouse, op.cit., p.794 See: حقایق
 2. See: preceding section of this Chapter, pp.120-125
 3. Hâmid, İlhâm-i Vatan, Istanbul 1334/1918, p.54.

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

(1) هر معناسیله بیوک

her mānāsıyla büyük

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

(2) بشقه معنى ویرمه سن تعذیرمه

başka mānā verme sen tãzirime

and only two pages later

(3) بر طاقم معنار اظهار ایلیور

bir takım mānâlar izhar eyliyor

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

1. Ibid., p.83.

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

3. Ibid., p.17.

Ziya Gökalp, also seems undecided between word (معنى) and (معنا). He even spells it as in Arabic when it is used with tanwīn as معنى - mānen (1).

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

(2) نه كبی بر معنا الخلافده اولدیكیزی

ne gibi bir mânâ anlamakda olduğumuzu

or

(3) الله معنای شریفی

Allah mânâ-yı şerifi

or

(4) ال تام معناسیده

en tam mânâsiyle

and in Fikret

(5) باقب پیقارمغه معنی الیرم ده بر معنا

bakip çıkarmağa sa'y eylerim de bir mânâ

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

-
1. See: The first section of this chapter, pp. 103-107.
 2. M. S. Hâlim Paşa, İslâmlaşmak (t. M. Akif) Leipzig, 1928 (e. A. Fisher) p.1
 3. Ibid. p.3.
 4. Ibid. p.5.
 5. Fikret, Rûbab-i Şikeste, Istanbul, 1326/1910, p.63.

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

(p 1376) مَعْلَى : مَعْرَبًا مَعْلَى ^{رَئَى}

mu'allā (with ى yā') = look

(p 1375) مَعْلَى يَأْتِدُ وَعَلَى ^{رَئَى}

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

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

D - Tā' marbūta in Turkish

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

1. The tā' (ة) is fully pronounced and written as so called tā' şawīla (ت) .
2. The tā' (ة) is not written as tā' (ت), but as so called hā' rasmiyya. (ه) one of the

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

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

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

2. The Doubled Trilateral:

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

غِر - girra/ghirra/ - (inexperience) and

حِيس - hisse /hiṣṣa/ - (share, portion).

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

c - Verbal nouns with mīm before the three root letters = maṣḍar mīmī (1) have /t/.

1. In Arabic there are a great number of verbal nouns or infinitive forms which are derived directly from the trilateral root. Besides these another kind of verbal noun equivalent to them is formed by adding a (م) mīm to the radicals. This verbal noun is called maṣḍar mīmī has four forms: مَفْعَلٌ, مَفْعِلٌ, مَفْعَلَةٌ, مَفْعِلَةٌ

d - The other nouns in the list in the form of فعالة have /t/, not /a/.

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

a - The common form is فَعَلَه /fa'la/ and the nouns are more or less evenly distributed between the /t/ and /a/ sections. Here the noun /darba/ - darbe = (blow) occurs in both the /t/ and /a/ sections, the form ضربت - darbet has been used to suit the style of poetry and has not been included in dictionaries ⁽¹⁾. Another word to be mentioned here is the word غَايَة /ghāya/ (= extreme limit) which is in both sections as غَايَة gaye and غَايَت gayet, but the two have different meanings as (غَايَة) means "aim, object, end" ⁽²⁾

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

صوت کز کران ضربت شمشیر و سنان
savlet -i gürz-i giran, darbet-i şemşîrû sinan

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

2. Redhouse II p.387.

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

b - The forms فَعْلَةٌ /fi'la/ and فُعْلَةٌ /fu'la/ are not used as commonly as the form فَعْلَةٌ /fa'la/. Here again the distribution of /t/ and /a/ are more or less even.

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

d. The feminine forms of active and passive participles فَاعِلَةٌ /fā'ila/ and مَفْعُولَةٌ /maf'ūla/ are with /a/. There is only one exception in these two sections in the list: عَايَتْ skibet /'āqat/ (= end, outcome). So is the case for the forms فَعِيلَةٌ /fa'ila/ and فَعْلَةٌ /fa'ala/ with one exception بَرَكَتْ - bereket / baraka/ (= blessing, benediction).

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

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

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

formed by adding the termination ^ى- to the words, e.g. حریت > ى + حر /hurriyya/hürriyet (= freedom).

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

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

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

صدریه sadriye = Medical branch or disease of the chest

رشدیه rüşdiye = A kind of school

نقلیه nakliye = (then) Organised transport

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

1. The line concerned is:

تقویت ویرمکله آدم ریشه تدبیرینه

takviyet vermekle âdem rişte-i tedbirine

Tevfik Fikret - ghazal from K. Akyüz, Batı Tesirinde Türk Şiiri Antolojisi, Ankara, 1958, p.210

Arabic, e.g.

اتفاقية /'ittifāqiyya/ < اتفاق /'ittifāq/

(= agreement) used of 'a formal agreement
between governments etc.'

Here we must state that there seem to be no
clear rules governing the usage of /t/ and /a/
endings of Arabic feminine words with tā'
marbuṭa in the Turkish language. Further
research on the subject, we feel, may lead to
more definite conclusions.

CHAPTER IV

ARABIC GRAMMATICAL FORMS-2

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

A - The Definite Article

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

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

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

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

ب bi	ذو* dhu	على 'alā
في fi	إلى 'ilā	من min
عن an	مع ma'a	و wa
ت ta	بين bain	فوق fawq
تحت taht	بعد ba'd	* قرب qurb
* طرف taraf etc.		

In this section it may be observed that when the Arabic definite article is attached, those nouns having the ة (t) ending for the tā', marbūta change this to ة (-a) hā' rasmiyya, as

بِالْآخِرَةِ	bi l-'ākhara	= later
عَلَى الْعَادَةِ	'ala l-'āda	= as usual
فَوْقَ الْعَادَةِ	fawqa l-'āda	= unusual
فِي الْحَقِيقَةِ	fi l-haqīqa	= in fact

an exception is ذُو الْحَيَاتِ dhu l-hayāt = alive (1). Some of these phrases, when pronounced in Turkish, sound as if they are a single word, e.g.

بِالْآخِرَةِ bi l-'ākhara (→) bilāhare (→).

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

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

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

الامان (T. alaman): I'm fed up! That's enough.

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

الوداع (T. elveda): good-bye!

وداع (T. veda): a leave-taking (I)

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

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

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

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

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

دار البدايح (t) dārūlbedayi = Theatre (literally 'the house of novelties'), دار اللحن - dārūlelhan = Music Conservatory (literally 'the house of melody'), and the determined دار - dār is vowelled with ḍamma.

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

عظيم الشأن 'azīmu sh - sha'n azimūṣṣan = great
in dignity
مالك الملك māliku l - mülk mālikūlmülk = the
Lord of the Kingdoms

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

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

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

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

بنات الجزيرة benät ül - cezfire: (lit) daughters of the Island = women in England. (2).

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

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1. New Redhouse Turkish - English Dictionary, Istanbul, 1968, p.40.
 2. Hâmid, Mekteuplar I, Istanbul, 1334/1915, p.19.

idāfa اوزان البنان (→ — — —), instead of the Persian type اوزان بنان (→ — — —) where the kasra of the idāfa deliberately prolonged, the metre would be ~~also~~^{equally} correct and this is not a unique example; the literature ^{is} full of similar instances. The Turkish grammars make no mention of this point. It is surprising that the grammarians should not have deduced this rôle of usage. May be they did not consider it important.

B - Agreement of Adjective with its Noun

In Arabic the adjective must agree with the noun which it qualifies in gender, case and number. Here there are certain exceptions as follows:

- (a) Broken plurals apart from those referring to human beings are generally grammatically treated as collective nouns in the feminine singular. (1)
- (b) The sound feminine plural noun usually has the adjective in the feminine singular, unless it refers to female human-beings when it may be plural or singular.

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

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

صبور ، شكور - فحول (1)
قتيل - فعيل

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

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1. For the agreement of adjective with its noun and the forms of adjectives see: W. Wright, A Grammar of the Arabic Language, London, 1967 (1859), v 2 p.283ff; J. A. Haywood and H. M. Nahmad, New Arabic Grammar of the Written Language, London, 1962, pp 43f, 86-88.
 2. Books on the art of writing contain rules on the subject and give warning that the writing would not be correct if these rules were not obeyed. For example see: D. Said Paşa, Mizân-ül-edeb, Istanbul, 1305/1887; A. Fehmi, Tedrisat-ı Edebiyye, Istanbul, 1302/1884. The absence of agreement of the adjective with its noun in the following couplet by Fuzulî (? - 1556) was mentioned by A. Fehmi (p.32).

ترك ايتمه عواطف عيى
ياد ايله مودت قديمى

terk etme avatif-i amimi

yad eyle meveddet-i kadimi

The adjectival constructions are:

عواطف عيى - avatif-i amim = abundant kindness
مودت قديمى - meveddet-i kadim = old friendship

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

شمس طالع	<u>şems-i tâli</u>	=	rising sun
شمس منیر	<u>şems-i münîr</u>	=	luminous sun
روح الیم	<u>ruh-i elîm</u>	=	painful soul

both روح /ruḥ/ (= soul) and شمس /šams/ (= sun) are feminine in Arabic.

Where the Arabic noun is feminine the following remarks apply:

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

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

Here غراء - garra - represents the Arabic
غراء /gharrā'/ which is regular Arabic
form for the feminine 'colour and defect'
adjectives. (1)

- b. If the noun is in the sound feminine plural
and does not apply to female human beings,
the adjective is generally in the feminine
singular form. The same applies to the broken
plural. Exceptions are:

ابعاد سماوی - eb'ād-i semāvi = heavenly dimensions
انفاس حبیب - enfās-i habīb = wicked breath

- c. There are adjectival constructions in which the
agreement had not been strictly observed,
for example:

صدمه مشؤوم - sadme-yi meš'um = inauspicious strike
لرجه طهر - levha-yi mutahhar = clean plate
ساحه عریان - saha-yi uryan = bare court yard
حدیقه ریانه - hadika-yi reyyan = well watered
garden

Had the agreement been observed in these
constructions the adjectives should be

مشؤومه - meš'ume طهره - mutahhara
عریانه - uryane ریانه - reyya

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

The apparent reason is the rhythm of the poetry.

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

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

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

ولایت عامه - velâyet-i amme = general guardianship

ولایت خاصه - velâyet-i hasse = special guardianship

and they were used more or less terminologically.

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

C - Arabic Plural forms in Turkish

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

In Arabic the plural has two forms:

1. The sound plural, which is formed by adding plural suffixes to nominals. These suffixes are, for the masculine, ون /-ūn/ in the nominative and ين /-īn/ in the oblique (1); and for the feminine ات /-āt/. The declension shown in the haraka as ˆ damma for the nominative, and ˉ kasra with the oblique. (2)
2. The broken plural is formed by putting the root letters of singular noun unto a different pattern وزن (wazn). Many different patterns are used for the broken plural and it is accepted that the broken plural form of an Arabic nominal should be learnt as there is no fixed rule. Although this is a fact, it is still possible to give some patterns. A number of Arabic nouns have no sound plural at all, so the broken plural is used. Some nouns in Arabic have more than one

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

plural form and these may be associated with different meanings of the singular. Each meaning may have a different plural form, e.g.

بيت /bayt/ = (house: couplet) بيوت /buyūt/ = (houses), and ابيات /abyāt/ = (couplet).⁽¹⁾

Moreover some Arabic nouns have secondary plurals or the plural of plural, e.g. مكان (= place) > أماكن /makān, 'amkina, 'amākin /. Some nouns have plurals of paucity and plurals of abundance.⁽²⁾

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

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1. It is doubtful however whether the distinction between the plurals in such instances was regularly maintained, at any rate, in classical poetry and art prose.
 2. For the Arabic plural forms and the common broken plural patterns, see: W. Wright, A Grammar of the Arabic Language. London, 1967, (1859), v.I. pp 191-234.

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

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

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1. J. W. Redhouse, A Simplified Grammar of the Ottoman-Turkish Language, London, 1884, p.58.
 2. F. K. Timurtaş, Osmanlica Grameri, Istanbul, 1964, pp 215-224.
 3. Aḥmad Jawdat, Qawā'id-i Uthmāniyya, Istanbul, 1306/1888.
 4. V. H. Hagopian, Ottoman-Turkish Conversation Grammar, Heidelberg, 1907, pp 296-300 and 353-356.
 5. J. Neméth, Turkish Grammar, (t. T. Halasi-kun), Glückstadt, 1962, pp 33-35.

چيفتلك < چيفتلات	(T)	çiftlik-ât = farms
كليش < كليشات	(T)	geliş-ât = happenings
سبزوات < سبزه	(P)	sebze-v-ât = vegetables
فرامين < فرمان	(P)	ferâmfîn = imperial edicts

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

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

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

1 Hagopian. *op. cit.* p.358

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

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

Firstly the plural of feminine singular nouns,

e.g.

ذرات > ذره - zerrat = notes, atoms
كلمات > كلمة - kelimat = words
حالات > حال - halat = situations, etc.

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

روحيات > روح rūhiyyāt - ruhiyat = psychology
بشريات > بشر bashariyyāt - beşeriyat = anthropology
ادبيات > ادب 'adabiyyāt - edebiyat = literature
ارضيات > ارض arziyyāt - arziyat = geology
حلقيات > خلق khalqiyyāt - halkiyat = folklore

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

اخلاقيات > اخلق 'akhlāqiyyat - ahlâkiyat = ethics

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

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

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

معلومات > معلومات ma⁴lūmāt - mālūmat = information
knowledge
مصنوعات > مصنوعات ma⁴ḥnū⁴āt - ma⁴ḥnū⁴āt) manufactured
معمولات > معلولات ma⁴ḥlāt - ma⁴ḥlāt)
مزرعات > مزروع mazrū⁴āt - ma⁴zrū⁴āt = ~~crops~~ ^{CROPS} etc.

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

تحريرات > تحرير tah⁴rīrāt - ta⁴h⁴rīrat = written document,
official letter
تدقيقات > تدقيق tadqīqāt - ta⁴d⁴qīkat = academic and
scientific research,
study.
تنظيمات > تنظيم tanzīmāt - ta⁴nzīmat = 1838 reform movement
in Turkey
كائنات > كائن kā⁴ināt - kā⁴inat = the Universe
تشكيلات > تشكيل ta⁴ḥkīlāt - ta⁴ḥkīlat = organisation
حركات > حركت ḥarakāt - ḥarekat = operation (military)

Lastly, there are two words which deserve special mention. One of this is مضوقات / mu⁴ḥ⁴ẓū⁴āt/ - huzuzat (= pleasures). It is a secondary plural from مضوظ

/mazuz/ which itself is a broken plural from مَازٍ /mazz/. The other one is لَلَكِيَّات (laklakiyat). Of this word Redhouse (p.1637) says that it is an Arabic plural substantive and its meaning is "vain chattering". He does not give the singular which in fact is لَقْلَقَة /laqlaqa/. Thus the plural should be لَقْلَقَات /laqlaqāt/. We think, agreeing with Qāmūs-i Türki ⁽¹⁾ لَلَكِيَّات /laklakiyat/ is an irregular plural form coined in Turkish.

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

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

اِخْلَاق	akhlāq - <u>ahlak</u> = morality
اَوْقَاف	awqāf - <u>evkaf</u> = mortmain estate; governmental office in control of the estates in mortmain.
حُقُوق	huqūq - <u>hukuk</u> = legality or jurisprudence
صِنَاع	sanāyi' - <u>sanayi</u> = industry
حُدُود	hudūd - <u>hudud</u> = border, limit
اَعْضَا	'a'zā - <u>âzâ</u> = a member

1. Kaamus-i Türki, p.1234

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

امور 'usūl - usul = methodology

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

(1) فنا حوادث، دکل می؟

"It is bad news, is it not?"

(2) قیلیم من امواله هیچ اعتبار

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

(3) نازل اولشم احمد، براق، سسم یوق هیچ

"I've ^acold, Ahmed, leave it, I've lost my voice"

(4) شهبه یوق که توفیق فکر بیوک بر
رسام اشعار در .

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

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

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1. Hâmidî, Mektuplar I, Istanbul, 1334/1915, p.2-8
 2. Hâmid, Garam, Istanbul, 1923, p.47.
 3. Âkif, Safahat, Istanbul, 1950, p.40.
 4. Hâmidî, Mektuplar I, op.cit, p.232.

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

CHAPTER V

PHONETICS

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

A - Linguistics and Writing or Written Language:

General Remarks

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

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

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

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1. See; J. Lyons, Introduction to Theoretical Linguistics, Cambridge, 1969 (Reprint), pp 9, 19; L. Bloomfield, Language, London, 1970 (First E. 1933), pp 3 - 20; Ö. Baykan, Linguistik Metodu, Istanbul, 1967, pp 7 - 18.
 2. E. Sapir, Language, USA, 1921, p.20. Note: Underlining mine.
 3. F. de Saussure, Course in General Linguistics, (T. W. Baskin), USA, 1964 (2nd Imp.) p.23.

spoken forms alone constitute the object".⁽¹⁾ Thus he points out what a linguist should look at: the spoken form of the language. He is angry with the 'literary language', because with its dictionaries, grammars, governing codes and strict rules of usage, it "adds to the undeserved importance of writing".⁽²⁾ This recommendation to minimise the written form of language as an objective in linguistics appears to be accepted by the succeeding generation. According to A. Martinet "the linguist in principles operates without regard for written forms. He takes them into consideration only in so far as they may on occasion influence the form of vocal sign".⁽³⁾ "We shall use the term language exclusively to refer to activities involving speaking; and we would do well, from this point of view, to avoid the term 'written language' as being, in a certain sense, a contradiction in terms: language can be, by our present definition, only spoken, and only writing is written".⁽⁴⁾ says the American linguist R. A. Hall, Jr.

1. Ibid. p.23f.
2. Ibid. p.25. He repeats "the undeserved importance of writing".
3. A. Martinet, Elements of General Linguistics. (T. B. Palmer). London (1964) 1969, p.17. By 'sign' he means 'sound'.
4. R. A. Hall, Jr., Linguistics and Your Language. USA. (1950) 1960, p.36.

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

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

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

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

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1. M. A. Pei and F. Gaynor, Dictionary of Linguistics USA, 1954 (5th Impression 1970) p.168.
 2. J. D. O'Connor, Phonetics, Bucs. 1973, Chapter 9, pp 273 - 303.
 3. L. Bloomfield, op.cit., p.21.

that "language is constantly evolving, whereas writing tends to remain stable. The result is that a point is reached where writing no longer corresponds to what it is supposed to record".⁽¹⁾

This statement appears to be a prejudiced one. The present author knows no claim that 'writing is = recording sound phonetically'; but it is one of the forms and manifestations of language. It may be said that written language could be the subject of philology, but the interpretations of the term are not clear, and one of them makes philology synonymous with linguistics.⁽²⁾ Alphabets serve as symbols which are commonly accepted and known by their users. Thus writing is not necessarily stable, as these symbols are to be vocalised in accordance to the way that the users of the language speak in a given time. Besides it is not rare that the spelling of a word could change in time, or a certain symbol could correspond to different sounds in different places.⁽³⁾

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1. F. de Saussure, op.cit., p.27.
 2. "Another interpretation of the term makes philology practically synonymous with linguistics". M. A. Pei and F. Gaynor, op.cit. p.166; see also: R. H. Robins, op.cit. p.6, and O. Jespersen, Language, London, (1922) 1968, p.64f.
 3. F. de Saussure, himself mentions the change in spelling and in pronunciation, op.cit., p.27. The writing system of Chinese is a good example for a certain symbol corresponding to different sounds in different places. Another example, the Arabic ج is pronounced /j/ in Saudi Arabia and /g/ in Egypt.

No doubt language is constantly evolving and its manifestations, naturally and logically, are to be seen in every aspect of language - for example, semantics. Had we accepted F. de Saussure's argument should we not reject the dictionaries, though the semantic change appears to be more rapid and common than phonetic change?

While investigating the Arabic script as used for the Turkish language and the Arabic elements in Turkish from the phonetic point of view, we will bear in mind the ideas of linguisticians on spoken and written language as outlined above. Here we would like to point out that this branch of linguistics, phonetics, has composed its own recording systems in written form. Thus there is the international Phonetic Alphabet (IPA); whilst we have various systems used in individual languages, particularly - though not exclusively - in practical primers.

B - Concept of Phoneme

Before considering the Arabic elements in Turkish from the phonetic point of view, we would like to make clear that it is not our intention to use minute technical terminology, nor shall we go into unnecessary details of the science of phonetics. We feel that basic common sense

terminology would be sufficient for our purpose.

Every language has its own sound - phonetic system in which it operates. To base our study on the phoneme theory seems to be convenient, so to begin with let us state what a phoneme is. To Bloomfield a phoneme is "a minimum unit of distinctive sound-feature". It also could be defined as "a single speech sound or a group of similar or related speech - sounds which function analogously in a given language", or "a minimal bundle of relevant sound features".⁽¹⁾ We work on the bases of the definition that the phoneme is the minimum sound unit. Every language has its phonemes, some of which are common to several languages, and some are peculiar to a particular language. The importance of the phoneme in linguistics is generally recognised by linguisticians. R. A. Hall, Jr., emphasizing the importance of the phoneme, says: "This word phoneme is an important technical term, and just as essential in linguistics as molecule or atom are in chemistry, or neutron or proton in nuclear physics".⁽²⁾ The phoneticians, in describing sounds, are hampered in that they see the complete description of a phoneme as beyond possibility.⁽³⁾ This deficiency is to be compensated by the classification of sounds. Thus

1. See: M. A. Pei and F. Gaynor, op.cit. p.167.

2. R. A. Hall, Jr., op.cit. p.137.

3. See: J. D. O'Connor, op.cit. p.125.

phonetic tables are set out to show phonemes in relation to the place and the manner in which they were produced.

C - The Scripts used in writing Turkish.

During the last fifteen centuries the Turkish language has been written in many scripts. At least seventeen of them are known, including Chinese ideographic, syllable writing of Tibetan and the alphabets of Greek, Armenian, Latin, Russian, Hebrew and Arabic.⁽¹⁾ The reason for using various scripts have been geographical, and religious, where a neighbour's alphabet (Chinese), or the alphabet of the religion (Arabic, Hebrew, etc.); or cultural and political (Greek, Latin and Russian). The earliest recorded Turkish we have is in a runiform alphabet called Orhon-Yenisey, or Köktürk alphabet which was deciphered by V. Thomsen⁽²⁾ at the end of the last century. This alphabet could be called a truly Turkish alphabet, since it was designed

1. For these alphabets see: A. Dilâçar, Türk Diline Genel Bir Bakış, Ankara, 1964, pp 170 - 188.

2. V. Thomsen's works see: Ibid., p.253.

specifically by Turks for Turkish. It appears to be a phonetic one based on pictograms. ⁽¹⁾

In this study our interest is in the Arabic alphabet, which was adopted and gradually adapted and was the official script of Turks till 1928 when it was replaced by Latin script. We have said that the Arabic script was gradually adapted. Adaptation was a necessity as the two languages are fundamentally dissimilar.

D - The Arabic Alphabet

In linguistic studies the phonemes are represented by special signs which are taken from existing alphabets, mainly Latin, then Greek, and they are enriched by secondary signs which are merely diacritical marks. Although this phonetic writing system is different from the conventional system of writing, some conventional

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1. "Phonetic writing: In general a method of writing using signs representing individual sounds (alphabetic writing) or individual syllables (syllabic writing) in contradistinction to ideographic writing" M. A. Pei and F. Gaynor, op.cit. p.168.

alphabets, for a given language, could be accepted as phonetic, and its writing could be called phonetic writing.⁽¹⁾ For the Arabic language, or at least for the classical Arabic language, the Arabic alphabet could be accepted as a phonetic one.⁽²⁾ Thus, it could be said that each letter of the Arabic alphabet represents a phoneme of classical Arabic.⁽³⁾

As was mentioned in the preceding pages, the Arabic alphabet was used in writing Turkish till 1928. This alphabet consists of twenty eight letters,⁽⁴⁾ all being firstly consonants. Two of them could function as vowels. In Arabic writing, in case of need, the short vowels are indicated by the use of diacritical signs. For the long vowels three letters of the alphabet are used within the rules of the grammar.

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1. See; M. A. Pei and F. Gaynor, op.cit., p.168.
 2. Accepting the Arabic alphabet as a phonetic one, we are aware of some variations in pronunciation which exist for the letters $\text{ر} = r$, $\text{ل} = l$ and $\text{ن} = n$. The first two, we think, could be explained within the frame work of allophones, and the last one could be called the exception to the rule, due largely to nasalisation.
 3. We think that it is correct, at least if the words are considered in the forms with which we are mainly concerned in the present study, for example, we are not concerned with the verbal forms like كتبوا (they wrote), in which the final 'alif is not pronounced.
 4. For 'alif and hamza see various Arabic grammars, e.g. A.P.L. Beeston, Written Arabic, Hertford, 1968, p.10f; J. A. Haywood and H.M. Nahmad, A New Arabic Grammar of the Written Language, GB, 1962, p (see the index); W. Wright, A Grammar of the Arabic Language, London, (1859) 1967, p. (see the index).

The written Arabic vowel system may be tabled as follows:

The short vowels: ُ u, َ a, ِ i
The long vowels: و ū, ل ā, ي ī

B - Some Orthographic Anomalies of Turkish in Arabic Script in the Early Period.

When the letters, or the sounds which are represented by this alphabet, are compared with those represented by the Turkish Orhun, or Yenisey alphabets, it would appear that some Arabic letters are not needed for Turkish, on the other hand for some Turkish sounds there are no corresponding letters in the Arabic alphabet. Thus adopting this alphabet for Turkish became a cause of confusion. Turks took the Arabic alphabet from the Persians, as it was used by them, with some additional letters; and some Arabic letters were rarely used for Persian origin words.⁽¹⁾ This Persian adaptation of the alphabet created anomalies in Turkish and in early works the orthography is rather haphazard

1. See: A. S. Levend, Türk Dilinde Gelişme ve Sadeleşme Evreleri, (2nd p.), Ankara, 1960, p.52.

in some respects. In these works one vital problem was how to vowel the Turkish words; another was how to choose the right consonant between two or more similar ones, as for a Turk it is rather pointless to differentiate, for example, between ذ dh, ز = z, ض = ḍ and ظ = ẓ. In Turkish, the difference between near phonemes is in accordance with the harmony of hard and soft sounds. The difference of the phonetic natures of the two languages was the reason for the peculiar appearance of early Turkish orthography. To illustrate these peculiarities let us quote some examples which are used for the same purpose by A. S. Levend.⁽¹⁾

چنك يوسف دغد اولدى آتشی
برقراوشی ساتون آلدی آتشی

ç(ü)nk(i) yusuf d(o)ğd(ı) öldi ân(e) si
b(i)r k(a)rav(e)ç satun aldı ât(e) si

The words چنك (çünki) and دغد (doğdı) are spelt without any vowels. Both words in rhythm are equal to (→). Had they been Arabic words they would have been spelt in the same way. But in Turkish, at least the last syllable should have a vowelizing letter. As the former چنك is originally a Persian word it should have been spelt as چنكه or چرنكه (= as, because, whereas). The words اولدی = öldi (- she-died) and آلدی = aldı (-he-bought) were spelt with full vowelizing in accordance, we think.

1. Ibid., p.54 ff

with 'arwā, (— —), and so was the substantive صاتون = satun (buying). During this period whenever the vowel letters were not used, the appropriate harakāt were used. The last words of each line آنى = anası (his mother) and اتنى = atasi (his father) are suffixed with ثى = -si, the roots are آنا = ana and آتا = ata and last vowel, which is represented by (alif, is dropped. Another interesting point in this couplet is that the difference between hard and soft consonants are shown by the use of different letters as ص in صاتون الذى = satunaldi and ث in the suffix ثى = -si respectively.

نييا يلوارديا اتماد اصى

nice y(a)lvard(i)sa (i) tmad(i) assi

In this line the first word نييا = nice (how much) is fully vowelled. In the second and third words يلوارديا = yalvardisa (as he employed) and اتماد = itmedi (it did not make) the voweling is omitted in two places. In the last word اصى = assi (benefit) the last syllable is vowelled and the letter ص is doubled with shadda as if it were an Arabic word.

During this early period, apparently Eastern Turkish employed vowel letters quite frequently, for example

قىلدیلار (ET) but قلدلر (WT) = kıldılar (they made)

In Eastern Turkish the letters ص and ط were ignored

and **س** and **ت** were employed instead, for example

ET	(تاياق)) <u>dayak</u> (a prop. beating)	(سونگرا)) sonra (later
WT	(طيق)		(صوگرا)	

Here it should be noted that in Western Turkish the letter **ك** becomes the corresponding sign for the phoneme (**ق**).

During this period the vowel /e/ was shown by the haraka fatha or the letters (**ا**) 'alif or ahā rasmiyya, so the word bize could be written as **بز** or **بزا** or **بزہ**. Non-Turkish words were sometimes spelt regardless of their original spellings as

قامت < قمت	=	<u>qāmet</u>	(stature)	A.
خواب < هاب	=	<u>khwāb</u>	(sleep)	P.
پستر < پستر	=	<u>pister</u> or <u>bister</u>	(pillow)	P.

For the kasra of idafat, the letter **ی** = y was used as in

نسيم بهار < نسيم بهار	=	<u>nesim-i bahar</u>	=	spring breeze
دری يتيم < دري يتيم	=	<u>dürr-i yetim</u>	=	solitary pearl

The Turkish ablative suffix - den was written in the form of the tanwīn as **دنداً** = dünden (from yesterday, whereas it should be **دندن**).

A. S. Levend gives these peculiarities not as single examples but the characteristics of the early orthography. It seems that other foreign alphabets used

for Turkish needed some alterations and adaptation, too.⁽¹⁾ The above-mentioned examples show the early Turkish orthography in Arabic script. At the end of the nineteenth century Turkish orthography had more or less reached a standard form. But variations and irregularities were never completely eliminated.⁽²⁾

F - The Vowels of the Two Languages with a reference to the Arabic Alphabet

As was mentioned, during the early period of using the Arabic alphabet for Turkish there were some problems which can be considered in two main groups, vowels and consonants. As already shown in classical Arabic there are three short vowels which are not represented by any of the letters of the alphabet, but indicated by signs = ḥarakāt when needed; and three long vowels which are represented by letters of the alphabet. In polysyllabic words vowels could come in any sequence though certain patterns are rare and tended to be associated with foreign arabicized words. There is no absolute rule

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1. See: A. Dilâçar, op.cit., p.172.
 2. A. C. Emre, gives ten variations for the syllable /ta/ in Arabic script, see: Lisan İnkilâbı, Istanbul, 1928, p.161f.

of vowel harmony although it is sometimes found in the spoken language.

Turkish is one of those languages in which vowel harmony operates; that is the vowels of a polysyllabic word should be in a certain combination.⁽¹⁾ It has generally been accepted that there are eight vowels which in the present Latin alphabet are represented as (a, e, ı, i, o, ö, u, ü). Although the existence of another vowel, the 'closed e' (é), is usually mentioned,⁽²⁾ it is normally represented by the letter (e) as in yér yer (place), él el (stranger), étmek etmek (to do, to make. The number of Turkish vowels thus is eight, all being short, and this is the same as in the Köktürk alphabet, in which, however, they are represented by four signs only, without distinction between hard and soft vowels.⁽³⁾ Besides these Turkish origin vowels, owing to foreign influence and borrowing, there are indications that the language has acquired some long vowels. As we shall see in the following pages, the language does not appear to have fully absorbed these long vowels, as G. Raquette says: "In spoken Ottoman-Turkish the long vowels of Persian and Arabic words are shortened."⁽⁴⁾

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1. For the vowel harmony, in general see: J. Lyons, op.cit p.128ff; and in Turkish see: various Turkish grammars, and J. Lyons, "Phonemic and Non-phonemic Phonology" in Phonology, e. B.C. Fudge, Penguin, 1973, pp.190-199.
 2. See: M. Ergin, Türk Dil Bilgisi, Istanbul, 1962, p.38; M. K. Bilgegil, Türkçe Dilbilgisi, Ankara, 1963, p.295.
 3. See: A. Dilâçar, op.cit, p.175.
 4. G. Raquette, The Accent Problem in Turkish, Lund, 1927, p.18.

However we do not fully agree with this statement. Since these vowels are at times somewhat longer than the ordinary short vowels particularly heard in recited poetry.

From the above account it should be clear that Arabic and Turkish vowel systems are fundamentally dissimilar, and thus the Arabic alphabet is not fully suitable for the Turkish vowel system. Our study from the phonetic point of view must deal with two aspects: Turkish origin words in Arabic alphabet, and Arabic origin words in the Turkish phonetic system.

G - Turkish Vowels in Arabic Script

To indicate vowels, the Arabic alphabet offers its long vowels (ا, و, ی) and its vowel signs = ḥarakāt (1), plus the Persian final (h) ه. Thus during the post-Tanzimat period, the Turkish vowels were represented as:

سن ديدك كه شيشه وار دولابده (2)

sen dedin ki şişe var dolabda

-
1. The ḥarakāt, usually are not shown except in works which are published for children and the masses, in the Qur'ān and sometimes in poetry.
 2. Hamid, Garam, p.146.

	a	by	ا	in	وار	
	e	by	ـِ	in	سن	
final	e	by	ا	in	ذولجده	(the last syllable)
	i	by	ی	in	دیدک	(the first syllable)
	i	by	ـِ	in	دیدن	(the second syllable)
	o	by	و	in	دولاب	(the first syllable)

(1) سويله نوب بن بويله اردم دست و پا

söylenüp ben böyle ardum dest ü pâ

	ö	by	و	in	بويله	(the first syllable)
	u	by	و	in	اردم	(the first syllable)
	u	by	ـِ	in	اردم	(the second syllable)

(2) هپسى پارققلقاره صالدردير

hepsi parmaklıklara saldırdılar

	a	by	ـِ	in	پارققاره	(the second syllable)
final	a	by	ا	in	پارققلقاره	(the last syllable)
	i	by	ـِ	in	پارققلقاره	(the third syllable)
	i	by	ی	in	صالدردير	(the third syllable)

(3) بوزنده عكسى نماياندی بر صلاهظنهك

yüzünde aksi nûmâyandı bir mülâhazanın

1. Ibid., p.147.

2. Ibid., p.147.

3. Fikret, Rübâb, p.29.

- ü by و in یوزنده (the first syllable)
ü by ُ in یوزنده (the second syllable)

In the above list three possibilities (e as ا , o , ö as ُ) are missing. The reason for that lies in the standard form of the orthography. During the post-Tanzimat period 'alif does not seem to be employed for e. For the vowels (o) and (ö) that these vowels are, in Turkish, always in the first syllable (1), and as a general rule if the first syllable has a vowel other than (e), the vowelizing letter is to be used, thus these two vowels are represented, usually by the letter و , not by the haraka ُ .

In the other alphabets used for Turkish the hard and the soft vowels were usually represented by the same signs. Thus the only short coming of the Arabic alphabet for Turkish vowels seems to be that all four rounded vowels have to be represented by the same sign or the same letter و or ُ . Hamid spells the words

اول = ol (be)

اویله = öyle (thus)

اوطاغادن = utanmadan (shamelessly)

اورکر = ürker ('he becomes' frightened)

او representing all four rounded vowels, but he uses او to spell اولک = ölmek (to die).⁽²⁾ Fikret, while

1. The vowel (o) is also in the present continuous ending - yor.

2. Hâmid, Garam, passim

distinguishing (a) from (e) by using \bar{a} and \acute{a} respectively, does not differentiate round vowels, and in the same line spells:

اولق = olmak (to be) and
اولك = ölmek (to die)

with او as in

(1) اولديردير... بو هم ده بوگون، شمدي اولمادي

öldürdüler ... bu hem de bugün ^{şimdi} olmadı (2)

To solve this problem, the lexicographer Şemseddin Sâmî Bey uses diacritical marks in his قاموس ترك - Kaamûs-i Türkî (The Turkish Lexicon) (1899). For representing one vowel sound by one letter the use of \acute{a} ('alif with hamza) for /e/ as the first phoneme of a word was another way which was persistently used by Fikret even for non-Turkish words. (3)

We have mentioned that the letter δ (h) is used to represent /a/ and /e/, and it was taken from the Persian orthography where in this form (as a vowel) it is called hâ' - i rasmiyya, and is used only finally. But in Turkish it is also used medially, particularly when a

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1. Fikret, Rûbab, p.286.
 2. In a sentence this does not appear to be a big problem, as it would be easily understood.
 3. See Rûbab, passim. For the use of δ hamza in Turkish see: Chapter 3, pp. 107-117.

suffix is added to a word or root, e.g.

(1) تیتره یوب سوندی، شمدی بوش اوله نلک

titreyip söndü, şimdi boş odanın

(2) اعتراف ایتمه لی یز که بر گوزیده لر

itiraf etmeliyiz ki bu güzideler

One of the peculiarities of the early Turkish orthography in the Arabic script was the use of a haraka as the last vocalic phoneme of a word, and this seems generally to have disappeared during the post-Tanzimat period. Another peculiarity was dropping the vowel as the last phoneme of the root when it was suffixed as in آ نئی - anası (his mother) < آنا (ana) + ث - (-si); here the second 'alif of the root انا was dropped. When the orthography had reached a standard form, however, this idea of omitting the last vowel of the root does not seem to have found favour. For example, Fikret writes:

(3) نینن بابان، ایکی مسکین، بیز آرتق اولمه لی یز

ninen baban, iki miskin, biz artık ölmeliyiz

In this period we also see a tendency to use vowelings

1. Fikret, Rübab, p.117.

2. Gökalp, Tür. Esas. p.45.

3. Fikret, Rübab, p.19.

letters in preference to harakāt. Fikret gives the impression that he is over sensitive about this.

For example, he uses:

- بیکیٹ - yiğit (brave)
قادین - kadın (woman)
یورولمادن - yorulmadan (without getting tired)
دیوردی - diyordu (was saying) (1)

These words could easily be spelt as بیکیٹ (2)
قادن . یورولمادن and دیوردی .

1. Ibid. p.41.

2. Or as Redhouse prefers بیکیٹ .

H - Arabic Vowels in Turkish Phonetic System

It is a widely held view among linguisticians that, in M. Swadesh's words, "the phonemes of a language are, in a sense percepts to the native speakers of the given language, who ordinarily hear speech entirely in terms of these percepts. If they hear a foreign tongue spoken, they still tend to hear in terms of their native phonemes." (1) Our study, related to the Arabic vocalic phonemes as they are found in the Turkish language, supports this view. As mentioned, Classical Literary Arabic has three short and three long vowels, whereas Turkish has eight short vowels. Arabic vowels used in Turkish appear both to have influenced and to have been influenced by the Turkish vowel system. Arabic origin words are vowelled not by their original three vowels but by the eight vowels of the Turkish language. But it must first be stated that the vowel harmony of Turkish is rarely applied to Arabic origin words. (2)

Our study is based on a random selection. It consists of thirty-one pages from the four authors of whom biographical accounts have already been given. Details of

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1. M. Swadesh, 'The Phonemic Principle' in Phonology, op.cit. p.35.
 2. For the violation of the rules of the Turkish vowel and consonant harmony in the loan words see:
R. B. Lees, The Phonology of Modern Standard Turkish, USA, 1961, p.10ff.

the sources will be found in the appendix Number 6.

We believe these extracts to be representative.

As would be expected, Arabic fatha (َ) has two corresponding vocalic phonemes in Turkish as /a/ and /e/. We have tried to analyse the appearance of these phonemes. To do that we have looked at the consonant which was vocalised by the vowel. These consonants could be classified in three groups:

1. The consonants, which are vocalised by /a/, could be called hard consonants. In our list they are (ḍ, ḥ, gh, q, s, ṭ and 'ain).
2. The consonants, which are vocalised by /e/ could be called soft consonants. They are (ḍ, dh, h, j, k, s and y).
3. The consonants, which may be vocalised by either of the vowels /a/ or /e/, are (b, f, l, m, n, r, sh, t, w, z).⁽¹⁾ In this group, at first sight, there is nothing to indicate what the vocalic sound would be. But there are indications of a pattern when we look at the second, and very rarely the third consonant involved. For example in the words مَسْجِد /ma'bad/ (temple) and مَسْكَن /maskan (dwelling) in Turkish mābed and mesken respectively the second consonants

1. It might be noticed that the Arabic consonant hamza appears in none of the groups. The reason is that this consonant in Turkish has lost its consonantal value. See: Chapter 3, pp. 107-117.

ع and س determine the vocalic sound.

In the words فرش /farsh/ (anything spread out) and شرق /sharq/ (East) in Turkish ferş and şark, the last, third consonant determines the vowel.

Although the vowel /a/ is a hard vowel, it would appear that due to Arabic loan words ending with قت /-qat/, عت /-'at/ and حت /-hat/, the Turkish language has acquired a soft /a/ phoneme. The character of this phoneme appears when the word is suffixed as:

- حقیقتار > حقیقاتلر - hakikatler (the truth)
دققتار > دققاتیمیز - dikkatimiz (our attention)
شفقتدن > şefkatten - şefkatten (from compassion)
استراحت > istirahatین - istirâhatin (of rest)
ساعتسز > saatsiz - saatsiz (without watch)

and so on.⁽¹⁾ This phenomenon reflects the change in fatha sound in Arabic when associated with guttural consonants. There are parallels in other Semitic languages such as Hebrew.

In the case of kasra again there are two possibilities as / i / and /i/; and more or less under similar circumstances, either one or the other of these vowels is used. Here there seems to be a peculiarity; as in some words it is quite possible that either of them could be employed

1. See also M. Ergin, op.cit. p. 54f.

for example:

رضا /rida/ riza or riza (consent)

عیان /'iyān/ ıyan or ıyan (plain, clear).

This is perhaps due to the peculiarity of the vowel (ı) which is shorter and weaker than (i) and even in some Turkish origin words it could be replaced by (i).⁽¹⁾ Otherwise these vowels conform to the consonant involved.

To correspond to the damma of the Arabic language, in Turkish, there are four vocalic phonemes, which are (o, ū, u and ü). The first two - o and ö - do seem to be of rare occurrence; and this rarity is not surprising as these two phonemes in Turkish origin words can only occur in the first syllable of a word, or in the suffix of the continuous tense - yor. Thus the last two of these Turkish rounded vowels are the main representatives of the Arabic damma.

The general rule which was mentioned to differentiate (a) and (ı) from (e) and (i) could be repeated here for the (u) and (ü). In addition to this general rule, we feel, that the vowing of the following syllable seems to have a decisive effect.⁽²⁾ For example the words

معلم /mu'allim/ muallim (teacher)

مدرس /mudarris/ müderris (lecturer)

could easily be explained with the vowing of second

1. For the peculiarity of this vowel see, Ibid, p.41

2. Here our main concern is in the vowing of the first syllable of a word.

syllables. This, in a way, a backwards-vowel harmony.

The above-mentioned interchanging (ı) and (i) also occurs for (u) and (ü).⁽¹⁾ For example:

تُرَاب /turāb/ türab or turab (dust)
مُسْتَغْرَق /mustaghraq/ müstağrak or mustağrak (sunk)

This apparent instability, in the present author's view, supports the claim that the following syllable could be a decisive factor in choosing the right vowel. From the examples given تُرَاب /turāb/ could be vowelled with (ü) in accordance with the preceding consonant (t), or with (u) in accordance with the following syllable /rāb/; so is the word مُسْتَغْرَق /mustaghraq/ which could be vowelled with (u) according to the following syllable /tagh/ or with (ü) according to the consonants involved /m/ and /s/.

In the case of long vowels, we repeat that they were absent from Turkish originally; but the language has acquired long vowels due to foreign influence. In Ottoman orthography the Arabic long vowels are fully shown. But they are not invariably fully uttered. They are employed especially in verse to conform with the Arabic metrical system which was applied to Ottoman poetry. Let us see

1. A glance at a Turkish dictionary in Latin script would show that this interchanging is a matter of practice not just theory as cross-references between (ı) and (i) and (u) and (ü) occur many times.

this fact in some verses by Fikret:

(1) بر احترامدر بر سماوی همالنه

bir ihtiramdir bu semâvî cemâline
— — — — —
 1 2 3 4

In this line the syllables -ram, -mâ, -vî and -mâ contain long vowels and all are used in full length. All these syllables but the first one are long (-), and the first one has the length of a long and a short ($\overrightarrow{-}$), and its structure is c \bar{v} c. Now let us see another line from the same poem:

(2) آفاقه لعله ریز اولیورکن هزین هزین

âfâka lem'a rîz oluyorken hazin hazin
— — — — —
 1 2 3

In this line we have three syllables of the same structure c \bar{v} c - rîz and - zîn (twice). Their length is here a long one (-), not a long and a short ($\overrightarrow{-}$). For the first one -rîz, which is a Persian word, it could be said that the last phoneme /z/ could be connected to the following syllable, which is a vowel. and this is a common feature of the Turkish language. Thus the rest of the syllable rî has the right length(-). But this is not the case for either example of the syllable -zîn.

1. Rûbab, p.381.

2. Ibid, p.381.

I - Change in the Character of the Vowelling of some Arabic words

Another point concerning the Arabic vowels in the Turkish phonetic system must be made here, that is the changing of the character of the vowel. Although this change does not appear to be common, nevertheless it does occur. For example:

مدیر /mudîr/ müdür (manager, head).

In this word the vowel of the last syllable has changed to (ü). Here we feel that the change is due to the phonetic evolution of the Turkish language. In non-Arabic origin words, too, there is an identical change. When the vowel of the first syllable is a rounded one, the vowels of the following syllables, by the passage of time, has changed to a rounded vowel, for example:

T okıtdı > okudu (he read)
P چۈنکه or چۈنکه /chunki/ çünkü (because)
Greek muzik müzük (music)

This seems to be quite frequent particularly in colloquial Turkish, e.g.

مهم /muhiim/ mühüm (important)
مسلمان > ان + مسلم /muslimān/ müslüman (muslim)

In the case of

تهلكة /tahluka/ tehlike (danger)

the haraka of the second syllable, in Arabic, is damma, in Turkish it is kasra. The reason for this change might be the form = (wazn) of the word. When compared with the

form تَفِيلَة /taf'ila/, this form تَفِيلَة /taf'ula/
rarely occurs. Thus the word is pronounced in a much
more common pattern. Although this reasoning might
sound satisfactory, the reverse does occur also:

تَجْرِبَة /tajriba/ tecrübe (experiment)

Also a change from fatha to damma is to be seen in a
well established word:

تَرْجَمَة /tarjama/ tercüme (translation)

The present author can offer no explanation for this,
neither for

عِيَار /'iyar/ ayar (standard measure)

and nor for

حِسَاب /hisāb/ hesap (reckoning)

and this last one occurs many times in the Qur'ān.⁽¹⁾

1. For these changed pronunciations Redhouse gives a cliché explanation: vulgar. We would not agree with this explanation that for vulgarisation must be reason and some of these changed forms were universally accepted and used.

J - Consonantal Phonemes of the two languages

The difference between the phonetic systems of the two languages is even greater in the consonants than in the vowels. Regarding the number of consonants and their role in grammar and semantics, Arabic is richer than Turkish. The number of consonants in classical literary Arabic is twenty-eight; ~~there are~~ ^{there are} roughly half ~~of that~~ ^{as many} in pre-Islamic Turkish; considering the theory of allophones. (1)

The consonant phonemes in the Köktürk alphabets are: (b, c, ç, d, g, k, l, m, n, ŋ, p, r, s, ş, t, y, z. (2) Thirteen of them had corresponding letters in the Arabic alphabet, for three of them (ç, g, p) there were modified Arabic forms in the Persian alphabet. For one (ŋ) Turkish had to find an equivalent. Considering the allophone theory the phonemes of Arabic not found in Köktürk Turkish were (h, f, ^ç = ('ain), gh and ^ء = (hamza)). When we look at the Diwānu Lughāti t-Türk, we have more or less the same picture. The Diwan says that the Turkish language does not include the sounds = phonemes which are represented by the letters (ث, ح, ص, ض, ط, ظ, ع, ه). (3)

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1. Allophones: The several variants of speech sounds, which constitute a phoneme. (M. A. Pei and F. Gaynor, op.cit., p. 9)
 2. See: A. Dilaçar, op.cit., p. 175 f.
 3. Diwānu Lughati t-Türk, Turkish translation (İ. B. Atalay), Istanbul, 1939-43, p i, 8 - 10.

Only three words were recorded beginning with the letter ḥ /h/. Two of them هانا/hana/ and هاتا/hata/ correspond with the words ana (mother) and ata (father), and were from the dialects of two tribes of whom Qashghārī says: "We do not accept them as Turks because to their language they added a non-Turkish letter (sound?)".⁽¹⁾ This very common linguistic feature, prothesis,⁽²⁾ is not rare in Turkish, but the usual prothetic phoneme is (y) not (h).⁽³⁾ No word is recorded beginning with the letters ض /ḍ/ and ظ /ẓ/. One word صبران/sabrān/ is recorded for ص /ṣ/, and صبران/sabrān/ (name of a place) is given as its correct form.⁽⁴⁾ For ث /th/ there is one word ثوف/thūf (wool) which is evidently a copying mistake of Arabic صوف/sūf/.⁽⁵⁾ For ع = 'ain there is one word, a persons name, عيسو /'aiṣu/ from the Old Testament, Esau (Issac's son), Jacob's twin brother. ⁽⁶⁾ The number of words beginning

1. Ibid. p. i. 32.

2. Prothesis: The prefixing of a prothetic phoneme to a word for easier pronunciation or other phonetical or linguistic reasons. M. E. Pei and F. Gaynor, opcit. p. 178.

3. For example ilān > yılan (snake)

4. Dlwān, p. i. 436

5. Ibid. p. iii. 129.

6. Ibid. p i. 128. For Esau see: Ancient Hebrew Literature, (e. R. B. Taylor), London, 1907, p.i. 42.

with the letter ط/t/ is four, and all of them are proper names, of which one طغرل /tughrīl/ apparently is Turkish, Tuğrul.⁽¹⁾ هوج هوج /hūj hūj/ and its variant هوج هوج /huj huj/ are borrowing from either Arabic or by both from another language, as the meaning, to grumble at goats (in Arabic camels), indicates.⁽²⁾

Beginning with ح there is another word حقوبری /huqūbarī/ and according to Brockelman it should be چتوبری /chuqūbarī/ (clay).⁽³⁾ For ف/f/ there is one word فرخن /farkhan/ and a compound of this word فرخن اشی /farkhan avi/ meaning (idol) and (idol house), and an alternative is given,

برفنی /barkhan/ which, according to the translator Besim Atalay, was the correct form.⁽⁴⁾ There are two words beginning with و/w/; an interjection وای /wāy/ or وا /wa/ (oh! alas!), and a place name ورنک /wurank/ which comes from ارنک /urank/.⁽⁵⁾ For غ/gh/ there are two words: عالی /ghālī (particle for time) and غو /ghu (particle for time and place).⁽⁶⁾

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1. Dīwān, op.cit. طراز (i.30; i.127)
طلاصهر (i.393)
طهمورس (iii.149)
طوغریل (iii.381)
 2. Ibid. pp ii, 282 and i, 321
 3. Ibid. p iii, 243.
 4. Ibid. p i, 343.
 5. Ibid. pp i, 135 and iii, 215.
 6. Ibid. pp iii, 211 and iii, 307.

In adopting the Arabic alphabet and due to the influence of the Arabic language Turkish faced a twofold problem. First, how to write in this alphabet. As was mentioned previously, there were some peculiarities in early Turkish orthography. The second and biggest problem was how to deal with the Arabic phonetic system as the Arabic elements grew greater and greater until the number of Arabic origin words in the literary vocabulary of the language became more than that of the native words.

During the post-Tanzimat period we have a firm Turkish phonetic system which was different from the pre-Islamic Turkish phonetic system. Like the language itself it reflected foreign influences largely Arabic and Persian, but also Greek, Armenian and so on. Although Arabic origin words nearly always kept their original spelling,⁽¹⁾ they were treated in the Turkish phonetic system. Thus the Arabic phonemes took their place in the Turkish system.

1. See: Chapter ii of the present work for ʾ = hamza, ʾalif maqṣūra, and tāʾ marbūṭa.

impossible.

کلز کچنلره عبرت یاتار سفیل عریان

gelen geçenlere ibret yatar sefil uryan (1)
ر — ر — ر — ر — ر — ر — ر —

Here the syllable - fil has the length of one and a half (→ =). If we connect this syllable to the following word, then the length of the syllable would be correct. Though we could ignore the half length as it is alien to Turkish phonetics, the intonation of Turkish forces us to connect the last two words sefil and uryan, and the connection is only possible if the consonantal value of (ع) of the word uryan - عریان is ignored. In the case of hamza (ح) we would repeat what we said about (خ). Fikret's spelling is a further support for this, as without discriminating between the origin of the words, he uses hamza supported by 'alif (أ) initially for the (e) phoneme, e.g., the words evrâkı and ezer were spelt أوراقی ('awrâqı) and أزر respectively.⁽²⁾

Medially these two Arabic phonemes may keep their consonantal values as short and soft stops, or they could give way to a diphthong-like sound, for example معلم /mu'allim/ (teacher) in Turkish has become muallim, the stop between the first and the second syllables is hardly noticeable. On the other hand the (ح) or (ع) may

1. Ibid., p. 482.

2. Rûbab, p. 156.

produce a long (â) sound in Turkish. For example, the word معاون /mu'āwin/ (assistant) has become muâvin and in colloquial Turkish the weaker vowel, (u), is omitted, thus the word is mâvin. Other examples are:

ماتم /ma'tam/ mâtem (mourning)
 معبد /ma'bad/ mâbed (temple)
 معبود /ma'būd/ mâbud (God) and so on.

Finally if the metre permits they may disappear, e.g.,

(1) او هر صبح او قیوردی کورل کورل جزئی

o her sabah okuyordu gürül gürül cüzünü

the last word cüzünü (his ^{Koranic extract} ~~possessive~~) has lost

its hamza. With hamza the word would have been جزئی (جزئی) where the metre ^{would} ~~would~~ be incorrect, but

Âkif makes an illiterate woman say this line, where as

an educated person might have pronounced the hamza

The phrase ما شاء الله /mā sha'a llah/ (ما شاء الله) has become maşallah (what God has willed)

بالتأخره /bi l-'akhara/ (in future) > bilâhare (bilâhare) is another example showing how hamza changes

from consonant to vowel in the Turkish language. In the

case of ه = hamza - though certainly not of ع 'ain -

Turkish usage resembles that of colloquial Arabic.

1. Safahat, p. 42.

The phoneme و /w/ in Turkish has become /v/ (a phoneme not found in Köktürk-Turkish). ف /f/ has established itself in the language. But whether this is due entirely to Arabic or whether there is any influence of some other languages, we are not in a position to say. At any rate the alphabet must surely have been a major factor. However, it should be noted that in the Dīwān there is the letter ف which seems to be both ف /f/ and و /w/. In Ottoman Turkish this ف ceased to exist, and this could be one reason why (w) and (f) came into existence as separate phonemes.

Arabic phonemes, which did not exist in Turkish, were pronounced as near to existing phonemes as possible. Thus, (ظ, ض, ز, ر, ذ), (ه, خ, ح, ج), (ص, س, ش, ث), (ط, ت) and (ق, ك) in Turkish correspond to single phonemes, s, h, z, t and k respectively. Here again there are some parallels in colloquial Arabic, and in Persian. Earlier on we have referred to a dispute in Turkish literature about 'rhyme for the eye' and 'rhyme for the ear'. This dispute, we think, is evidence of the identical pronunciation of these group of phonemes. These examples from Fikret's rhyming are mere illustrations:

(all are from Rūbab)

passim ن × ك or ك × ن = n × ŋ

(p.407)

صو su = (water) × قوزى

kuzu (= lambkin)

(p.347)

تأثرم teessürüm (= grief - mine) ×

تأسرت tahassürüm (= longing - mine)

- (p.315) شوح - ṣuh (= full of fun)
روح ruh (= soul, spirit)
- (p.298) کیم - kim (= who)
منتقم muntakim (= avenger)

There are further points which need to be explained. They show how in standardising orthography by the period we are discussing some advantage had been taken of the supernumerary Arabic letters to distinguish between hard and soft sounds.

1. The phoneme /s/ of the Turkish language is generally represented by س if it is soft, and by س if it is hard, e.g.

دیسم - desem (if I say)
سوغودچہ - soğudukça (when it gets cold). (1)

2. Soft /t/ is represented by ت, and hard /t/ by ط as in

طاش - taş (stone, rock)
گؤستردن - göstererek (by showing) (2)

The letter ط also represents the phoneme /d/ in some words, e.g., ادا (island) دوغری doğru (3)

3. Hard and soft /k/s are represented by ق and ک e.g., کیریک تکنه (kirik tekne (broken boat)).

The letter ک seems to be overworked. Redhouse

1. Rûbab, p.156

2. Ibid, p. 211

3. This word دوغری - doğru has been taken into colloquial Arabic: /dughrî/ = straight on

in his dictionary quite accurately gives the phonetic values of the letter ك as follows:

1. as in Arabic ك as in كسر /kasr/kes(i)r
 2. as Persian گ as in گرم /garm/germ
 3. a soft Arabic ك when it is followed by ā or ū, as in كاتب /kātib/kātip.
 4. Similar to /v/ in Turkish origin words, as in گورچین - güyercin or güyercin.
 5. for the phoneme /ŋ/ = sagırkef in Turkish origin words as in سوگرا - sonra = songra. (1)
4. In Arabic words the letter ذ /d/ is pronounced both as /d/ and /z/, e.g.,
- ضربة - darbe (blow, stroke)
- رضا - riza (consent)

Certain Arabic dialects also show this, e.g. ضابط (officer) is pronounced zābit in Egypt and the Levant; but ضربة (blow) is pronounced darba.

5. The Arabic phoneme represented by the letter غ /gh/ corresponds with two different sounds in Turkish. As the initial phoneme of an Arabic syllable, as in:

1. Redhouse, Dictionary I, p. 1512. We did not differentiate between /v/ and /w/ (= /y/), thus our list is shorter than Redhouse's.

عزبته	/ghurbat/	(exile)
غفران	/ghufrān/	(forgiveness)
غضب	/ghaḍab/	(wrath)

it is vocalised as /g /; thus these words in Latin script are gurbet, gufran and gazab. For example.

(1) دوزر یاهو کو بر خریف بر غزل

düzer yâve-gû bir herif bir gazel.

As the non-initial phoneme of a syllable, such as

مغفرت	/maghfirat/	(God's mercy)
مغرب	/maghrib/	(west part of the sky)

it is vocalised as /ğ/ of Turkish; thus these words in the Latin script are mağfîret, mağrib: In the following line from Hâmid

(2) هم ده غایتله عبت بر مشغله

hem de gâyetle abes bir meşgale

the last word مشغله - meşgale has the phoneme medially, but it is the initial phoneme of a syllable, and thus has the sound /g/ not /ğ/. But in the word غایت gâyet this vocalised as /g/ not /ğ/. In colloquial Turkish the

1. Safahat, p. 133.

2. Garam, p. 39.

phoneme /ğ/ may disappear causing the preceeding vowel to be lengthened as

مضلوب /maghlūb/ - mağlup mālup (= beaten)

L - Soft and Hard Consonants at the end of an Arabic loan-word.

In Turkish no word ends with the soft consonants (b, c, d, g); where written they are pronounced as the hard consonants of (p, ç, t, k) respectively. The last one /k/ is an Arabic phoneme, but its variant /g/ does not exist in literary Arabic. For the other three phonemes, (b-p, c-ç, d-t) the Turkish phonetic rule is applicable to Arabic origin words too. The second part of the rule - that when such a word is followed by a vowel the hard phoneme becomes soft - is also applied to Arabic origin words; thus the original Arabic

phoneme reappears. This phonetic change is not reflected in the Arabic script or in academic transliterations; however, it can easily be seen in more or less phonetically transliterated works.

These examples illustrate the changes:

(1) انقلاب روجينك اى ايلك غازيسى

inkilâp rûhunun ey ilk gâzisi

(2) ديرسكر دكلد مسلكه محتاج

dersiniz degiller mesleğe muhtaç

(3) بيزدن اولان هر فرد كورر

bizden olan her fert görür

In all these examples the above-mentioned phonemes are the last phonemes of the words. In the following examples a vowel follows these phonemes, thus they have their original soft sounds:

(4) تجويدى خلقدن اوكرن

teevîdi halktan öğren

(5) بر نور اولوب قلبه آقان

bir nur olup kalbe akan

1. Külliyat, p. 147

2. Ibid., p. 131

3. Ibid., p. 127

4. Ibid., p. 120

5. Ibid., p. 142

(1) تأويل احتياجن اولورمى حقيقتك

te'vile ihtiyacı olur mu hakikatın

In the words underlined above the phonemes have kept their original sounds. If a consonant follows these phonemes they are vocalised as hard ones as in the first group ^{of} examples, for example:

(2) حدودلارده کاوغالی یز

hadutlarda kavgalıyız

(3) عربچیه میل ایتمه

arapçaya meyl etme

This change from soft to hard, or from hard to soft does not occur when the last phoneme is originally ت, or properly ة (tā' marbūta), e.g.,

(4) او قالدقچه کولمن اسلام امتى

o kaldıkça gülmez İslâm ümmeti

It might be argued that the reason for the lack of change is due to the preceding vowel, the /e/, but this does not appear to be the case. For example, the word أحمد /'ahmad/ - ahmet, when suffixed with a vowel, becomes ahmedi.

1. Ibid., p. 263

2. Ibid., p. 117

3. Ibid., p. 120

4. Ibid., p. 325

An exception to this rule is the word ح /hajj/ - hac (pilgrimage), as in hac yolu, or hacdan koğmak.⁽¹⁾ This is probably to differentiate this word ح - hac from the word haç (ح) = (the cross +). Similarly, we have another pair sac = (tin) and sac = (hair). However, in colloquial Turkish, hac is often heard pronounced as haç. In one of the examples already given the word مسلك /maslak/ - meslek (occupation), is suffixed with a vowel /e/, and within the same rule, has changed to mesleğe.

M - Some Arabic Consonantal Phonemes as Initials

In the Turkish phonetic system a number of phonemes cannot come at the beginning of a word. But Arabic origin words beginning with any of these violate the rule: in them these phonemes are (c, l, m, n, r, v, z). Arabic words beginning with any of these

1. Ibid., p. 312

phonemes are vocalised without any phonetic change in literary Turkish. However, it should be noted that in colloquial some are turkicised by prefixing a vowel /i-/, especially (l) and (r). A famous saying may illustrate this:

"(i) recep. (i) limonu (i) rafa koy.
(i) remezanda (i) lâzim olur. = Rajab, put
the lemon on the shelf, it may be needed
during Ramadan."

N - Doubled Consonants

One important difference between the Arabic and Turkish phonetic systems concerns double consonants. In Arabic we have two categories of double consonants. The first consists of doubling the same consonant, since there is a whole class of trilateral roots in which the second and the third consonants are identical. But in the literary language, if the first of the two identical consonants is unvowelled it must be preceded by a vowel,

e.g. ^{جَدُّ}جَدُّ /jaddun/ (fortune). No Arabic word can begin with an unvowelled consonant. The second category is simply two different consonants coming together with the first unvowelled, e.g. ^{فِكْرٌ}فِكْرٌ /fikr-un/ (thinking). ^{جَلْبٌ}جَلْبٌ /jalb-un/ (bringing). In fully vocalised Arabic the second is invariably vowelled.

In the Arabic language itself a distinction must be drawn between the classical (literary) and colloquial forms. In the former a word may end in two consonants, the first unvowelled but the second consonant is vowelled by ^{رَاءٌ}rāb (accidence), e.g..

^{قَلْبٌ}قَلْبٌ /qalb.un/ = heart
^{الْجِلْدُ}الْجِلْدُ /al-jild.u/ = the skin
^{قُطْبٌ}قُطْبٌ /qutb.un/ = axis

In the colloquial, however, which has no ^{رَاءٌ}rāb, two unvowelled consonants may be pronounced, such as ^{قَلْبٌ}قَلْبٌ /qalb/.

^{جِلْدٌ}جِلْدٌ /jild/. ^{جُنْدٌ}جُنْدٌ /jund/ = army. If pronunciation is difficult as in ^{قَدْرٌ}قَدْرٌ /qadr/ = extent. ^{قُطْبٌ}قُطْبٌ /qutb/ there are two possibilities.

1. The following word may begin with a vowel, and the problem no longer appears e.g. ^{لِقَدْرِ}لِقَدْرِ ^{الْإِمْكَانِ}الْإِمْكَانِ /li qadri l imkan/ = as much as possible.

2. An additional vowel is inserted. Thus ^{قَدْرٌ}قَدْرٌ /qadr/ might become qad(a)r, qad(i)r, qad(u)r or qutb > qut(u)b.

These two words are kadir and kutup in

Modern Turkish; so we see that the Turkish solution to the problem is paralleled in colloquial Arabic.

In Turkish, consonantal doubling is uncommon especially in roots, ~~save~~ in certain combinations of endings. Thus naturally a phonetic problem occurs. In the case of the first category of Arabic words mentioned above, the Turkish language has overcome this problem by ignoring the doubling of these consonants and treating them as single consonants where otherwise pronunciation would be difficult. If both of the consonants are, in some way, vowelled, they keep their duality. These examples, from Fikret, illustrate this phonetic feature:

(1) بر حق تنفسی دیرن افسانه قانون

bir hakk-i teneffüs veren efsâne-i kanun

In this line the words حق /haqq/-hak (right) and تنفسی /tanaffus/ - teneffüs (breathing - life) contain double consonants. ق /q/ and ف /f/. Both of the consonants are vowelled, the first /q/ by a following idāfa, and the second /f/ by the structure which requires a following vowel.

1. Rübab. p. 292

(1) ای محکمه لردن متمادی سورولن حق

ey mahkemelerden mütemâdi sürülen hak

In this line the word حق /haqq/ - hak has practically lost the second /q/, thus becomes * (ح + ق) /haq/.

(2) ایچیمده شمدی نه حس، ناصیل تمننیلر

içimde şimdi ne hisler, nasıl temenniler

In this line the word حس /hiss/ - his (feeling), like the word /haqq/ of the above example becomes a simple two consonantal word; his. But the same word has three full consonants in:

(3) کوزل دوشن، ای حس ایت، یا کلما آلدانما

güzel düşün, iyi hisset, yanlışla aldanma

(4) یوکسeldی غور جهود باحق کلاه کان مکیک

yükseldi ^{gavr-} ~~gavr-~~ cevve bacak kelle kan kemik

In this line the word جو /jaww/ - cev (atmosphere, sky) has all its consonants, because the Turkish dative suffix (- e) has made the second /w/ pronouncable. In this line the Persian double consonantal word /kalla/ - kelle (head) also has kept its original form.

1. Ibid. p. 293

2. Ibid. p. 296

3. Ibid. p. 294

4. Ibid. p. 298

In Turkish origin words consonantal doubling may occur through suffixing, but each consonant is written separately. Thus for Turkish origin words there is no shadda⁽¹⁾ during the post-Tanzimat period:

(2) حَاكِه رَوْنِقَا وَرِن كُوْز لِّلْكِر

hâke revnâk veren güzellikler

In the case of the second category, when the double consonants are not identical, the general view is that an additional vowel is inserted between the two consonants to overcome the difficulty of pronunciation as in فِكْر /fikr/ - fik(i)r (thought).⁽³⁾ In the present author's view this is not wrong, but is incomplete. In fact in the Turkish language, at the end of a word, double consonants do occur, for example:

<u>alt</u>	-	beneath,	<u>üst</u>	-	above
<u>ilk</u>	-	first	<u>dört</u>	-	four etc.

In Turkish this double consonantal ending is apparently possible in certain combinations which are shown below:

- a. according to the last of the double consonants:
- lç. - nç . - rç

-
1. For shadda see: following section of this chapter.
 2. Ibid., p. 192
 3. See: M. Ergin, Türk Dil Bilgisi, Istanbul, 1962. p. 65.

- lk, - nk, - rk (1)

- lp

- lt, - nt, - rt - st, - şt, - ft; or

b. according to the first of the double consonants:

- lç, - lk, - lp, - lt

- nç, - nk, - nt

- rç, - rk, - rt

- st, - şt and - ft (2)

It is worth noting that (l, n and r) frequently participated in such pairs of consonants, and these may be considered as quasi - consonantal as is the case in some other languages such as Sanskrit.

This existence of double consonantal ending in the Turkish language has affected the foreign origin words phonetically. In the Turkish phonetic system, the Arabic words ending with double unidentical consonants are treated in two different ways, according to the combination of these consonants. When the combination is identical with one which occurs in Turkish, it creates no problem at all for example:

1. k representing both /k/ and /q/.

2. See: M. Ergin, op.cit., p. 65; T. N. Gencan, Dilbilgisi, Istanbul, 1966, p. 39.

فالج	/falj/ - <u>felç</u>	(paralysis)
ملك	/mulk/ - <u>mülk</u>	(property)
قلب	/qalb/ - <u>kalp</u>	(heart)
خلط	/ <u>khalt</u> / - <u>halt</u>	(mixing)
درج	/darc/ - <u>derç</u>	(recording, registering)
ترك	/tark/ - <u>terk</u>	(abandonment)
فرد	/fard/ - <u>fert</u>	(individual)
جلد	/ <u>jild</u> / - <u>cilt</u>	(skin, leather)

In these examples the double consonants are pronounced by Turkish speakers without any difficulty. But the phonetic change between the hard and the soft consonants at the end of a word in Turkish is applicable here with one exception, which is that /k/ does not change to /g/ unless the preceding consonant is /n/, for example:

mülk + ü+m mülküm (my property), not *mülgüm
irk + a irka (to the race), not *irga

The above-mentioned combinations apply not only to Arabic or Turkish origin words, but to any other word; for example the Persian word دوست/düst/ - dost. In standard post-Tanzimat Ottoman Turkish, due to the Arabic elements the list of the double consonants at the end of words have been enriched by the addition of new combinations as in:

- rf. حرف/harf/ - harf (letter, consonant)
- rs. حرث/hars/ - hars (tillage)

- rp. ضرب /darb/ - darp (beating)
- rz. عرض /'ard/ - arz (presentation)
- vk. ذوق /dhawq/ - zevk (taste)
- vt. موت /mawt/ - mevt (dead)
- vc. زوج /zawj/ - zevç (partner)
- ft. زفت /zift/ - zift (pitch)

It should be noted that in Turkish, in the case of double consonantal ending, the first of the double consonants is one of the voiced consonants whereas the last one is one of the hard plosive consonants. In the new Arabic additions, there is roughly a similar pattern.

When the combination of the double consonants does not occur in Turkish, there is a difficulty in pronunciation. The Turkish language has got over this problem by inserting a vowel between the double consonants as is mentioned in the grammar books. This vowel is one of the so called 'narrow vowels' of Turkish which are (i, i, u, ü). Of course this 'insertion of a vowel between the double consonants' cannot be seen in Arabic script, as the script is not fully related to the pronunciation. For example, the word فكر (= thought) was to be written without regard to how it was pronounced whether fikr or fikir. Literature in prose will not be helpful in establishing the pronunciation. But this can be achieved by examples from poetry where the number and length of syllables are important factors. Now let us see some verses to illustrate this point:

(1) نه چاره بلكي صوصارلر ديدم عيبلا مائيل

ne çare belki susarlar dedim. ayıplamayın
→ ı — ı — ı — ı — ı — ı — ı — ı — ı — ı —

In this line the word عیب /'aib/ - ayıp (shameful), originally is a one syllable word; but here it has, by the insertion of the vowel (ı) between (y and b), become a two syllable word and its value in 'arūd is (ı —), whereas its original value would be either (—) or (— ı).

(2) عصرلر اوچیسى بوی بوی عمالی نله قدر

asirlar ölçüsü boy boy asalı nesle kadar
→ ı — ı — ı — ı — ı — ı — ı — ı — ı — ı —

In this line the word عصر /'aer/ (century, late afternoon, or old age) must be pronounced as asir (ı —) to have a correct rhythm. So is the case for the words underlined in the following line:

(3) کفر باز الچه ادبسن بر سویده زمی بکیر

küfürbaz alçak edebsiz bu söylenir mi bekir

کفر /kufır/ - küfür (ı —) - curse,

بکیر /bakır/ - bekir (ı —) - name of a person

All the above examples are from [^]Äkif. In the works of

1. Safahat, p. 95

2. Ibid., p. 51

3. Ibid., p. 123

Hâmid and Fikret it is rather difficult, not surprisingly, to come across examples of this type. In the second chapter of the present work we have mentioned that Âkif used the language of the people. One can find many examples of inserting a vowel between two consonants at the end of a word in Âkif's works, as he tends to follow the living language. (1) In Fikret's and Hâmid's works there is considerable use of Persian and also of the Arabic - idāfa, which here would mean that a vowel would follow the second of the pair of consonants. Thus both of the consonants would be vowelised leaving no phonetic problem, for examples:

(2) زواللی طفل سفاقت زواللی عمر تباه

zavalli tifl-ısefalet zavallı ömr-i tebah

In this verse, had the (l) of طفل /tɪfl/ - child, and (r) of عمر /'umr/ - life not been vowelised by the 5 - yā of the idāfa these words would be pronounced as tifil and ömür. Now let us see another verse from Fikret:

(3) bu dul kadın bir o mahsül-i ömr-için yaşıyor

bu dul kadın bir o mahsül-i ömr-için yaşıyor

In this line the last consonant of the word

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1. Living language: A language spoken as a medium of communication by the majority of people within a geographical or national area. Pei and Gaynor, op.cit. p. 125
 2. Rûbab, p. 32.
 3. Ibid. p. 56.

عمر /'umr/ (life) is vowelled by the first vowel (i) of the following word için = for. This leads us to say that when a word ending with double consonants is followed by a word beginning with a vowel, the inserted vowel is not required and the second consonant is vowelled by the succeeding vowel. The following two lines from Gökalp whose language is, like Akif's, rather free from non-Turkish type of idāfa, illustrates this feature:

(1) علمی ویراک عالمده سیند
اوی بیار انجور سربست بر علم

ilmi verin âlimlere siz yine

Onu yapar ancak serbest bir ilim

In these lines the word علم /'ilm/ (knowledge) occurs twice. In the first instance its last consonant (m) is vowelled by objective suffix (-i), leaving no need to insert an extra vowel; thus the word is ilmi (the knowledge). But in the second instance the vowel occurs, thus the word is ilim (two syllables), otherwise the line would be short of one syllable.

This difficulty in pronouncing double consonants is quite a common feature in linguistics, and every language faced with this problem has its own solutions. For

1. Kulliyat, p. 137

example the Hebrew language has overcome this problem by having so called sh^owa = nothingness which has been described as a short vowel. (1)

0 - Shadda

In Arabic "a doubled letter is not written twice, unless separated by an intermediate vowel. Instead, the sign ـّ (called تشديد/tashdid/ or شدة/shadda/ is written over the letter, e.g. مرّ /marra/ = he passed; قدّم /qaddim/ = bring (also written (قدّم)" (2) Arabic origin words in Turkish have kept their original form; thus a word containing a letter with shadda is spelt the same in both languages. As we have seen (3) during earlier period, shadda had been used for Turkish origin words too. When the Turkish orthography reached a standard state shadda was no longer used in Turkish origin words. If a

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1. See: F. K. Harrison, Hebrew, Suffolk, (1955) 1969, pp. 28-32.
 2. J. A. Haywood and H. M. Nahmad, A New Arabic Grammar of the Written Language, London, 1962, p. 9f.
 3. See: Section 5 of the present chapter, pp. 156-160.

Here the word انفيہ /anfiyya/ - enfiye = snuff has the syllables (— — ى), but in this line it is enfiye and the syllables are (— ى ى). This is also the modern Turkish form as in the names of famous Turkish newspapers:

جمہوریت - Cumhuriyet = Republic
ملت - Milliyet = Nationality

P - Miscellaneous

In Chapter three, during the discussion of "nunation in the Turkish language", we saw that in some words the /n/ phoneme of the tanwīn in the case of accusative was dropped; and this caused a semantic change. In the cases of nominative and genitive, which were not commonly used except in some Arabic phrases quoted verbatim, the tanwīn was normally kept, but we have an example in which it was ignored, as in:

(1) امیرہ اولیہ می قہر ایتک عن قریب اللہ

emire öyle mi kahr etsin an-karīb allah

The genitive عن قریب /'an q arīb/ - ankarīb = soon, is to be pronounced without tanwīn, otherwise the rhythm

would be wrong. We also saw that the Arabic feminine ending - tā marbūta ة - in some words changed to so called hā rasmiyya which has an /e/ sound. In Chapter Four we mentioned that the /l/ of the Arabic definite article al-, in pronunciation, changed to the first phoneme of the word to which the article was prefixed when this phoneme is represented by one of the sun-letters. (1)

Another point which should be mentioned is the mis-spelling of Arabic words. In such instances words are also mis-pronounced. The example of this is the word خدمة /khidma/ = service which in Turkish has become خدمت - hizmet. Arabic derivative words from this root are spelt and pronounced correctly as:

خدمه hademe = servant, porter (plural in Arabic)

استخدام istihdam = to employ

whereas the derivative words with Turkish suffixation are in the new form, e.g.

خدمتچی - hizmetçi = servant

There are several possible explanations of this. Firstly the ح /kh/ in Arabic words normally becomes /h/ in Turkish. Secondly medieval Persian often used د /dh/ for د /d/ e.g. al-Hamadhanī for al-Hamadani. Thirdly the point of the ح /kh/ may have become misplaced and taken as dot of د /dh/.

1. See: Chapter 3, Section A, (pp.103-107); Section C, pp (117-120) and Chapter 4, Section A, pp (126-132).

CHAPTER VI

WORD FORMATION

A - Word Formation in Linguistics - Some
General Remarks

Language as a living organism has always been and will be in need of growing, reproduction and renewal. In other words, language is continually in the making like any other social institution. An important aspect of this process could be called 'word making' or 'word formation', which is, according to Bloomfield, "the step-child of traditional grammar".⁽¹⁾ "The making of words proceeds intermittently and unpredictably at various levels, national and international, literary and scientific, dramatic and poetic, serious and comic, rhetorical and colloquial."⁽²⁾

For this process, every language, in accordance with its nature and structure, has its own ways, some of which may be common to many languages, and others may be peculiar to one or a few. In this process employing foreign elements is quite common in some languages.

One very common way of making words is by compounding. A compound word may be defined as "a word which is composed of two or more words, the combination of which constitutes a single word with a meaning often distinct

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1. L. Bloomfield, Language, (1933) 1970 London, p. 505
 2. S. Potter, Language in the Modern World, (1960) 1971, p.77. For a brief survey of the making of words see; Chapter 5, pp 62 - 77.

from the meaning of the individual components." (1) A compound word must not be confused with a group word which is "two or more words used in close combination, but without forming a compound group." (2)

In the Turkish language, as is mentioned in the Turkish grammars, compounding is of considerable importance. One very often finds compound forms of nouns, adjectives, adverbs and verbs. The compound verbs which play an important role in Turkish are formed by using an auxiliary verb (or, according to Professor J. R. Firth) an operator (3) as the second or the last component. The other component(s) could be a verb or a noun-word. (4) In Turkish this process of using auxiliary verbs is possibly the commonest way of verbalising noun-words. (5)

Here, before dealing with compounds and especially compound verbs which have Arabic elements, it is appropriate to redefinethe concept of compounding for the purpose of

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1. M. A. Pei and F. Gaynor, Dictionary of Linguistics, (1954) 1970, USA, p. 43.
 2. Ibid. p. 233
 3. This term, operator, is borrowed from mathematics. For its function, in English, see: B.M.H. Strang, Modern English Structure, (1962) 1969, London, p. 159.
 4. By noun-word we mean words not in a verb or a particle function.
 5. This is not the only way, e.g., employing the suffix - lemek (in تأزيمlemek tâzimlemek = to honour, to reverence) is another way which is similar to the Persian suffix یدن / - īdan/ in طلبیدن - ṭalabīdan = to ask.

this study. To do that, the above-mentioned two concepts - the compound word, and the word group - must be somewhat combined; thus we would like to define compounding, in relation to our study, as "consisting of two or more words, at least one of which is of Arabic origin, and the combination of which constitutes a single unit (1) with a meaning closely related to that of its components." In doing so, we hope we correctly combined the traditional grammarian's view with the modern linguistic idea of compounding in relation to Turkish compound verbs.

The concept of the auxiliary verb and its function in the English language is different from that in the Turkish language.(2) Turkish grammarians, for "compound verb", formerly used the term مركب فعل - mürekkep fiil and now they use usually birleşik eylem.(3) while J. W. Redhouse uses the term "complex verb".(4) These differences in the terms and their different meanings forced us to try to find

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1. By the term single unit we do not mean that the compound, in written form, necessarily looks like a 'single word', it may look like a phrase, e.g. تقديم ايتمك - takdim etmek = to present, to offer. Whatever the form of compound, however, it must function as a single word.
 2. See: B.M.H. Strang, op.cit, pp. 159,203
 3. V. Hatiboglu, Dilbilgisi Terimleri Sözlüğü, 1972, Ankara, (TDK) p. 23.
 4. J. W. Redhouse, A Turkish and English Lexicon, 1921, Constantinople, p.288, entry: ايتمك - etmek.

a term which would be convenient. In doing so we followed what Professor F. Palmer has stated: It is not important that we cannot easily decide; we cannot always draw clear distinctions in linguistics - it is more often a matter of convenience than of any kind of truth. (1)

B - Word Formation in Turkish Related to the Arabic Elements

It is evident that the Ottoman-Turkish language has largely employed Arabic elements to answer the need for new words. This was not only to borrow Arabic origin words, or in other words, words which existed in the Arabic language, using popular linguistic terminology, that is having "loan words" from the Arabic language; but at the same time it was using Arabic elements - words morphemes and grammatical forms, for word formation, and forming compounds consisting of, at least, one Arabic component. For example

قائم مقام / qā'im maqām / kaymakam = acting representative
(a compound consisting of two Arabic components).

1. F. Palmer, Grammar, 1971, Bucks, p. 57.

بلاول/bilā walad/bilāveled = with no child,
childlessly

(two Arabic morphemes and an Arabic noun)

گلیضت gelişat = promise of success (a Turkish
verbal noun and an Arabic morpheme).

مطرش matruş = shaven (an Arabicised word in the
form of مفعول /maf'ul/ based on Persian word
تراش trāsh = to shave)

The first example kaymakam shows a corrupt form in Turkish due to the phonetic change. Another example for this corrupt form is aksata (= buying and selling, trade) which is from an Arabic compound أخذ واعطاء Akhdh wa 'i'tā/ = taking and giving). An example of an incorrupt compound is حق دین /haqq dīn/ hakdīn (= true religion, Islam).

We will now exemplify word formation in Turkish, in which Arabic elements are involved with illustrations from the four authors. (1)

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1. All the following illustrations are taken from K. Akyüz's anthology Batı Tesirinde Türk Şiiri Antolojisi, Ankara, 1958 (Second Print). Therefore the page numbers given for each line refer to this anthology.

C - Compounds

For compounds we have different combinations according to the elements which form the compound. These elements called components are mostly two in number. The meaning of the compound is connected to the meaning of its components. In some cases it is rather difficult to put a dividing line between a compound and a word-group such as *اضافة* /idāfa/ of either Arabic or Persian type. To overcome this difficulty we have looked both at the meaning and the structure of the compound. Some of these compounds could only be seen in the standard literary language, and some of them could be found in colloquial Turkish too. Those which have found their way into colloquial language have sometimes lost their structure, and some of them from the semantic point of view cannot be easily related to their components. This seems to be a feature of Turkish compounding. An example of this is imambayıldı (= name of a dish). To relate the meaning of the compound to its components is only possible by speculation, as it could be said to mean the imām has fainted (because of the deliciousness of the dish). The compounds having Arabic components) fit into the

following patterns: (1)

1. Both or all components are Arabic

آیلتنیز شونو یاهر - ایلیشمهین - براقین (p.519)

ayiltiniz şunu -yâhâ - ilişmeyin-bırakin

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1. Here in word formation our main difficulty is the right terminology. The accepted linguistic terminology is mainly based on European languages. Thus, it is difficult to find the appropriate terminology for the Arabic and Turkish languages which are fundamentally different both from European languages, and from each other. Because of this difficulty, we are forced to make our own terminology. As we use different terminology we will define it: for example by "word" in compounding we mean "a semantic unit which might be a radical or a derivative or an inflicted form". This difficulty or ambiguity in terminology seems to be common in linguistics; for example J. Lyons says of derivation "New words are formed from existing words (or 'roots')". (J. Lyons, Introduction to Theoretical Linguistics, p.195). Thus he is not sure that the word 'word' has a clear meaning when used as derivatives, so he finds it necessary to use 'root' in brackets.

The compound ياهو yahu is a form of address to the second person with an exclamatory emphasis, and is made up of the Arabic components يا /yā/ (oh!) and هو /huwa/ (he). Here there is change in pronunciation from hūve to hū, and in meaning from third person to second person(s).

ذوى العقول اراسندن سچيلمه بر هيئت (p. 539)

zevilukul arasından seçilme bir heyet

The compound ذوى العقول /dhawi l-'uqūl / zevilukul (the intellectuals, the élite), although it has the structure of Arabic idāfa, is a compound through its meaning. The first component of this compound ذوى /dhawi/ may cause an argument as it might be said that it is not a word but a morpheme. Its meaning and accidence made us accept it as a word, not a morpheme.

اوروپا بر دارالفنون خواجه لرى ملتهار (p. 664)
مدنيته بين المللى يازيلاجق بر كتاب

avrupa bir darülfünün hocaları milletler
medeniyet beynelmilel yazılacak bir kitap

In these lines the compounds دارالفنون /dāru l funūn / darülfünun, and بين المللى /baina l-milal / beynelmilel are also in the structure of Arabic idāfa; their meaning "university" and "international" respectively, make them compounds.

نه محرق نه قول يارب نه موجود دملردی (p. 548)

ne muhrik nağmeler yâ Rab ne mevcâmevc demlerdi

We may also mention another form of compound providing its components are accepted as words. that is for example مع ما فيه /ma'a mā fih/ mamafi(h) (= however, although, so to speak); and some others having مع /ma'a/ ma (= with), or ما (mā) (= that) as مع عائله - ma'âile (= with the family), or ماممنی mameza (= bygones).

2. The components are Arabic and Turkish

سین می یوق آچیلیر شمدی بر امام هوی ایچ (p. 517)

sesin mi yok açılır şimdi bir imamsuyu iç

In this line the compound imamsuyu (= alcoholic drink, especially raki) has all the characteristics of compounding. Of its components the first امام /imām/ iman (= the leader for Islamic ritual prayer) is Arabic, and the second suyu (of water) is Turkish. The meaning of the compound is related to that of its second component as being liquid, and the first component specifies the meaning in a humorous way. This compound is more commonly used in colloquial Turkish.

دیمک که قهوه جی هم دیشی طیبی هم پروکار (p. 527)

demek ki kahveci hem diğtabibi hem perükâr

Here the compound is diştabibi (= dentist) in which the components are in reverse order; diş (= tooth) is Turkish, and tabib (doctor) is Arabic. These two examples are from ^Âkif. The first one is from a poem about a tavern, and the second one about a local cafe, and the daily life in these places is depicted in verse, and thus the language is appropriate.

3. Compounding an Arabic nominal and a Turkish auxiliary verb - an operator.

پارا تکلیف ای دیور بن سیزه کربان اولورم (p. 216)

para teklif ediyor ben size kurban olurum

in this line there are two compounds of this type:

kurban olmak = to sacrifice oneself

teklif etmek = to propose, to offer

The meaning of the compound comes from its first component - the Arabic nominal; and the function of the second component - the Turkish auxiliary verb - is here to verbalise the first one. This is used very frequently. The first element could be a single word as in the above examples, or another compound, and in verse the components may be separated as in the verbal compound موجود زن اولتی mevczen olmak in the following line from Fikret:

بعضاً اولور بحیره قلیمده موج زن (p. 220)

ba'zen olur buhayre-yi kalbimde mêvc zen

Of this compound the first component mev(i)zen is a compound of an Arabic substantive and a Persian present stem, and the second component olmak is, of course, a Turkish auxiliary verb, and the meaning of the compound is "see to become boisterous."⁽¹⁾

4. Compounds comprising an Arabic followed by a Persian word:

(p. 650) او طوزلی چهره لرده افترا آمیز

o tozlu çerçevelerde iftira-âmez

In this line the compound iftira-âmez (= mixed with calumny) illustrates this type of compounding. In the present Latin script the two components are usually separated with a dash -. Some other examples of this type of compounding are as follows:

(p. 214) اولوردی رعشه نما رنگ انفعال می

olurdu ra^eçe-nüma rengi infiâl - i seher

رعشه نما ra^eçe-nüma = shivering-looking

(p. 218) تهری قضا زده بر تکنه قارشینده پدر

tehf kaza-zede bir tekne karşısında peder

قضا زده kaza-zede = having been in an accident

(p. 122) هایدی مرکب سوار اولوب کنده لم

haydi merkep-süvar olup gezelim

مرکب سوار merkep-süvar = mounted [on something].⁽²⁾

-
1. zen is the present stem of the Persian verb زدن/zadan/ (= to strike).
 2. These compounds exist also in Persian and may have been directly taken from that language into Turkish.

This type of compound can often be seen as a part of a word group = idāfa, and the following examples illustrate that:

کادین ده کیردی او ظلمت سرای منفوره (p.518)

kadin da girdi o zulmet-seray-i menfura

In this line the compound ظلمت سرای - zulmet-seray (= palace of darkness) is the مضاف mudāf of the Persian type idāfa ظلمت سرای منفور - zulmet-seray-i menfur (= the abhorrent palace of darkness).

We have also examples of this type of compound in a Turkish type idāfa, as:

سوغور سوغور بر تحمل کرا برودتله (p.219)

soğuk soğuk bu tahammül-gezâ burudetle

The compound tahammül-gezâ (= endurance biting) is مضاف إليه of the Turkish type idāfa tahammül-gezâ burudet (= endurance biting coolness).

هاتم ایله یلم گل شو غم آلوده کتابی (p.225)

hatm eyleyelim gel şu gam-âlûde kitabı

The compound gam-âlûde (= soiled with grief, sad) is used as an adjective for the noun kitab (= book); in the word group gam-âlûde kitab (= the sad book), and the word group is suffixed with the Turkish objective case ending (-i). The other compound which occurs in this line - hatm eylemek (= to ^{bring} to the end, to conclude)

is of a type already mentioned.

Of this type compounds, in the present author's view, the following remark must be made. There are some groups of words for which it is rather difficult to say whether they are compounds or merely word-groups = idāfa. Due to the rhythm the idāfa may lose its س یā, thus the group of words may look like a compound as in

اوی ویرمز ایدی صاحب خانه (p. 118)

evi vermez idi sahib hane
و و — — و و — — — —

Here sahib-hane (— — / — —) (= the owner of the house, the landlord) is in a compound structure. But this, we believe, is entirely due to the meter. Had we put it in idāfa form which is sahib-i hane (— و و — —) the rhythm would have been incorrect. This illustrates our earlier remark that it is not easy to decide what is a compound and what is not. From the examples given above it will be clear that the meaning of the compound is closely related to that of its components.

5. Compounds comprising a Persian followed by an Arabic word. For example in:

الدیغم نام سیاہ لقا (p. 114)

aldigim name-i siyah-lika

siyah-lika (= black faced) is a compound formed with a Persian word سیاہ siyah (= black) and an Arabic word لقا /liqā/ (= face).⁽¹⁾ This type of formation is the opposite of the type mentioned in number 5. Such a compound may become a part of a word-group too, for example:

1. Here there is a semantic change the word /liqā/ in Arabic, means "meeting".

او طور مشو منبر دریا محاط منگه بر کره (p. 124)

otur şu minber-i deryâ-muhât-i senge bir kerre

In this line the compound deryâ-muhât (= surrounded by sea) is a part of double word-group which is minber-i deryâ-muhât-i seng (= the stone to be sat on and which is surrounded by sea). The compound is part of the مصاف mudâf minber-i deryâ-muhât (= the seat surrounded by sea) which in itself is a word-group; and in this second word-group the compound is the مضاف الیه mudâfun 'ilayh.

For the meanings of such compounds (Persian and Arabic) we can only repeat what we have said of the Arabic and Persian type. The compounds consisting of Arabic and Persian components appear to be mainly used in the literary language. In the examples given the Persian elements which are رخا , آمیز , زن , دریا , میاد , آلوده , کذا , سرای , سوار , زده are considered words as opposed to morphemes (= the minimal meaningful units of language). ⁽¹⁾ Of these

دریا , میاد and سرای are words, but the others which are past or present stems might be called morphemes, though this is open to doubt. For convenience we consider them as words, not morphemes. We have also examples of word formation with an Arabic element and a Persian morpheme, and we shall see them in the following pages.

1. See: Pei and Gaynor, op.cit., p.140

D - Derivation

Derivation is another way of forming new words. In many languages this is done by affixation.⁽¹⁾ In Turkish which is an agglutinative language the affixation is merely suffixing the appropriate linguistic elements to the radical element or to the newly formed words. But owing to the Arabic and Persian elements, in Ottoman-Turkish there has been prefixing, and the prefixes are of Persian and Arabic origin.

i. Prefixing:

Prefixing an Arabic morpheme to an Arabic word:

کوترکده مخلصی خان سینی لا اقل بیستی (p. 542)

kütükde mahlası han sinni lâ-ekal yetmiş

Here the word لا اقل /lâ 'aqall/-lâ-ekal (= at least, minimum) is formed by prefixing Arabic morpheme :

لا /lâ/ (= not) to the Arabic elative اقل /'aqall/ (= least, less).

ارت شغالی یمشدر بیستی لا تشبیه (p. 531)

evet şifalı yemişdir - yemiş mi lâ-teşbih

لا تشبیه /lâ tashbîh/ lâ-teşbih = no comparing. This morpheme may come with an Arabic verb as in:

-
1. For derivation in general and how it works in English see: S. Potter, op.cit. p. 66ff. For example he divides morphemes into two as free morphemes and bound morphemes as Home + less (Home - free morpheme, less - bound morpheme). The affixes in our examples are considered bound morphemes as they were defined by S. Potter.

رقیبی حالبوکہ لا ینقطع بیسور بوربور (p. 530)

rakibi halbuki lâ-yenkati biyik buruyor

Here the morpheme is prefixed to the Arabic verb

ینقطع /yanqati' / (= - he - discontinues); and the new formation has the meaning of "continuously, without stopping".

امیرہ اولیہ می قہر ایسک عن قریب اللہ (p. 533)

emire öyle mi kahretsin an-karib allah

عن قریب /an qarib /- an - karib = before long, soon

2. Prefixing a Persian morpheme to an Arabic word:

The number of Persian prefixes is limited compared with the suffixes, and the most commonly used is پر /pur /-pür (= full, filled, numerous) as in

بوگیاں باشندہ نکلیان پرتاؤرد (p. 212)

bugūa başında nigeḥ-bân-ı pür-teessürdür

pür-teessür = full of grief

طوری پر معنی ہیستی سادہ (p. 117)

tavri pür-mânâ heyeti sade

pür-mâna = meaningful

Besides this morpheme - pür - we have examples of

others, as in بی bî (= without), نا -nâ (= less), in

بی دلالت بولر او خلداتی (p. 115)

bî-delâlet bulur o hallâkı

bî-delâlet = without guidance

یینه بر حسی بی بدل مشهود (p. 119)

yine bir hüsn-i bi-bedel meşhud

bi-bedel = without an equivalent

برنجی کون هوا بر پارچه ناماعددی (p. 523)

birinci gün hava bir parça nâ-müsâiddi

nâ-müsâid = unfavourable

طیلا رشک سوکرا اسلامک در معاکهنده ناموم (p. 549)

dolaşsin sonra İslâmin harem-gâhinda nâ-mahrem

nâ-mahrem = forbidden (people). This word is used in colloquial Turkish according to Redhouse with the meaning of "a person of either sex not of consanguinity with one of the other sex; such are forbidden to meet on intimate terms". (1)

These newly made up words could form word-groups = ³idāfa, for example, from the illustrations given. nigeh-bân-i pür-teessür = a guard full of grief.

As has been mentioned, the Turkish language has no prefixes, so we do not have any examples of derivation with a Turkish morpheme prefixed to an Arabic word.

ii - Suffixing

In the case of suffixing the morphemes of the three languages are used. Thus we will see the Arabic elements in suffixing in two groups; firstly the Arabic

1. Redh^ouse I, p. 1761.

origin words with suffixes of different origin, and secondly the Arabic suffixes with words of different origin.

1. Arabic origin words are suffixed with Persian morphemes, examples of this pattern are as follows:

(p.211) ایضاً بهمانه جمادی بر هجده کاھدن

inmiş cihana cümlesi bir hacle-gâhtan

In this line the word haclegâh (= bridal chamber) is formed by suffixing a Persian morpheme of place gâh to the Arabic substantive هجله /hajla/-hacle (= bridal). Two more examples with the same morpheme گاہ = gâh are:

(p.124) بو وحشتگاهده سن کل بنیام دهوگوش اید

bu vahşet-gâhda sen gel benimle dehri guşeyle

وحشتگا - vahşetgâh = place of wilderness

(p.114) بر زماندر قرارگاهم ایدی

bir zamanlar karar-gâhım idi

قرارگاه - karargâh = a quarter, the H.Q. of a military unit. There are some other Persian morphemes which have been employed for the purpose of word-formation as the following examples will illustrate:

(p.211) آفاقه مله ریز اولیورکن هزین هزین

afaka lem'a-riz oluyorken hazin hazin

ریز - riz in lam'a-riz = scattering gleams

(p.536) ایندی از سوکرا صبح ولولہ دار
اویویان شهری کاملاً بیدار

etdi az sonra subh-i velvedâr
uyuyan şehri kâmilên bîdar

دار - dâr in velvele-dâr = noisy

The most commonly used morpheme apparently is

انه - âne (= peculiar to, like).

(p.113) عاشقک محرقانه گفته لری

âşikin muhrikâne güfteleri

muhrikane = burning

(p.211) شاعر دکل فقط نه قدر شاعرانه

şâir değil fakat ne kadar şâirânesim

şâirâne = poet-like

Here it should be noticed that this morpheme, of which the first phoneme is a vowel, is combined to the last consonant of the Arabic element, thus the newly formed word شاعرانه - şâirâne has, in 'arūd, the value of (→ ى - ن - ن), not (→ / - ن). Such words are common in Persian itself, and also in Indian languages, such as Urdu and Pashto.

2. Arabic words suffixed with Arabic morphemes.

Arabic being an amalgamating language⁽¹⁾ lacks affixes; nevertheless there is a limited number of 'bound morphemes' which are used as suffixes. For example (ی / ī) to make relative adjectives. suffixes of sound plurals, the feminine ending - ta marbūṭa (ة), and the endings related to accident. Some of them have been used in Turkish to make up new words, which may be found also in the Arabic language or in some other languages like Persian and Urdu. The following are examples of the relative adjective ending in ی / ī :

وجود سرمدی سندن زمین و آسمان اولش (p.124)

vücūd-ı sermedisinden zemin-ü âsmân olmuş

سرمدی - sermedi = eternal < سرمد /sarmad/ = eternity

بقارکن متلون بقارکن جدی (p.125)

bakarsınız mütelevvin bakarsınız ciddi

جدی (= serious) < جد /jidd/ (= seriousness)

حکم قطعی ویره لم ایتمیه کلمن عجله (p.511)

hükmi kat'f verelim, etmeye gelmez acele

قطعی - kat'f (= definite, final) < قطع /qat' / ~~to cut~~ off.

قویار می هیچ عرب شمسی کلم اوقور ارتوره (p.530)

koyar mi hiç arabi şimdi kim okur artık

1. The term flexional language, according to Pei and Gaynor, does apply to both agglutinative and amalgamating languages (p.75), thus the term amalgamating language is used. Its meaning is given as "a flexional language in which the affixes are intimately fused with the roots of the words and do not possess or retain independent identity". (p.11)

arabī (= Arabic) < عرب /^earab/ an Arab, Arabic

بن ادسزم سنس بنا ملی براد وره پدک (p.651)

ben adsızım sensin bana millî bir ad verecek

ملی - millî (= national) < مله /milla/ nation.

In some instances - such as عرب /^earabî/ (= Arab, Arabian, Arabic), which is common in Arabic - the words must have been taken direct from Arabic. On the other hand ملی - millî, though found in Persian, is not common in Arabic.

Another suffix is the feminine ending - tā marbūṭa تة . We have already referred to this suffix in the second chapter of the present work; here we will consider it as a morpheme in word formation. It is used to form abstract nouns to name some institutions, sciences and so on. In doing so this morpheme is suffixed to a derivative which is formed by a nominal followed by the letter ی yā of the relative adjective. Here are some illustrations:

دیدارگز بشارتیدر سرمدیتک (p.144)

didari. Rızbeşararitidir sermediyyetin

In this line the abstract noun سرمدیت - sermediyyet (= eternity) is formed by double suffixation. The root is the Arabic word سرمد /sarmad/ (= perpetual) which is suffixed by the yā of the relative adjective to form سرمدی /sarmadî/ (= related to eternity), and this

derivative suffixed by tā marbūṭa ة (in Turkish
it became tā ṭawīla ت) making the abstract noun
سرمدیت - sermediyyet (= eternity)

(p.216) جوہفک مائل علویت ازلان طہینتی
صانکہ تسمیم ایدرن جوہر صافیتی

çoçuğun mâil-i ulviyyet olan tıynetini
sanki tesmim ederek cevher-i sâfiyyetini

In this couplet the words علویت - ulviyyet and
صافییت - sâfiyyet are formed in the same way

(= sublimity) > علوی > علوی
(= purity) > صافی > صافی

Although a great many of these words are to be
found in Arabic itself, and may have been borrowed
direct from Arabic, this formation in Turkish appears
to be a very much used one. In modern literary Arabic
there has been a considerable increase in the use of
this form in technical terminology, e.g.

رجعیة /rij'ıyya/ = reactionism
اشتراکیة /ishtirākiyya/ = socialism

The following line from Fikret may give an idea how
commonly it is used:

(p.255) هاللا طرفیت حسبیت نسبت

hâlâ tarafıyyet hasebiyyet, nesebiyyet

The words:

طرفیت - tarafiyyet = partizanship
حسبیت - hasebiyyet = group loyalty
نسبیت - nesebiyyet = care for one's pedigree

are not found in Arabic.

Some of them have undergone semantic changes as the derivative مدنیّت - medeniyyet (= civilisation) in

(p.664) بر نوردن بری سوکه مدنیّت لوتی قالیر

bu nurlardan biri söñse medeniyyet loğ kalır

For the concept of civilisation the Arabic word is تمدن /tamaddun/, and the word medeniyyet in Arabic is to mean "related to urbanisation, secular", apparently the Persian meaning is similar to the Arabic. Though in the above examples the nominal words are roots - un-derivative words, this type of formation is also current for non-root nominals - derivative words, like the word مکملیت - mükemmeliyet (= perfection, elegance) in which a derivative passive participle is suffixed:

مکملیت > مکملی > مکمل > تکمیل > کمال
kemal tekmil mükemmel mükemmelf mükemmeliyet

As above examples illustrate the tā marbuta ة of these abstract nouns is written and pronounced as tā ṭawilā (ت) not hā rasmiyya (ه). In naming some new establishments, institutions, places and sciences, it is

pronounced and written as *hā rasmiyya*, for example:

(p.510) سادہ بر نزلہ صدریہ میں علت نزلہ

sade bir nezle-i sadriyye mi illet nerde

(p.515) او اندہ مکتب رشیدیہ دن طاہرہ بیجان

o anda mekteb-i rüşdiyyeden tabuēla çıkan

The words

صدریہ - sadriyye = chest disease

رشیدیہ - rüşdiyye = a kind of school

are of this kind. The first is the name of a branch of medical science, and the second is the name of an educational institution. Some administrative and legal terminology is formed on this base, e.g.

عدلیہ - adliye = of justice

بلدیہ - belediye = municipality

مالیہ - maliye = of finance

داخلیہ - dâhiliye = of interior

عسکریہ - askeriye = of military

Some of these are currently used in Arabic. But it is likely that they only go back to the days of Ottoman rule in the Arab world: it is, therefore, reasonable to consider them as Turkish adaptations which the Arabs retained. This can be borne out by checking pre - 19th century Arabic dictionaries, or such purely classical modern dictionaries as Lane's Lexicon.

This formation is also used to name something

after someone, for example:

معمورة العزيزة azīziyye from معمورة العزيز /ma‘mūratu l-‘a-zīz/ - the town which is rebuilt by Sultan Aziz (1830 - 1876), its republican name is Elazığ which has no meaning.

حميدية - hamidiyye: An Ottoman coin minted during the era of Sultan Hamid II (1842 - 1918).

سليمانية - süleymaniyye: The mosque and library and madrasas built and established by and in the name of Sultan Süleyman (1494 - 1566).

What has been said in this section about the use of tā marbūṭa suffixed to the yā of relative adjective to form new words must not be confused with its use as a feminine ending of the relative adjective.

The following example illustrates this:

ديك وسائل نقلية نامتختنده (p.541)

demek vesāit-i nakliyye namtā tahtında

In this line the word نقلية - nakliyye is formed as mentioned above:

نقل + ي + ا > نقلية = transport

The same word, nakliyye has also been used as the feminine form of نقلي /naqlī/ = narrative, traditional, e.g.

علوم نقلية - ulūm-i nakliyye: the branches of science that relate to religious practice as to precepts received. (1)

1. Redhouse I, p.2099

3. Arabic words with Turkish suffixes.

Another way of word-formation is the use of Turkish suffixes with Arabic words. With the loan words of Arabic origin, this type is the most common way to form new words from Arabic elements. Any kind of Arabic word - a root, a derivative form - may be the base for suffixation, and all Turkish suffixes - declensional or inflectional may be used. Thus it is possible to form both nominals and verbs.

(p.213) سزا او نشهلی رقتلی بر طبیعتی

sezâ o neğeli rikkatli bir tabiatti

In this line

نشوة /nashwa/ and نالی = merry

رقتی /riqqa/ and نالی = compassionate

are formed by using the Turkish adjectival suffix

-li (= having, provided with). The last word of the line tabiatti (^{it was his nature to be} = ~~his nature to be~~) also illustrates how the Turkish substantive verb - imek (= to be) is suffixed in its past tense form to the Arabic substantive طبیعة /tabi'â/ (= nature). More than one suffix may be used, as in

(p.219) صوغ صوغ عصبی ضربلر بر یاغور

soğuk soğuk asabi darbelerle bir yağmur

Here the word - darbelerle (= with blows or strokes) is double-suffixed.

ضربه لر ضربه لر ضربه لرله
darbe + ler darbeler + le darbelerle

زمانه پیچری کردن یا هپسی بسمهسز (p.529)

zamane piçleri gördün ya hepsi besmelesiz

In this line the word besmelesiz (= lit. without the formula بسم الله الرحمن الرحيم = in the name of God, the Beneficent, the Merciful) is formed by suffixing the Arabic shortened - telescoped word (1) بسمه /basmala/ < بسم الله الرحمن الرحيم. This also illustrates how the Arabic telescoped words like

بسمه = above mentioned

حمد لله /hamdala/ < حمد لله

صلوات الله عليه /salwala/ < صلوات الله عليه

were used in Turkish.

The following examples illustrate how Arabic nominals are verbalised by suffixation:

صولر براز دهها ساکنه شرنه چاره قدر (p.217)

sular biraz daha sakinleşir ne çare kader

Here the verb sakinleşmek (= to become motionless) is formed by suffixing Arabic active participle

ساکن /sākin/ (= motionless) with one of the Turkish

verbal suffixes leş- leşmek (= to become, reciprocal action).

1. Telescope word: A word which is formed by combining parts of two or more words. Pei and Gaynor, op.cit. p.215

(p.528) همان ده بولدی ج کلسین حسابیلا ب طورما

hemen de buldu be gelsin hesaplayıp durma

Here the verb حسابیلا - hesaplamak (= to calculate, to make an estimate, to predict, to foresee) is formed in the same way with the suffix لام - lamak (suffix to form denominal verbs) from حساب /hisāb/ = account.

4. Arabic suffixes with non-Arabic words

Though it was commonly accepted that the rules of Arabic grammar should be applied to Arabic origin words and Arabic suffixes would be used only with the Arabic origin words, such suffixes are very occasionally added to non-Arabic words. These words may be of Turkish origin as

گلیغات - geligat (= indications of coming ability, promise of development), from گلمک - gelmek (= to come) and ات - āt (A sound feminine plural ending); or Persian origin as:

ماهیه - mahiyye (= monthly salary) from ماه mah (= a month) and Arabic yā of the relative adjective and Arabic feminine ending - tā marbūta and this word is now used in modern Arabic or some other languages and most commonly used of this kind is the word قرالییت - kıraliyyet (kingdom, realm, royalty, monarchy) which is based on the word قرال - kral

(a non-Muslim (then) king), which is a Slavonic word and came to Turkish, probably through Hungarian in which it is 'kiraly'. This word was double suffixed by Arabic morphemes as:

ق ر ا ل ة ي ق ر ا ل ي ت
kiral + iyya + t kiraliyyet

Şemseddin Sami disapproves of this word saying "there are some people who use this ill-formed word instead of kirallik".(1)

Another suffix is, as suggested by Gökalp, - yat, which is the combination of ي yā of the relative adjective and ات - āt the sound feminiae plural ending, to name the sciences (2), for example:

اجتماعيات - ictimaiyyat = sociology
روحيات - ruhiyyat = psychology

The model for this formation seems to be the word ادبيات - edebiyat (= literature) which was current. Before his suggestion, in Turkish and in Persian,

1. Kamusu Türkî p. 1061

2. Gökalp, TE, p.118f.

B - Word Formation by Semantic Alteration

While discussing some Arabic grammatical factors in Turkish ⁽¹⁾ we have mentioned semantic change of the following types:

1. Some words, which are in the feminine form with *tā marbūta*, may have two forms both *tā ṭawīla* or *hā rasmiyya* in Turkish; in such cases the two forms have different meanings, for example:

عَايَة (a substantive) gaye = aim, objective, goal.

غَايَة (an adverb) gayet = very, extremely

گرچه غایت کوزه دل جوانانک سن (p.117)

gerçi gayet güzel civansın sen

2. Of some words which are nunated in the accusative, there are two forms with and without the phoneme /n/; and here also there is a semantic difference

أَسْلًا - aslen = originally, essentially

أَسْلًا - asla = never

جِدِّي أَوْلَادًا كَيْتَدِي كَوْرِيخِ اَيْدِي اَسْلًا (p.123)

ciddî olarak gitti görünmez idi asla

1. See: Chapters 3, 4.

3. We have also mentioned that some words occur both with and without Arabic definite article with different meanings:

حَقْر - hak = truth, right, reality

الحَقْر - elhak = truly, really, indeed

Some Arabic plurals - sound and broken are used as singulars, often with new or specific shades of meaning:

حركاتك كرويو ريسك يا حوالم ان قولاي (p.545)

harekâtin görüyorsun ya hocam en kolayı

حركات - harekat (= military operation)

In these examples the semantic alteration is paralleled by a phonetic alteration. Besides that there is word formation with only semantic change; that is an existing word is employed for a new concept:

اولا حرة تك حرة حالك برملت (p.661)

olacak tek harsa malik bir millet.

Here the word حَرث - hars - /harth/ is used by Özkalp in the meaning of 'culture', whereas in Arabic it means 'tillage'. Though the meanings of the words 'culture' in French and 'harth' in Arabic could be related to each other, their primary meanings are different. This

word hars in Turkish does not appear to be used frequently, and perhaps it was the reason why Gökalp chose it for the concept of 'culture' at that time new in Turkish - possibly from a French - Turkish dictionary, such as that by Bianchi.⁽¹⁾ In the latter work for the french word 'culture' the equivalents are given as زراعت - ziraat, حراست - haraset;

تربیه - terbiye, ذهند تربیسی - zihnî terbiyesi ⁽²⁾

Of these only حراست - haraset was of rare occurrence in Turkish, thus it was available for a new concept on the assumption that two very well known words عرفان - irfan and معارف - maarif ought not to be used with this meaning. It is our feeling that instead of coining a new word, either of these two words could have been used for the European concept of 'culture'.

F - The Anomalous use of Arabic Word Measures

As mentioned earlier though there is a number of affixes in the Arabic language, derivation is commonly by what Pei and Gaynor call "primary" derivation ⁽³⁾

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1. Bianchi, Dictionnaire Français-Turc, Paris, 1843 p i, 411.
 2. Spellings in the Latin script is by us.
 3. Pei and Gaynor, op.cit, p.54, item derivative: "a word formed from another word by internal vowel change". For the derivation in Arabic this definition is inaccurate as in this language some consonants are also employed besides internal vowel change in this linguistic process.

However, few roots in Arabic employ all the potential derived forms. This is a matter of usage and can only be checked from the major dictionaries. Nevertheless, Turkish employ some derivatives which are neglected in Arabic itself as the following example shows:

(1) انچه بنی برطاشی ایتدی ابرأت

ancak beni bir taş etti ibhat

In this line the word ابرأت - ibhat (= to make someone to be astonished) is coined by Hâmid from an Arabic root, according to the rules of Arabic but it does not exist in Arabic. Hâmid in a footnote says: "ibhat wrong, but I liked it and I coined it." (2) This attitude of Hâmid may illustrate the dependence of Turkish on Arabic from both the positive and negative points of view. For one reason or another when an author felt the need to use an Arabic element - a word, an affix or a grammatical form - he did not hesitate to do so; but he did not feel that he was bound by the rules which

1. Hâmid, Makber, Istanbul, 1948 (5th Impression) p.56.

2. ابرأت /ibhât/ is one of those words which by early Arab philologs would be called مهمل /muhmal/ - neglected, or غير مستعمله /ghair-musta'mala/ - unused.

govern the Arabic language. Another example is:

(p.541) باقى ناصىل ده مجلى كوش نوارى

bakin nasıl da mücellâ ki ferâ-i nevvarî

In this line the word نوار - nevvar is formed from the Arabic root نور /nūr/ (= light, brightness) and its meaning is 'extremely bright'. This is a new coined word to answer a 'poetic need', as in the case of, for example, the compound تحت البحر - tahtelbahir (= submarine) which answers a technical need.

The roots in the above examples are Arabic origin. But Arabic forms = awzân have been used for non-Arabic origin roots also:

(p. 220) نازك بر الهزاز هوا شمدر كائنات

nazik bir ihtizaz-ı hava şimdi kainat

Here the word nâzik (= elegant, pleasing, polished in manner) is of Persian origin - nâzûk. From this root, in Turkish, we have a derivative in the Arabic form نذآكت /fa'âla/: نذآكت - nezaket (= refinement, grace, delicacy of action or feeling).

(1) حاده دن كچه نذآكت يال وبال اولسه مط

haddeden geçmiş nezâket yâlu bâl olmuş sanâ

1. Quoted by A. Kabaklı, Türk Edebiyatı, İstanbul 1966, p.ii-311.

This line is by Nedîm (1680-1730), but the word nezâket is still in use. According to Turkish dictionaries it is coined in Turkish and its formation as mentioned, "pseudo-Arabic from Persian /nâzuk/".⁽¹⁾ We agree with them about its formation, but we feel that it might have been taken over direct from Persian as Dihkhudâ's Lughat-name gives a quotation from Şâ'ib Tabrizî (1603-1677) in which it occurs.⁽²⁾ The following words are some examples of this type of word formation:

مهر - memhur (= sealed, signed with a seal)
from mühür (= seal, signet, ring) < مهر /muhr/ P.

طوش - matruş (= shaved, shaven) from tıraş
(= shaving, shave) < تراش /tarāsh.⁽³⁾

In some instances some Arabic words are derived differently, for example:

نزول - nevazil (= common cold), in fact, is the plural of نازلة /nâzila/ (= occurrence, event, accident) not the plural of نزلة /nazla/-nezle (= cold, influenza) its plural is نزلات /nazalât/.

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1. Redhouse I, p.2078
Kamusu Turki, p.1457
Devellioglu, p.996
Alps, p.iv-1229
 2. Dihkhoda, Lughatnāma, (Dr. M. Mu'în) 124/n-5, p.445.
 3. مهر memhur appears to be used in Persian too, but طوش - matruş (or طوش) is not included in the major Persian Dictionaries.

G - Loan Translations

The important factor for word formation is the 'need' for a new word. New words are formed to answer this need. If the new concept already has a word in a foreign language this word is usually adopted, if necessary with phonetic or morphological changes. Sometimes a new word is coined from native elements instead. This process is called Loan translation⁽¹⁾ which is a form of direct linguistic influence of a language on another. No doubt Arabic has influenced Turkish in this way. But to give an accurate account of this process one would need to have historical dictionaries with quotations, as in the Oxford English Dictionary or the Lisānu l-'Arab. Unfortunately the Turkish language does not have such dictionaries. Due to lack of historical evidence we will give here one example to illustrate loan translation. It is the word Yaradan = the Creator. This word, we feel, is the translation of the Arabic word خالق /khaliq/. yaradan and its less used synonym yaradıcı are not to be found either in the Diwān, or in the Köktürk inscriptions, but its root, yarat-mak = to create, is to be found in both. In Radloff's Dictionary of Turkish dialects⁽²⁾ both of them are included. According to

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1. "Words modelled, more or less closely, after foreign words, but consisting of the speech material of the language in which they are created." Pei and Gaynor, op.cit., p.219
 2. W. Radloff, Versuch Eines Wörterbuches der Türk Dialect, the Hague, 1960, p.iii - 113f.

Radloff both of them were in the vocabulary of Ottoman-Turkish; from this evidence there are grounds to suppose that they were formed due to Arabic influence. A further point is that these two words were recorded by Radloff in the Armenian alphabet too, which may indicate that they were first used by Turkish speaking Armenians, and then became words of the common language.

Since the so-called 'language reformation' in Turkey, many new words have been formed, and they are frequently translations of Arabic words, for example:

اخراج	/ikhrāj/	<u>çıkarma</u>	=	exportation
ایقاظ	/'iqaḏ/	<u>uyandırma</u>	=	waking up
مقاوله	/muqāwala/	<u>sözleşme</u>	=	contract
دفع	/musaḏḏih/	<u>düzelten</u>	=	proofreader

A more detailed study of this topic might show that this process was already going on during the pre-Tanzimat Ottoman era.

M - Loan Words

In the Turkish language the most common Arabic element is loan words; and we feel there is little point in listing them by type, because they are so numerous. One may find examples of many types of Arabic

words though some occur very rarely. The following example may illustrate how Turkish authors, in this case Ākif, made use of Arabic lexicons:

معلم اور دیکھ رہا ہے ایڈن یروسیالینا (p.540)
معلم اور دیکھی لکن اصل فلفظ اولان

muallem ordusudur harp eden Furusyalinin

muallim ordusu lâkin asil muzaffer olan

In this couplet the first words of each line ^{معلم}
muallem (= trained) and ^{معلم} - muallim (= trainer)
are passive and active participles of the second form
of the same root علم /'alima/ (= he knew).⁽¹⁾

There are certain categories of adopted words related to religion and theology, law, trade, philosophy, mysticism, the sciences, and linguistics and literature; and this list is by no means complete. There have been many reasons for adopting Arabic elements. In some instances there were no current Turkish equivalents, for example:

سحور /sahūr/ - sahur (the meal which is taken before day break in Ramadān).

But in some instances there were Turkish equivalents, and it is difficult to explain why an Arabic form was required in addition to the Turkish, and in some cases

1. Here there is a difference between the Turkish and the Arabic meanings of these words; for the given meaning the Arabic word is تدریب /tadrīb/ not تعلیم /ta'lim/.

the Persian as well, e.g.

جمیل - cemil = güzel (= beautiful)
لیل - leyil = gece (= night)
قوی - kavi = sağlam (= strong)

Questions of personal taste, poetical diction, requirements of meter, literary fashion, rhetorical devices - all these played their part in the adoption of Arabic elements in literary products, where there was no real need for them in everyday life.

CHAPTER VII

SEMANTICS

A - Some General Remarks

Semantics is that branch of linguistics which deals with meaning. To various authorities it means different things in accordance with their primary interest. According to Ullmann it is "one of those modern disciplines which lie astride the borderline between linguistic and literary studies and thus helps us to emphasize the essential unity of the humanities."⁽¹⁾

This view accurately fits this study as it is basically a linguistic study based on literature. Although semantics appears to be a quite rapidly expanding modern science, the ancients were familiar with observations on word meanings. But it was only in the 19th century that semantics received its name as a branch of linguistics.⁽²⁾ General basic problems of linguistics, such as linguistic units and their definitions, upon which the ideas of various linguistic schools of thought differ from another, have naturally been reflected in semantics. However in the last instance semantics deals with the meaning of words, whatever the concept and the nature of "word" is, and here, according to some, the context must also be involved.⁽³⁾ Besides this question of "the meaning of what?", the second part of the main problem in semantics is the meaning or definition of the word "meaning" itself. Meaning has, in linguistics and allied studies, attracted the attention of many scholars:⁽⁴⁾

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1. S. Ullmann, An Introduction to the Science of Meaning, Oxford, 1967, p. Preface; G. Leech, Semantics, Bucks, 1974, pp. ix-xii (introduction).
 2. See: ibid., pp. 1-5; Ullmann, op.cit., pp.1-10.
 3. Ibid., pp. 48-53 and the references given there; Leech, op.cit., pp. 71-81.
 4. For example, Bloomfield, besides referring to 'meaning' wherever relevant, also has written a separate chapter on 'meaning'; Language, London, 1970 (1933) ch.9, pp.139-157.

and yet the question has received no unequivocal answer.⁽¹⁾
However there are two commonly accepted definitions as a tool of research and as a working hypothesis in semantic theory, which are:

a - Referential definition

b - Operational definition (2)

The question of how words possess their meanings has always been a matter of interest for people who have been somehow attached to language. Two ideas gained ground in the past, and one was based on 'nature' and looked for some correspondence between sound and sense. The other thought that meaning was a matter of 'tradition and convention'.⁽³⁾

Since the Greeks, meaning has been subject to criticism and complaint by writers and thinkers. While ambiguity of the meaning of words was the main reason for complaint for those who wanted to be precise, others took advantage of this weakness of language. Vagueness is in the nature of language, and the sources for it may be classified as follows:

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1. "A great deal has been written in recent years on the definition of the word meaning, and although we are no nearer to an answer - there can indeed be no single and definitive answer to such a question - we are at least beginning to see more clearly the main lines of contemporary thinking on the problem."
Ullmann, op.cit., p.55. For a brief account of this problem see: Leach, op.cit., pp. 1-9.
 2. For these definitions, their usage and the criticism about them see: Ullmann, op.cit., pp. 55-67.
 3. See: ibid., pp.66,67 and 80; also see O. Jespersen, Language - Its Nature, Development and Nature, London, 1968 (1922) pp. 396-411.

- a - The generic character of words
- b - Multiplicity of aspects
- c - Lack of clear-cut boundaries
- d - Lack of familiarity

Besides this semantic vagueness another kind of uncertainty in meaning can arise. Ullmann examines this under the title of 'ambiguity', and sees three main forms of vagueness as follows:

- a - In the phonetic structure of the sentence
- b - In grammatical factors
- c - In lexical factors (1)

As structuralist philosophy and linguistic science have, to some extent, been developing side by side, and F. de Saussure, C. Bally, and E. Sapir and some other pioneers of linguistics belonged to the structuralist school of thought, considerable attention was paid to its ideas and methods and they were applied in linguistics. The resultant ideas in phonetics and morphology and to a lesser extent in syntax, were widely noted and discussed. In the field of semantic structure it seems that there is still something to be discovered. In fact "basic issues are by no means decided in semantics",⁽²⁾ because the semantic side of language does not have the same kind of structure as the phonological and grammatical sides. Vocabulary is not completely amorphous, and is often arbitrary. Nevertheless attempts have been made to make patterns in this field.⁽³⁾ Ullmann examines

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1. See: Ullmann, op.cit., pp. 156-192.
 2. Leech, op.cit., p. 361.
 3. For example, see: ibid, pp. 28-46.

them in three groups:

- a - Single words
- b - Conceptual spheres
- c - Vocabulary as a whole (1)

While language is a vehicle of communication, there is another side to it: for it is also a means of expressing emotion, as Leech puts it, "language can also reflect the personal feelings of the speaker, including his attitude to the listener (/reader?), or his attitude to something he is talking (/writing?) about."⁽²⁾ These two elements of language - communication and expressing emotion - "must be present in any utterance, even though one of them may completely overshadow the other."⁽³⁾

A very important aspect of semantic studies is on synonymy which has been dealt with by many scholars. To illustrate the importance of synonymy two quotations in English are sometimes used. They are:

- a - "Words are seldom exactly synonymous." Dr. Johnson
- b - "Change the structure of the sentence; substitute one synonym for another; and the whole effect is destroyed." Macaulay.

Although these statements have a great deal of truth, recent studies have shown that absolute synonymy is by no means infrequent, especially in scientific terms and industrial terminology. However studies on the subject concentrate upon the differences between apparent synonyms.⁽⁴⁾

1. Ullmann, op.cit., pp. 238-258.

2. Leech, op.cit., p.18.

3. Ullmann, op.cit., p.128. For emotive factors in meaning see: ibid., pp. 128-140.

4. For a detailed account on synonymy see: ibid., pp. 140-155.

Language, as a living organism, must obviously be subject to change, and this change takes place in all branches of linguistics, including semantics; in other words there is change in meaning. This change of meaning is one of the subjects studied in semantics, and, according to Professor Ullmann, "virtually monopolized the attention of all early semanticists."⁽¹⁾ To summarize all previous works, he studies the change of meaning in three themes, as:

- a - The causes of semantic change
- b - The nature of semantic change
- c - The consequences of semantic change,⁽²⁾

and for the change of meaning he gives six factors, three from A. Meillet, as:

- a - Discontinuity between the generations
- b - Vagueness in meaning
- c - Loss of motivation; and he, himself, adds the

last three:

- d - The existence of polysemy
- e - Ambiguous context
- f - Structure of vocabulary⁽³⁾

To affect the meaning of words four main factors could be mentioned. They are:

- a - Association
- b - Connotation
- c - Collocation
- d - Semantic field⁽⁴⁾

1. Ibid., p. 196.

2. Ibid., pp. 197-235.

3. Ibid., pp. 193-196.

4. Ibid., p.(subject index); J. F. Wallwork, Language and Linguistics, London 1972, pp.88-98; and for a different view see Leech, op.cit., pp.10-27. Although Wallwork, about the affects of these factors, uses the phrases "everyday life and conversation" (p.86), we presume that these factors are as valid in written and literary language as they are in "everyday life and conversation".

Besides these main factors, the personality of each individual author and his culture should be taken into consideration for the investigation of their vocabulary. And it should also be kept in mind that a man of literature may not necessarily be bound by dictionaries⁽¹⁾ as "a language changes and adopts to the thoughts and the needs of its users."⁽²⁾ The language of poetry has its own features, and as Leech puts it "the main semantic point about poetry is that it is language communicating 'at full stretch': all possible avenues of communication, all levels and types of meaning, are open to use. Both the poet and the reader bring a heightened sensitivity to meaning to bear on the act of communication."⁽³⁾

Our prime interest in the present study will be in change of meaning. Thus, for Arabic origin words in Turkish there would be two basic possibilities: words may be taken over (a) without change of meaning, or (b) with change of meaning. The present work being a synchronic study, there would be no need to deal with historical evolution and change of meaning. In general, change in the meaning appears as follows:

- a - Some words have lost some of their original meaning
- b - Some words have gained new concepts
- c - For some words the main meanings in Arabic and in

Turkish are radically different.

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1. For the methods used to investigate the 'meaning' and correlation between language and culture, and analysis of meaning see: E. A. Nida, "Analysis of Meaning and Dictionary Making" in International Journal of American Linguistics, v. 24 (y 1958), pp. 279-292. This paper reflects the structuralist points of view on the subject.
 2. Wallwork, op.cit., p. 173.
 3. Leech, op.cit., p. 48.

This matter of change in the meaning of foreign origin words in Turkish has attracted the attention of some scholars who were interested in linguistic studies and their views on the subject vary. Some call them mistakes = غلطات - galatat.⁽¹⁾ Şemseddin Sami is one them and he uses the phrase "non-Arabic in meaning" معنأ عرب اولميان - ma'nen arabi olmayan.⁽²⁾

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1. A series of books which could be collectively named as غلطات نامه - galatat-names (= books on mistakes) are mainly concerned with the semantic change.
 2. Kamus-i Turki, Introduction, p. (ز) - g.

B - Sample Studies on the Vocabulary of each Author

To the present author it seems that the study of the meaning of Arabic origin words in Turkish, and the differences and changes between the two languages should be taken separately for each individual author, as their literary taste, artistic ideas and aims in writing differ considerably from each other. As this is the case, from each of the four authors some random examples will be studied, and after seeing samples of each author's writing, we feel it may be possible to come to some conclusions however tentative. The very nature of semantics - its being ambiguous and arbitrary - is enough reason to see each author's vocabulary separately. We will bear in mind that the samples chosen from each author are on rather a small scale; so before making any final comments, we will see some further examples.

1. Hâmid

Hâmid, as has been mentioned, came from a family famous for its literary men and scholars for at least three generations. He received a good general education and learned the languages and the literatures of Arabic, Persian, French and English. He started writing and publishing his works very early. To illustrate Hâmid's vocabulary we have taken 50 couplets - a hundred lines, from the beginning of the work Garam.⁽¹⁾ Out of 490 words in this part, 189 are of Arabic origin; 176 different words in all, of which 13 occur twice. Perhaps due to his education, training in literature, and the environment in which he grew up and

1. A. Hâmid, Garam, İstanbul, 1923, pp. 13-18.

lived, his vocabulary is quite sound. Some Arabic origin words are used in different meanings, that is changed meanings in Turkish, for example:

جِلْوَة /jilwa/ = unveiling of the bride (in Arabic), but cilve - coquetry, coquettish airs and graces (in Turkish);

مَزار /mazar/ = a place of visiting (in Arabic), but mezar = tomb, grave (in Turkish);

مَأْتَم /ma'tam/ = obsequies, funeral ceremony (in Arabic), but matem = mourning

يَعْنِي / ya'cni/ (< عَنِ/ana/), an imperfect verb, 3rd person singular (m) and can be translated as "it means" in Arabic, but in Turkish it is a conjunction in the meaning of "that is to say, which means". This coincides with its use in modern colloquial Arabic throughout the Levant. Another word worth mentioning is the word كِبْرِيَاء /kibriyā/ (= glory, magnificence, pride) which is used with the meaning of 'The Magnificent, the Almighty=God) in the following example:

آشِيَان كِبْرِيَادَن بَر نِشَان
aşıyan-ı Kibriyadan bir nişan

"a sign from 'the place of God' = the heaven"

قَائِل / qā'il/ = saying, narrator, advocate (in Arabic), but kail = consenting, agreeing (in Turkish);

إِلْتِيَام / ilti'ām/ = to be mended, repaired (in Arabic), but iltiyam = to heal, to close - wound - (in Turkish).

The meaning of this word in Turkish has lost its general application and become peculiar to one thing - a wound. (1)

أَظْهَر / aẓhar/ = most evident, this word is the relative of the word ظَاهِر /zāhir/ - zahir, and in the context, we feel,

1. Şemseddin Sami specifies this by using the word yara = wound in brackets and he does not mention the other meanings in Arabic; see Amus-i Turki, p. 155.

there was no need to use the relative, furthermore from the rhythm point of view both words have the same value: azhar (- -), zahir (- -). This is a characteristic of Hâmid, that he does not mind making-up words or using forms he himself chooses as a matter of personal taste. One last comment concerns the word تعذیر /ta'adhîr/ - tazir (= T. being without excuse, to seek an excuse, to remiss, being remiss in a matter) in the following couplet:

اه يوق ايجنه كل تكديرمه
بشقه معنى ويريه من تعذيرمه
ah yok, incinme gel tekdirime
başka mana verme sen tazirime

Here, we feel, if it is not a misprint this word تعذیر - tazir is confused with the word تعزیر - tazir/ta'zîr/(= reproof, blame, rebuke, chastisement). According to the context the latter should be used, and the rhyming word

تكدير /takdîr/ - tekdir (= scolding) also suggests that it is more correct than the former, unless Hâmid has chosen the former for an obscure meaning peculiar to himself. Had it been the case it would not be surprising as has been mentioned that a dictionary meaning is not a binding factor for a poet, and also a language may change according to the needs of its users; and 'need' is a very vague and subjective concept. The other words in his vocabulary more or less agree in both languages, although some of them are highly literary words such as صبر /sabûh/sabuh (= the drink, especially wine which is drunk in the morning).

2. Fikret

From Fikret we have taken 104 lines - six poems.⁽¹⁾ Out

1. Rûbab, pp. 133-144.

of 471 words in this part there are 197 of Arabic origin, 139 different words in all. Fikret received a good education. Although later he became rather westernised, his early training in literature was eastern. It appears that he mastered an important characteristic of eastern literature, which is kelimecilik - the importance of words. Of his character and works, more or less all critics and literary historians use one single word: şekilci = formalist; and it is quite often mentioned that this formality of his was a 'sickness'. For such a character it is reasonable to assume that each single word would be used with surety both in form and meaning. This explains why his vocabulary nearly always accords with the dictionaries. Our investigations confirm this. From the extract mentioned one word

شفق /shafaq/ - şafak has a meaning different from that in Arabic dictionaries. In Arabic this word has the meaning of 'the redness of the horizon after sunset' whereas its meaning in Turkish is 'the redness of the horizon before sunrise', this is the well established meaning of this word in Turkish.⁽¹⁾ If we take the word in its context which is

شفق آلوده بر حدیقه کبی

şafak-alude bir hadika gibi

it has the meaning of merely 'redness' without reference to the sun at all. The meanings of the other words agree with their meanings in Arabic dictionaries, whether it be a common meaning, primary meaning or even some cases a rare meaning, for example the word جوف /jawf/ in the phrase

جوف زینادار - cevfi ziyadar in

1. Kamus-i Turki, p. 780 - galat

Redhouse I, p. 1129 - vulgar

پر ززمه بر جوف ضیادار اید مشخون

pür zemzeme bir cevf-i ziyadar ile meşhun

The phrase and the line are intelligible if the word جوف

- cevf (= a hollow space, a cavity, inside something

'primarily') is used in the meaning of 'heart', and this

is possible only by an extension of meaning which is open

to doubt even in Arabic.⁽¹⁾ This may be a further evidence

for the claim that Fikret and his friends used words which

were rarely used or these words used in their uncommon

meanings. In the preceding section we have given a quota-

tion on the language of poetry saying that it is communicating

'at full stretch'. Fikret's use of this word جوف /jawf/

in the meaning of 'heart' illustrates what 'at full stretch'

could mean. There was no need to use this word for the

rhythm as the well known word for 'heart' قلب /qalb/ has

the same value:

جوف ضیادار - cevf-i ziyadar (- - -)

قلب ضیادار - kalb-i ziyadar (- - -)

3. Âkif

Although all the four authors had good education, privately or in schools or both, especially from the point of view of Eastern languages and literatures, it would be fair to say that Âkif was the one who had the best education. As we have seen in chapter II his father, who was a learned man in ^{the} Arabic language and Islamic studies, began teaching Âkif when he was only four years old. Later at school he

1. See: Lane, Lexicon, p. ii-488.

mastered Persian and French. He tirelessly continued studying these languages and their literatures as well as Turkish in and out of school. His college (Rüşdiye) records show that he was the best pupil in these four languages. The literatures of these languages and the study of the languages themselves were his lifetime occupation. He was the one to be asked by the government of Turkish republic to translate the Qur'an into Turkish. His political ideas were challenged but his mastery of the language was accepted by the critics. Consequently his vocabulary could be taken as a dependable authority in Turkish linguistic matters.

Here, to illustrate his vocabulary, we have taken 52 couplets, from the beginning of his poetic work Safahat, which are the address to his readers, and the entire poem called Fatih Camii = The Fatih Mosque.⁽¹⁾ Out of 637 words in these two poems there are 201 of Arabic origin, and of these 26 occur two or more times. Some of them are used with new shades of meaning. The following examples illustrate this point:

صد /sadā/ = means merely 'echo' in Arabic,⁽²⁾ its meaning in Turkish is 'sound, voice'. For the Arabic meaning of this word - 'echo' a compound which contains the word itself اَكْسِدَا aksiseda is used.

مَهِيْب /mahib/ = dreaded, dreadful, awful⁽³⁾ (in Arabic) is used by Âkif with the meaning 'respectful, reverential'. For this meaning the Arabic word from the same root is مُتَهَيِّب /mutahayyib/.

1. Safahat, pp. 3-10.

2. Lisan, p. xiv-454.

3. Cowan, p. 1042.

انفلاق /infilāq/ = to burst (intransitive), to be split in Arabic, but in Turkish, it is 'to explode', and for this concept the current Arabic infinitive is انفجار /inficār/ .

مخمور /makhmur/ = inebriated, intoxicated, drunk in Arabic. In Turkish it is 'sleepy, languid eye; heavy after a drunken sleep'. The Arabic meaning has been somewhat softened in Turkish.

4. Gökalp

Gökalp is the only one of the four authors who owes his education and culture entirely to his own private studies. Because of financial and geographical circumstances, and his anti-governmental political ideas he could not complete his formal higher education. He received his primary education in the family. He studied Eastern languages, their literatures and philosophy under the guidance of his uncle. Later he learned the French language and studied Western philosophy and the social sciences. He is known as the modern Turkish thinker whose ideas including those on language ~~have~~ shaped the Turkish nationalist movement during the last decade of the Ottoman Empire; indeed he is referred to as the philosopher behind the so-called Kemalist reforms in Turkey.

To illustrate his vocabulary we have taken an article entitled Türkçülük Nedir? = What is Turkism? included in his famous work Türkçülüğün Esasları = The Principles of Turkism.⁽¹⁾ This article contains 1480 words and of these there are 670 of Arabic origin, out of which 104 occur more than once. The first point to be mentioned on his vocabulary is the inclusion of new words to name the new concepts which

1. TE, pp. 15-21.

were 'imported' from Western social studies. Some of these new words were coined by him. These new words, whether coined by Gökalp or not, are a noticeable feature of his writing. When he ^{felt the} needed ~~to~~ he coined new words using Arabic elements, for example:

لا اجتماعي = la-ictimaî = asocial

مفكوره = mefkure = ideal

لساني = lisanî = linguistic, and so on.

He also gave new meanings to existing words, e.g.,

حرف = hars = culture (already mentioned)

منور = münevver = intellectual

وجدان = vicdan = conscience

He uses some Arabic words with non-Arabic meanings in which he does not seem to be the initiator, e.g., جزاء /jazā/. This word in Arabic usually means 'to repay, requite, recompense'. In Turkish it merely means 'punishment, fine, penalty'. In Arabic, as far back as the Qur'an a جزاء - ceza might be a punishment or a reward; but in Turkish it is merely a punishment. The particle فقط /faqat/ had changed its meaning from 'only, merely' to 'but, however', (as in Persian). So, in a way, had the particle حتى /hattā/ - hatta, from 'until, till, up to, as far as' to 'even, so much so that' in Turkish. This occurs in Arabic, but it is not the primary usage.

The word فرقه /firqa/ is an old Arabic one for political (party) and is so used by Gökalp; but the modern Arabic word for the concept is حزب /hizb/. منور /munawwar/ - münevver, a passive participle, in Arabic is 'enlightened' literally or metaphorically; in Turkish it is the one who himself enlightens his mind. As Redhouse records 'conscience,

conscienceness' for vicdan وجدان /wijdān/ (= passionate excitement, emotional life), and marks it as a Turkish meaning, it must have been used before Gökalp.⁽¹⁾

In these extracts we have seen samples of the vocabularies of three poets and one prose writer who might represent four different types of literature. Hâmid is informal, prolific and a pioneer of a 'new' literature. He was always trying something new, and did not feel bound by the established forms and vocabulary. While the total number of words in the extract is more than that of Fikret's, the number of Arabic origin words are less, and the number of repeated words are just a quarter of those of Fikret's. This may indicate Hâmid's interest in words - new words, and different words. Instead of repeating he uses synonyms, and as in the case of تعذیر /ta'dhîr/ he may use words in a meaning peculiar to himself, or as has been mentioned in Word Formation (Chapter 6) he may even coin new words. In his biography we have said that he was sometimes obscure, however it is worth mentioning that this obscurity does not appear to be semantic, but rather rhetorical. We are using the term rhetorical in reference to 'art prose' as taken over by the Turks (as also Persians and Muslim Indians) from Arabic stylistic devices known collectively as بلاغة /balāgha/- belagat, e.g. metaphor, wide-vocabulary, many synonyms, rhyme in prose, in or within a line of a poetry, anonymy, polysemy used. With the exception of some peculiar usages, whenever he deviates from the Arabic meaning of a word, he usually agrees with established Turkish meaning. Thus his vocabulary, apart from the above mentioned points

1. Redhouse I, p. 2128.

may be regarded as sound.

Fikret on the other hand was the leading figure in a literary trend, whose main artistic creed was 'art for the art's sake'. They were formalists and perfectionists, and aimed at quality, not quantity. His vocabulary confirms this: it is formal, artistic, and gives the impression that he is not writing for the general public who merely enjoy poetry. In consequence, he draws considerably on foreign origin words wherever he feels that Turkish vocabulary is inadequate. In the extract a third of the total number of words are of Arabic origin and a quarter of these are repeated. The meanings of the Arabic origin words which he uses agree with their dictionary meaning: however in some cases, as mentioned, he uses words in their rather rare, uncommon meanings. He does not appear to be an initiator of semantic changes, or interested in coining new words. Instead he is making full use of existing words with their recorded meanings - rather artificially at times, as the critics point out. We feel that Fikret's and his friends' language is the last example of artificial Ottoman-Turkish.

Âkif, in the extract, uses more words than Hâmid and Fikret, but the proportion of Arabic origin words to the total number of words is much less than that of either. He has a sound vocabulary which represents both literate and illiterate people's language. In the meanings of the Arabic origin words he is in full agreement with Turkish dictionaries. To him deviation from the original Arabic meanings is not a mistake, as Şemseddin Sami calls it in his dictionary, or a vulgar usage as Redhouse calls it in

his Lexicon, but it is merely writing in current Turkish. His knowledge of Arabic was greater than that of the other three authors. In spite of, or because of this knowledge, he could see that the two languages were quite distinct. His aim was to write for the people, to the people and about people. His vocabulary is a mirror of this aim. It is very easy to see where, when, who speaks. In some of his poetry he himself speaks as a poet of his time, and here the language is different from that used when he is speaking, say, as a friend or individual and when he is preaching. We believe, as we said earlier, that Âkif's language is the most typical of the pre-Republican Turkish.

The extract from Gökalp is from a scientific work, and it is in prose. Here, nearly half of the total number of words are of Arabic origin. This is not surprising, because he is, in this work, introducing a particular aspect of nationalism in a novel form. Thus he is in need of new lexical material. He has also to be easily understood. To do so he naturally employs Arabic origin elements,⁽¹⁾ and as mentioned in his biography, he formulated a rule that scientific terminology among Muslims should be based on Arabic and Persian elements. These newly employed words - new in form or in meaning - are easily understandable, and the rest of his vocabulary, like Âkif's, is straightforward Turkish, free from peculiarities and obscurities. With the exception of the new scientific terminology, his vocabulary could be described as normal Turkish, free from mannerisms and artificialities.

1. But his language in his literary works is different. There, with the exception of his early poems in 'arūd in which he is not successful at all, the incidence of Arabic elements is low.

Taken as a whole these four writers illustrate the state of flux through which literary Turkish was passing in the post-Tanzimat period with particular reference to the role of Arabic usages. Hâmid seems the most conservative. But this is not altogether surprising since he was the oldest. He was also a poet and poetry tends to be more conservative than prose in the literatures of Muslim nations; and he was the first and most influential figure of the new Western type of literature and influenced Fikret and Âkif. In spite of his originality as a poet, Fikret, with his rather artificial vocabulary, is not typical of his age from the language point of view. Here and there he seems almost like an 18th or even 17th century poet. He owes his mastery in 'arûd - at least in part - to his foreign vocabulary, especially Arabic. On the other hand, Âkif, the 'conqueror' of 'arûd, tends to use a living and established vocabulary, and his knowledge of and interest in music, both Eastern and Western, perhaps had some share in his success in 'arûd. Gökâlp has much in common with Âkif; since, though they were not practically involved in the Kemalist language reform, their language might be taken as an evidence that no reform was needed at all. The difference between Hâmid's language and the languages of Âkif and Gökâlp shows that the language was already in process of changing.

C. Semantic Changes

As has been mentioned in the first section of the present chapter semantics does not have the same regularity of structure that phonetics, morphology and even syntax have. Thus semantics is a science as vague as its subject - word meaning. Especially in poetic and artistic works, it is sometimes a matter of guessing to understand what the author wants to be understood. In Arabic a single word usually corresponds to many concepts - this is called polysemy; thus combinations of words easily create semantic difficulties. In such cases the dictionaries seldom offer a complete solution. However, the researcher is not left completely alone: semantic analysis can help him to overcome this difficulty. For example, he can find out the supposed meaning through the context and a knowledge ^{of the} personality, ideas and style of the author.

Our analysis of meaning will be based on the material available - the dictionaries, the context and the personality of the author - thus we will not claim that what we will be saying is the fact itself, but it is as near to the fact as we can reach.

As a general average it is safe to state that at least in the period under discussion, one third of active Ottoman-Turkish vocabulary was Arabic origin. Tens of thousands of Arabic words had been in use in the literary language and a considerable number of them had also been adopted in the living languages of the time. In such a situation it is unhelpful to search for semantic change in every word. However, a great number of them had undergone semantic

alterations in one way or another. In the preceding chapters while dealing with linguistic matters other than semantics we have noticed change in meaning whenever it occurred.

Examples already given will not be repeated here, but some further examples will be given. As has been mentioned the change will be studied under the following three headings:

1. Some Arabic words have restricted meanings in Turkish, in other words they have lost some of the concepts to which they correspond. For example, the word مبعوث /mab^cūth/ in

مبعوثان تمیز اراده بوشورک سوزی یوق (1)

mebusatı temiz orada Boşoların sözü yok

the word mab^cūth, in Arabic, is anybody who is 'despatched, delegated' for any purpose; in Turkish he is the one who is 'deputy, representative' of a district in the Parliament. Here the area of meaning is restricted.

بو نurlردن بری سوکه مدنیت لوش قالیر (2)

bu nurlardan biri sönse medeniyet loş kalır

Here the meaning of the word nur = (A light, ray of light, light beam, illumination, lamp) is, in Turkish, restricted to non-material illumination. In modern Arabic some phrases containing this word show that the primary meaning of this word in Arabic is physical rather than spiritual. In the following passage

منجمن بركت و برك اسكى تقويم (3)

müneccimin bereket versin eski takvimi

the word تقويم /taqwīm/ - takvim, which in classical Arabic

1. Külliyat, p. 113.

2. Ibid., p. 124.

3. Safahat, p. 86.

has the meaning of 'setting-up, estimation, rectification, modification', is used by Ākif to mean 'almanac, calendar' which is also one of its meanings in modern Arabic. In classical Arabic anything could be the object of 'taqwīm' whereas in Turkish its primary concept is related to 'time'.

2. Some words of Arabic origin have gained new meanings or shades of meaning in Turkish: in some cases the meaning of a word has expanded. In most instances it is possible to understand how the meaning came into existence; as similar process can be found in many other languages - for example Arabic vocabulary is subject to similar changes of meaning in Persian and the several Indian and African languages.

رحمت بیتر بولوط طاغیلیر مهر نوبهار (1)

rahmet biter bulut dağılır mihr-i nevbahar

Here the word rahmet رحمت /rahmat/ (= A. pity, compassion, sympathy, kindness, mercy) in Turkish simply means 'rain'. Because livelihood is based on water, and the rain is the main source of water, rain is 'the kindness, mercy of God to all living-beings' thus it is rahmet.

قضای اکلای تیرلردی بریلر بررینه (2)

kazayı anlatıyorlardı böyle birbirine

In this line the word قضا /qaḍā/ is an example of semantic expansion. This word in Arabic has many meanings: completion, execution, satisfaction, provision, divine decree, judgement, judiciary, extermination, etc... Its expanded meaning in

1. Rūbab, p. 381.

2. Ibid., p. 20.

Turkish is 'an accident'. It is probably due to the belief that in the case of accidents, for men, the best thing is to accept it as 'a divine decree, God's judgement upon us' (= predestination).

مرتباتی بر سر سلطنتان عالمند

(1)

mürettebatı birer saltanatlı ailenin

In modern Arabic the word مرتبات /murattabāt/ - passive participle, sound feminine plural from ترتیب /tartīb/ (= to arrange, to establish, to plan, to advise, to compose) - means 'salary/salaries', pay, emolument'. But in Turkish it is 'crew, troops'. Here the expansion is from 'the thing to be paid' to 'the people to be paid'. (2)

3. Some words have different meanings in the two languages, where the new concept may be related to the original meaning or to the root.

بنا اكلاتما ار رعنا ديني

(3)

bana anlatma o ra'na dini

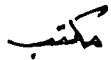
In this line the word رعنا /ra'nā/ is the feminine of the ارعى /ar'an/ adjective from رعى /ra'n/ (= stupidity, silliness, becoming stupid), and its Arabic primary meaning is merely 'stupid, silly, foolish'. In Turkish, as in Persian, it is 'beautiful, pretty, coquettish; admirable, exquisite, perfect'.

صايبين مكنب آچلمش قادن ارلك او قيور

(4)

sayısız mekteb açılmış kadın erkek okuyor

-
1. Safahat, p. 257.
 2. This example may be taken to illustrate the next pattern, too.
 3. Akyüz, Anthology, p. 260.
 4. Safahat, p. 174.

In this line by Âkif the word mekteb -  /maktab/ is another example: in classical Arabic it was originally 'a place where the art of caligraphy is taught', and subsequently 'an elementary school'. In current Arabic it is 'an office, a desk'. In Ottoman-Turkish it is 'an institution for educating, giving instruction, a place for that, the people there; disciples or imitators or followers of philosophers, artists, etc.', in short it corresponds to the word 'school' in English.

There is little point in adding to these examples. They illustrate the fact that Arabic words in Turkish, from the semantic point of view, are not simply loan-words, but have frequently been fully assimilated into the language.

CHAPTER VIII

FINAL REMARKS

Language must be regarded as a human activity adequate to meet the needs of its users: but at no stage in history can it be considered complete. There is always the work of dealing with inadequacies as they arise. One method has been the use of foreign elements. In this study we dealt, in general, with this aspect of linguistic activity; and in particular our attention was focussed on the Arabic elements in post-Tanzimat literary Turkish. No attempt has been made to give an account of Arabic elements diachronically, that is, historically, except in so far as Arabic meanings have been changed. Rather has the aim been to study literary Turkish during a key period in its history. The necessity for, and use of, Arabic and other foreign elements was questioned, as we have seen when discussing the ideas and practice of Gökâlp and Âkif, and in some degree Hâmid and Fikret.

As has been mentioned, in general linguistics 'foreign elements' and 'foreign influence' usually mean the same thing, and they are normally equated with 'loan-words'. Loan-words are the most common foreign element in a language, but they are not the only one. It is also doubtful whether borrowing could be called 'influence'. In some cases the terms 'loan-word' and 'borrowing' are apparently used as a matter of convenience rather than scientific accuracy. For example, take the word طروش - matruş (= shaven, shaved): is it Arabic, Persian, or Turkish? It might be described as a Turkish word in an Arabic form, from a Persian root.

Furthermore, the concept of linguistic influence is not clearly defined. As far as we are aware these aspects of linguistic activity - foreign elements and foreign influence - are yet to be thoroughly studied, and Ottoman-Turkish is still something of a no-man's-land for the student of linguistics.

The general tendency among linguisticians is in favour of spoken language other than written language. This ~~neglect~~ ^{neglect} of written language is, in our view, to say the least, regrettable. F. de Saussure's bitter opposition to the written language seems to be based mainly on the assumption that it is rather conservative and resists change. But this resisting change is one of the characteristics of language in general. Though the present study is based on a written language we did illustrate changes in various linguistic fields, including in phonetics. We see no reason to exclude written language in linguistic studies such as the present one.

Contrary to the general tendency in linguistics to see foreign elements and influence mainly, if not only in borrowing, Arabic elements in Turkish are not mere loan-words. Besides using loan-words Turkish has employed other Arabic elements: the alphabet, grammatical forms and rules for word formation. The Arabic language, both grammatically and lexically, has served Turkish authors in meeting their needs. At the beginning it may have been simply borrowings, and from the semantic point of view possibly with the meanings as in Arabic. But with the passage of time the other elements were employed, the scale of borrowing was increased, and

changes began to occur in the borrowed elements. During the post-Tanzimat period the Arabic elements were used in Turkish quite freely and in great numbers without full regard for their use in Arabic.

Although these changes were not always welcomed by everybody, they were established in Turkish, and in some cases were assimilated so deeply that it is not easy to maintain that this is an Arabic element and that is not: examples of this can be seen in some of the non-Turkish phonemes which are in use in current Turkish, or some ways of word-formation. In brief not only the lexical content of Arabic, but its rules are also adopted in Turkish and the use of the elements differs in the two languages. Though Ottoman-Turkish has a rich literature, it has not yet been studied thoroughly and scientifically. Instead it has been subjected to political and ideological polemics in Turkey. As a result, almost all works on the Ottoman-Turkish language deal separately with Turkish elements and non-Turkish - Persian and Arabic - not as they occur in the language, but as they were in the original language, save very common features such as tā marbuṭa. Thus to gain an accurate picture of Ottoman-Turkish the use of reference works is not enough; a detailed study of actual usage in literature is essential. Nor can it be said that the dictionaries shed as much light on the problem as we would like. Şemseddin Sami, although he emphasizes in his introduction that many Arabic origin words in Turkish have changed and have been used differently, calls every deviation a mistake = غلط - galat, or unforgiveable mistake - غلط فاحش galat-i fahiş. Redhouse treats well established deviations or forms as Turkish but

the phonetic assimilations and some other changes are termed vulgarization; neither gives literary illustrations. It is, we feel, questionable whether all the words listed by Redhouse were really used, or whether he assumed that they might have been used. Of the post-Republican dictionaries Özön and Alps usually give literary illustrations, but they seem to be quoted at random, and it is impossible to have any idea of the historical process of semantic change from these dictionaries. Devellioğlu's dictionary is more like a gigantic list of words than a scientific reference work. Nevertheless we must be grateful for the pioneer work of these scholars, especially Şemseddin Sami and Redhouse. The fact remains, however, that there is a tremendous amount of research to be done into the subject, even to provide the essential tools of research. It is hoped that the present study will be a useful contribution - or at least an introduction - to this research.

In the preceding pages we mentioned the misfortune of the Turkish language in being subjected to political polemics. It has been subjected to political objectives too. During the era of Republican reforms, after the change of the Alphabet from Arabic to Latin, the language faced a unique situation: to undergo "the most radical change ever met with in any language - not by way of experiment, but by official decree."⁽¹⁾ Behind the shield of Turkish nationalism an attempt was made to strip of its Arabic and Persian elements, at least at the official level - school books, journalism, and government publications. After forty years its success

1. R.C.A.J., 22(1935), p. 241.

is still doubtful, but the damage done is apparent.⁽¹⁾

The idea behind this reform, as Professor Bernard Lewis repeatedly states,⁽²⁾ was merely to root out everything which could be related to the religion of Islam.

The present work has been a synchronical study. Our investigation has been into all major aspects of linguistic activity. In conclusion we can only repeat what has already been said that the Ottoman-Turkish language is a virtually untapped source for students of linguistics. It merits investigation both diachronically and synchronically, and by experts in all branches of linguistics. Such investigation will not only enrich our knowledge of the Turkish language itself; it should also enrich our general understanding of the whole process of foreign elements and influences in language.

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1. For language reform in Turkey see:
 - a - U. Heyd, Language Reform in Modern Turkey, Jerusalem, 1954;
 - b - C. E. Bosworth, 'Language Reform and Nationalism in Modern Turkey - A Brief Conspectus' in The Muslim World, 1v-1/58-65 and 1v-2/117-124;
 - c - Sir D. Ross, 'The National Movement in the Turkish Language - A Discussion' in Royal Central Asian Journal, 22 (1935), pp. 240-249.
 2. B. Lewis, The Emergence of Modern Turkey, London, 1961 passim.

Appendix - 1

Our study on nunation is based on the following list which is chosen from the works of Hâmid (Anthology, pp. 114-125), Fikret (Rûbab-i Şikeste, pp. 22-33, 284-288, and Anthology, pp. 246-255), Âkif (Safahat pp. 6-87), and Gökalp (Türkçülüğün Esasları, pp. 7-52).

a - without the phoneme /n/

asla	asla	هاشا	haşa	مالا	hala
daima	دائماً	صورتا	sureta	عادتا	adeta
acaba	عجبا	غالبا	galiba	فرضيا	faraza
mesela	مثلا	وطلقا	mutlaka	واقعا	vakia

b - with the phoneme /n/

bağteten	باغتة	hakikaten	حقيقة	hasleten	خسلة
siyaseten	سياسة	anveten	عنوة	fitraten	فطرة
merhameten	مرحمة	vehleten	وهلة	binaen	بناء
manen	معنى	ebediyyen	ابدیا	esasen	اساسا
mütemadiyyen	متماديا	saniyen	ثانيا	bazen	بعضا
aslen	اسلن	itibaren	اعتبارا	cevaben	جوابا
takliden	تقليدا	cidden	جدا	hüsnen	هنا
harsen	هرسا	hissen	حسا	zihnen	ذهنا
dinen	ديننا	zaten	ذاتا	sulhen	صلحا
rakiben	راكبا	ruhen	روحا	aynen	عيانا
zahiren	ظاهرا	umumen	عموما	kamilen	كاملا
fikren	فكرا	kalben	قلبا	muntazamân	منتظما
muhtasaren	مختصرا	mürtecilen	مرتجلا	muvakkaten	موقتا
munhasiran	منحصرا	müebbeden	مؤبدا		
nazaran	نظرا				

Note - It should be noticed from the number of pages taken from each of the four authors that the incidence of nunation is considerably less in [^]Âkif and Gökâlp than in the other two authors. This may suggest a process of eliminating a particularly Arabic construction. In the case of each author words were listed until roughly 20-25 different words had been recorded. For [^]Âkif, it will be seen, this required 82 pages while with Hamid only 12 pages were required.

Appendix - 2

The following list illustrates how ta marbuta occurs in Turkish, and is taken from the works of Hâmid (Anthology, pp. 112-141), Fikret (ibid., pp. 210-237), Âkif (ibid., pp. 510-551) and Gökâlp (ibid., pp. 648-670).

a - with tā ت sound and orthography

hasret	hasret	talat	talat	vahşet	vahşet
servet	servet	heyet	heyet	devlet	devlet
gayret	gayret	haşyet	haşyet	dehşet	dehşet
hayret	hayret	gaflet	gaflet	nefret	nefret
rahmet	rahmet	lanet	lanet	vahdet	vahdet
sanat	sanat	nöbet	nöbet	kasvet	kasvet
rağbet	rağbet	neşet	neşet	haybet	haybet
şevket	şevket	şefkat	şefkat	savlet	savlet
halet	halet	rahat	rahat	rayet	rayet
hacet	hacet	adet	adet	alet	alet
afet	afet	takat	takat	sıhhat	sıhhat
lezzet	lezzet	millet	millet	kuvvet	kuvvet
dikkat	dikkat	himmət	himmət	zillet	zillet
müddet	müddet	iffet	iffet	hiddet	hiddet
rikkat	rikkat	illet	illet	izzet	izzet
cennet	cennet	ümmeť	ümmeť	şiddet	şiddet
zulmet	zulmet	ülfet	ülfet	külfet	külfet
suret	suret	kudret	kudret	gurbet	gurbet
vuslat	vuslat	cüret	cüret	nusret	nusret
şöhret	şöhret	sohbet	sohbet	firkat	firkat
hilkat	hilkat	hikmet	hikmet	tıynet	tıynet
hirfet	hirfet	hizmet	hizmet	nisbet	nisbet
ismet	ismet	kismet	kismet	ziynet	ziynet
nikbet	nikbet	gilzet	gilzet	mihnet	mihnet

عبرت ibret

قيمت kıymet

فطرت fıtrat

اهميت ehemmiyyet
سفلت sufliyyet
مدنيت medeniyyet
انسانيت insaniyyet
وصييت vasiyyet
سرمديت sermediyyet
شاعريت şairiyyet
امنيت emniyyet
صافيت safiyyet
طقوليت tufuliyyet

علويت ulviyyet
هميت hamiiyyet
ابديت ebediyyet
هريت hürriyyet
مشيت meşiiyyet
آدميت ademiiyyet
مزيت meziyyet
صلاحيت salahiiyyet
اذيت eziyyet

مرهمت merhamet

ملحنت melanet

مملكت memleket

معيشت maişet

مهيبت musibet

مكنت meskenet

سعادت saadet

شئامت şeamet

رفاقت refakat

جسارت cesaret

دخاليت dehalet

بشارت beşaret

عصارت hazaret

نظارت nezaret

لطفات letafet

خيالت hayalet

جماعت cemaat

سياحت seyahat

فلاكت felaket

ولاييت velayet

سفاليت sefalet

عدالت adalet

ردالت rezalet

هقارت hakaret

ظرافت zerafet

رهاوت rehavet

شطارت şetaret

قباحت kabahat

هجاليت hecalet

شهادت şehadet

طراوت teravet

مهابت mehabet

ندامت nedamet

امارت esaret

شئاعت şenaat

كهرانت kehanet

سلامت selamet

امارت emaret

جهالت cehalet

بدهات bedahat

امانت emanet

شهامت şehamet

فجاعت fecaat

صبوات sebavet

اشارات işaret

سرايت sirayet

قيامت kıyamet

نهایت nihayet

عمارت imaret

قيافت kıyafet

زيارت ziyaret

سيانت siyanet

هلافت hilafet

بدايت bidayet

شکایت	şikayet	جنایت	cinayet	اصحابت	isabet
سیاست	siyaset	رعایت	riayet	اقامت	ikamet
عنایت	inayet	عبارت	ibaret	سکونت	sükunet
حکومت	hükümet	برودت	burudet	خشونت	huşunet
رطوبت	rutubet	عاقبت	akibet	هزیمت	hezimet
برکت	bereket	استراحت	istirahat	محبت	muhabbet
مرت	meserret	مروت	mürüvvet	مذلت	mezellet
مشقت	meşakkat	فضیلت	fazilet	حقیقت	hakikat
حرارت	hararet	مرارت	meraret	دلالت	delalet
مشابہت	şebabet				

b - with vowel sound written as ہ hā rasmiyya

والدہ	valide	داھیہ	dahiye	فائدہ	faide
ناصیہ	nasiye	ثانیہ	saniye	عائلہ	aile
ماکرہ	makire	رابطہ	rabita	خاطرہ	hatira
ناطقہ	natika	دائرہ	daire	سامعہ	samia
لامیہ	lamise	خارقہ	harika	مادانہ	hadise
صاعقہ	saika	غمزہ	gamze	صیحہ	sayha
بلدہ	belde	خٹوہ	hatve	خدرشہ	hadşe
لمحہ	lema	دفعہ	defa	لظہ	lahza
سجدہ	secde	جہرہ	cephe	جزبہ	cezbe
قلعہ	kale	قحبہ	kahbe	صدمہ	sadme
حملہ	hamle	صحنہ	sahne	نہیہ	nefha
کعبہ	kabe	نزلہ	nezle	مہفہ	mahfe
نومہ	nevha	صفحہ	safha	سامہ	saha
ہیامہ	hayme	لومہ	levha	موجہ	mevce
نشوہ	neşve	نظرہ	nazra	رعشہ	raşe
ذرہ	zerre	غزہ	girre	لمیہ	lemha
ہولہ	hacle	کرہ	kerre	حیہ	hayye
قبہ	kubbe	حصہ	hissa	غصہ	gussa

لُجَّة	lücce	هَفْرَة	hufre	سُتْرَة	sütire
تُرْبَة	türbe	هَجْرَة	hücre	سُورَة	sure
جُمْلَة	cümle	شُعْلَة	şule	لُكْمَة	lokma
شُؤْبَة	şüphe	تُحْفَة	tuhfe	لُحْيَة	lihye
كُتَابَة	kita	حِرْكََة	hirka	زِرْوَة	zirve
حِلْوَة	cilve	قِبْلَة	kible	سُفْلَة	süfle
مَكْبَرَة	makbere	مَنْزَرَة	manzara	مِزْبَلَة	mezbele
مَرَاكِبَة	marike	مَدْرَسَة	medrese	مَسَافَة	mesafe
مَشْهُورَة	meşhure	مَفْكُورَة	mefküre	مَعْبُودَة	mabude
مَعْسُومَة	masume	مَلْعُونَة	melune	مَشْعُومَة	meşume
عَجَلَة	acele	نَفَقَة	nafaka	كُتْبَة	ketebe
دَرَجَة	derece	غَلْبَة	galebe	صَدَقَة	sadaka
وَسْوَسَة	vesvese	كَاكْهَا	kahkaha	وَلْوَلَة	velvele
زَلْزَلَة	zelzele	دَمْدَمَة	demdeme	غُلْغُلَة	gulgule
حَرْبَة	cerbeze				
حِمَايَة	himaye	حَرَابَة	harabe	جَنَازَة	cenaze
نَوَالَة	nevale	حُلَاصَة	hülasa	بَدِيْعَة	bedia
يَتِيْمَة	yetime	وَسِيْلَة	vesile	حَرِيْدَة	ceride
نَدِيْمَة	nedime	عَمِيْقَة	amika	فَجِيْعَة	fecia
خَلِيْفَة	halife	نَتِيْجَة	netice	وَضِيْفَة	vazife
حَزِيْنَة	hazine	صَحِيْفَة	sahife	طَرِيْفَة	zarife
بَهِيْمَة	behime	خَرِيْطَة	harita	عَقِيْدَة	akide
وَدِيْعَة	vedia	زَاهِرَة	zahire	لَطِيْفَة	latife
صَدْرِيَّة	sadriyye	رُشْدِيَّة	rüşdiyye	نَقْلِيَّة	nakliyye
تَوْصِيَّة	tavsiye	تَرْبِيَّة	terbiye	مَجْلَة	mübeccele
مُحَارَبَة	muharebe	مُسَاعَدَة	müsaade	مُحَاكَمَة	muhakeme
مُعَاشَقَة	muşaka	اِسْتِفَادَة	istifade	مُسْتَمْلَكَة	müstemleke

c - Both forms are used

تَقْوِيَّت	takviyet	تَقْوِيَّة	takviye
ضَرْبَت	darbet	ضَرْبَة	darbe
غَايَت	gayet	غَايَة	gaye

Appendix - 3

The following list, in which the way the Arabic definite article occurs in Turkish is illustrated, has been taken from the works of Hâmid (Garam, pp. 1-70; Mektuplar I, pp. 182-311), Fikret (Rûbab, pp. 2-130), Âkif (Safahat, pp. 3-146) and Gökalp (TE, pp. 1-168).

1. The definite article with Arabic prepositions or Arabic words used as prepositions in Turkish.

بالخصوص	bilhusus	بالآخرة	bilahare
بالجملة	bilcümle	بالتصادف	bittesadüf
بالارتجال	bilirtical	بالمعروف	bilmaruf
بالفرض	bilfarz	بالعكس	bilakis
بالخصه	bilhassa	بالطبع	bittab
ذو الحيات	zülhayat	ذو الجلال	zülcelal
دوى العقول	zevilukul	على السحر	alesseher
على العاده	alelade	على العموم	alelumum
على الدوام	aleddevam	في المال	filbal
في الحال	filhal	في الواقع	filvaki
في الحقيقة	filhakika	من الايمان	mineliman
عن المركز	anilmerkez	الى المركز	ilelmerkez
الى الابد	ilelebed	مع التأفف	maatteessüf
على الله	alallah	والخاص	velhasıl
بين الملل	beynelmilel	بين الملل	beynelmilliyet
بين العوام	beynelavam	فوق العاده	fevkelade
فوق الاعتياد	fevkelitiyad	تحت الحفظ	tahtelhifz
بعد الموت	badelmevt	قرب الله	kurbullah
طرف الله	tarafillah		

2. Different meanings with and without the article

الامان elaman

الوداع elveda

3. Nominal compounds:

a - Personal proper nouns

عبد العزيز	abdülaziz	عبد الحميد	abdülhamid
عبد الرحمن	abdurrahman	عبد الحق	abdülhak
عبد الله	abdullah	ابو الضياء	ebüzziya
ابن موسى	ibnulmusa	نصر الدين	nasreddin
خير الدين	hayreddin	عماد الدين	imadeddin
بدر الدين	bedreddin	صمد الدين	selahaddin
برهان الدين	bahaddin	محيي الدين	muhiddin

b - Names of Institutions

دار الفنون	darülfünun	دار البدايع	darülbedayi
دار الاطمان	darülelhan	دار العلوم	darülulum
دار الشفاء	darüşşifa		

c - In the meaning of 'God'

عظيم الشأن	azimüşşan	هو الباقي	hüvelbaki
رب العالمين	rabbülalemin	مالك الملك	malikülmülk

d - With the word الله - allah

ظل الله	zillullah	ابن الله	ibnullah
قدر الله	kaderullah	كعبة الله	kabetullah
مراد الله	muradullah	اهل الله	ehlullah
عشق الله	aşkullah	جمال الله	cemalullah
رسول الله	resulullah	معاد الله	mazallah

4. Miscellaneous

صاحب البنانة	sahibülbenane	صاحب المرور	sa'bülmürur
بنات الجزيرة	benatülcezire	واجب التعميم	vacibüttamim
حب الخوص	hasebülhulus	جامع الاشياء	camiüleşya
ناقص العال	nakisulal	صباح الخير	sabahülhayr
قرة العين	küretülayn	صفر اليد	sif/rulyed
باب السلام	babusselam	عكس العمل	aksülamel
غريب الديار	garibüddiyar	اهل الاصول	aslulusul
نادر الوجود	nadirülvücud	باب الفيض	babülfeyz
مجمع الاضداد	mecmaulezdad		
والله	vallahi	بالله	billahi
الحمد لله	elhamdülillah	المنة لله	elminnetulillah
بإذن الله	biiznillah	سبحان الله	subhanallah
اشهد بالله	eşhedübillah	من طرف الله	mintarafillah
هاليساً لوجه الله	halisen livechillah		
فتوكلأ على الله	mütevekkilen alallah		
شارب الليل والنهار	şaribülleyli vennehar		
سورة العصر	sure-i velasri ⁽¹⁾		

(1) Name given to sura 103 in the Qur'an which begins والعصر / wa l'asri/. This method of denominating chapters or verses of the Qur'an is common in Turkish.

Appendix - 4

The following list which illustrates the adjective and noun agreement in Turkish is based on the works of Hâmid (Tayflar Geçidi, pp. 1-47; Mektupları pp. 102-126), Fikret (Rubab-i Şikeste, pp. 213-411), Âkif (Safahat, 140-178) and Gökâlp (Türk Medeniyeti Tarihi, pp. 251-351).

a - Arabic rules of agreement are observed:

فیض مبین feyz-i mubin	اقلیم قدیم iklim-i kadim
حسran مبین hüsrân-i mubin	عرفان عمیق irfan-i amik
شعر مبین şer'î-i mubin	قوم نجیب kavm-i necib
قلب شفیق kalb-i şefik	حال حزین hal-i hazin
عمر قصیر ömr-i kasir	ملک سیار mülk-i seyyar
منبع دهاش menba'î-i dehhaş	زارت مشروع varis-i meşru
شعر معصوم şer'î-i masum	هجran مؤبد hicran-i müebbed
کتبه معصومه ketebe-i ma'sume	ملت مرهوم millet-i merhume
حیات ملعونه hayat-ı mel'une	ملت محکومه millet-i mahkume
ولایت عامه velayet-i amme	ولایت حاصه velayet-i hasse
نکرت نجیبه nükhet-i necibe	افواه قدیده efvâh-ı kadide
نعامت لطیفه naamat-i latife	خیالات جدیده hayalat-ı cedide
ضربه میجره darbe-i mübeccele	قبه وعظمه kubbe-i muazzama
کتاب منوره kitle-i münevvere	عصمت مبارکه ismet-i mübareke
صحنه غرا sahne-i garra	نفس اماره nefsi-i emmare
نفع شخصی nef'-i şahsi	وحی الہی vahy-i ilahi
روح عمومی ruh-i umumi	روح الہی ruh-i ilahi
قانون الہی kanun-i ilahi	ابعد سماوی eb'ad-i semavi

غيرت دينيه	gayret-i diniyye	دولت اسلاميه	devlet-i islamiyye
هيتيت قوميه	haysiyyet-i kavmiyye	ماهيت روحيه	ma'hiyyet-i ruhiyye
ظرافت لفظيه	zerafet-i lafziyye	لطفات معنويه	letafet-i maneviyye
افكار عموميه	efkar-ı umumiyye	اخصاصات خصوصيه	ihtirasat-ı hususiyye
آفات كونييه	afat-ı kevniiyye	نقايس لفظيه	nakayıs-ı lafziyye
حسبات وطنيه	hissiyat-ı vataniyye		

b = Arabic rules are ignored

ساحم عريان	saha-i uryan	هديكه ريان	hadika-i reyyan
صدمه مشعوم	sadme-i meş'um	لوحه مطهر	levha-i mutahhar
انفاس هبث	enfas-ı habis		
روح اليم	ruh-ı elim	شمس منير	şemsi munir
شمس طالع	şems-i tali		

Note - When the Turkish order is used with an Arabic adjective preceding its noun, the adjective is usually in the masculine singular form, for example:

سفل امت - sefil ümmet (= miserable nation)

(Safahat, p. 175)

Appendix - 5

Our study of the Arabic plurals in Turkish is based on the following list which is chosen from the works of Hâmid (Garam, pp. 1-94, Mektuplar I, pp. 1-101, İlham-i Vatan, pp. 19-83); Fikret (Rûbab-i Sikeste, pp. 18-33); Âkif (Safahat, pp. 192-424), and Gökalp (Türkçülüğün Esasları, pp. 60-115).

a - Sound plural - masculine

طبيعون	tabiiyyun		
ظالمين	mazlumin	مسلمين	müslimin
قارئین	kariin	مؤمنين	müminin
متبحرين	mütebahhirin		

b - Sound plural-feminine

مخابرات	muhaberat	مخدرات	muhalledat
منتقبات	münthebat	محسنات	muhsenat
مطالعات	mutalaat	محرکات	muharrekat
محتويات	muhteviyat	معايشات	muşakat
محاکمات	muhakemat	ماهيات	mahiyyat
ملونات	mülevvesat	مبرات	müberrat
تجاوزات	tecavüzat	اهترامات	ihtiramat
اختراعات	ihtiraat	انقلابات	inkilabat
لمعات	lemeat	طبقات	tabakat
جذبات	cezemat	ذرات	zerrat
کلمات	kelimat	دفعات	defeat
حرکات	harekat	درجات	derecat
حاجات	hacat	رايات	rayat
حالات	halat	خيالات	hayalat
کائنات	kainat	ماطرات	hatirat
سانحات	sanihat	کمالات	kemalat

تابعات	tabiat	عالیات	aliyat	محللات	mahallat
عبارت	ibarat	دهات	dehat	سماوات	semavat
هیات	hissiyat	ضایعات	zaiyat	هوائیات	havaiyyat
بشریات	beşeriyat	روحیات	ruhiyat	ادبیات	edebiyat
بدیعیات	bediiyat	قومیات	kavmiyat	خلقیات	halkiyat
ریاضیات	riyaziyat	طبیعیات	tabiiyat	حیاتیات	hayatiyyat
عقلیات	akliyat	تجربیات	tecrübiyat	حکمیات	hikemiyat
توجیهات	tevcihat	تفسیرات	taksirat	تحریرات	tahrirat
تفصیلات	tafsilat	تعبیرات	tabirat	تشریحات	teşrihat
تشیحات	tashihat	تنبیحات	tenbihat	تعظیمات	tazimat
تکریحات	tekrimat	تقسیمات	taksimat	تنظیمات	tanzimat
تشکیلات	teşkilat	تدقیقات	tedkikat	تخصیصات	tehşidat
مصنوعات	masnuat	منظومات	manzumat	مخلوقات	mahlukat
معرضات	maruzat	موجودات	mevcudat	معمولات	mamulat
مشهودات	meşhudat	محفوظات	mahfuzat	معلومات	malumat
مزروعات	mezruat	ملفوفات	melfufat	مقلقیات	laklakiyyat
امورلیات	usuliyat	حیوانات	hayvanat	نباطات	nebatat
ارزییات	arziyyat	نقلیات	nakliyat	عقوبات	ukubat
ظاهرات	zahirat	هوسات	hevesat	دینیات	diniyat
ساعات	saat	شعاعات	şuaat	نازلات	nazilat
سُنوحات	sünühat	روحانیات	ruhaniyat	اشعارات	işarat
ارسالات	irsalat	سیاسیات	siyasiyyat	عقیقیات	atikiyyat
اخلاقیات	aklakiiyyat	معنویات	maneviyyat	اجتماعیات	ictimaiyyat
ترنمات	terennümat	تأثرات	tessürat	تشبثات	teşebbüsat
تعرضات	taarruzat	تفکرات	tefekürat	مکتبیات	mektebiyat
مدرسیات	medresiyyat				

c - broken plural

رزائل	rezail	سرائر	serair	سوائق	sevaik
بہائم	behaim	شدايد	şedaid	فضائل	fezail
حزائن	hazain	غرائب	garaib	نشائد	neşaid
ہکایک	hakayik	بدایح	bedayi	وقایع	vekayi

برادی	bevadi	دوای	devahi	هواج	havayic
عوالم	avalim	قواخل	kavafil	عناصر	anasir
نوازل	nevazil	تصاویر	tesavir	تکالیف	tekalif
تدابیر	tedabir	تمائیل	temasil	تراجم	teracim
توابع	tevabi	صنایع	sanayi	عساکر	asakir
فجایع	fecayi	تجارب	tecarib	نفایس	nefayis
شقایق	şekayik	لطایف	letayif	دلایل	delayil
حوادث	havadis	عجایب	acayib	نتایج	netayic
رسائل	resail	حوالی	havali	حقایق	hakayik
صحایف	sahayif	مشایخ	meşayih	ملائک	melaik
مواشی	mevaşi	مظالم	mezalim	موانع	mevani
مناظر	menazir				
آفاق	afak	آلام	alam	آباء	aba
آداب	adab	اعمال	amal		
اجساد	ecsad	افراد	efrad	اشواق	eşvak
ابعاد	ebad	انوار	envar	اجرام	ecram
اشعار	eşar	انکار	efkar	ادوار	edvar
ارواح	ervah	اذکار	ezkar	احجار	ahcar
انظار	enzar	اولاد	evlad	احرار	ahrar
اموال	emval	اکوان	ekvan	المور	etvar
اطفال	etfal	اهفاد	ahfad	اجداد	ecdad
		امواج	emvac	اقطار	aktar
اشخاص	eşhas	ارباب	erbab	اسباب	esbab
اذواق	ezvak	اشباه	eşbah	اعداد	adad
ارصاف	evsaf	اسرار	esrar	اعراض	araz
عکوس	akus	اموات	emvat		
اسماء	esma	اعدا	ada	اعضاء	aza
اعیان	ayan	احکام	ahkam	اهوال	ahval
آثار	asar	ابناء	ebna	اغیار	agyar
اشیاء	eşya	اعصاب	asab	انفاس	enfas
الوان	elvan	اهزان	ahzan	اوراق	evrak

اسواق	esvak	اشاء	esna	الفاظ	elfaz
ايات	ebyat	القاب	elkab	اهباب	ahbab
اهلاق	ahlak	آراء	ara	انزاد	efrad
اكدار	ekdar	ادهام	evham	اشجار	eşcar
ايتام	eytam	اهفان	ecfan	اقران	akran
				اخراج	efvaç
		انهار	enhar	اسمار	eshar
ازهار	ezhar	ايام	eyyam	افلاد	eflak
اطراف	etraf			اهباب	ashab
اوقاف	evkaf	اسلاف	eslaf	اديان	edyan
ابدان	ebdan	اهيا	ahya	آفات	afat
ازمان	ezman				
علوم	ulum	قيود	kuyud	حدود	hudud
خطوط	hutut	ذكور	zukur	شيوخ	şüyuh
بروج	buruc	فصول	fusul	درموع	dumu
شئون	şuun	صوف	sufuf	فنون	fünun
عموم	umum	اهول	usul	حقوق	hukuk
عمور	umur	طيور	tuyur	سيول	suyul
عيون	uyun	صنوف	sunuf	غصون	gusun
ممالك	memalik	مزاحم	mezahim	مسائل	mesail
رجال	rical	جبال	cibal	زيات	riyah
عظام	izam	جنان	cinan	لهلال	zilal
بوار	civar			انجم	encum
هزار	huzzar	شبان	şubban	ليال	leyal
مار	mesar	ذوات	zevat		
غربا	gureba	علماء	ulema	ادبا	üdeba
عقلا	ukala	قدما	kudema	مهلا	cühela
الن	elsine	اقربا	akraba	اهبا	ehibba
اودا	evidda	الها	etibba		

Appendix 6

Our study of phonetics is based on the following list, which is taken from the works of Hâmid (Anthology, pp. 112 ff, 124 f, 144 f), Fikret (Rûbab, p. 27 ff, 107 f, 380 ff), Âkif (Safahat, pp. 11-14, 473-477, 494) and Gökalp (Külliyyat, pp. 124, 137, 259 f, 264).

عرض	arz	عليل	alil
عكس	aks	عصر	asir
آفاق	afak	عون	avn
آخريت	ahiret	عجب	acep
الله	allah	عجبا	aceba
احرار	ahrar	عمليات	ameliyyat
عاشق	aşık	عدالت	adalet
عدم	adim	عزم	azim
بلاء	bela	بلده	belde
بهار	buhar	بديعه	bedia
بقاء	beka	بغتة	bağteten
بحران	buhran	بدر	bedir
برج	burç		
جملة	cümle	جمال	cemal
جهاد	cihad	جوار	civar
دارالفنون	darülfünun	دقت	dikkat
دهر	dehr	دوام	devam
دنیا	dünya	ديار	diyar
داهي	dahi	دائما	daima
داهيه	dahiye	دوران	devran

انوار	envar	ایام	eyyam
اشیاء	eşya	اجداد	ecdad
اشعار	eşar	أسم	elem
ابعاد	ebad	انین	enin
ایوب	eyyüb	انظار	enzar
اشجار	eşçar	اذان	ezan
اوراق	evrak	اولاد	evlad
ازهار	ezhar		

فائده	faide	فیض	feyz
فقط	fakat	فاتح	fatih
فرش	ferş	فرقت	firkat
فضاء	feza		

غریب	garib	غرب	garp
غایه	gaye	غریه	girye
غریبان	giryan	غروب	gurup
غم	gam	غرباء	gureba

حکومت	hükümet	خدا صی	halas
حق	hak	حکم	hüküm
حسرت	husran	حوالی	havali
حیبت	haybet	خلقت	hilkat
هجرت	hicran	حیات	hayat
		حضور	huzur
حجاب	hacbe	حجاب	hicab
حمیت	hamiyyet	حقیقت	hakikat
حریت	hürriyet	حسرت	hasret
حفره	hufre	خواصی	havas
حرم	harem	خفیف	hafif
حشر	haşır	حال	hal
خیال	hayal	خراب	harap
حزینا	hazin		

اقامت	ikamet	اهللال	ihlal
اهتزاز	ihtizaz	اسم	isim
انفعال	infial	عز	iz
الهي	ilahi	انقراض	inkiraz
استغراق	istiğrak	اظهار	izhar
اسلام	islam	اهترام	ihtiram
اعتذار	itizar	انجلاء	incila
انسان	insan	استحسان	istihsan
عيان	iyân	انسانيت	insaniyyet
ابتنام	ibtisam	اراده	irade
عصمت	ismet	اهتمام	ihtimam
علم	ilim	امداد	imdad

كرسى	kürsü	كبار	kibar
كتاب	kitap	كدر	keder
قبه	kubbe	قلب	kalp
كائنات	kainat	قصر	kar
قدر	kadar	قهر	kahir
قياس	kiyas	قبر	kabir
كوكب	kevkeb	قيامت	kiyamet
قابل	kabil	كافى	kafi
قيام	kiyam	قوت	kuvvet
قدرت	kudret	قمر	kamer
		قرار	karar

لسان	lisan	لازم	lazim
لمحه	lema	لجج	lücce
لاكن	lakin	لطيف	latif
لذت	lezzet	لعل	lal
ليال	leyal		

متخصص	mütehassis
معلم	muallim
محو	mahiv
مهمات	memat
موهوم	mevhum
معذور	mazur
مجيد	mecid
مأوى	meva
ماضى	mazi
متخيل	muhayyel
مكش	mahşer
محدود	memduđ
مشتكى	müşteki
مزمين	müzmin
ملاحظه	mülahaza
منتخب	müntehap
متنوع	mütemevvic
متصل	muttasıl
مختار	muhteriz
مماثل	mümasıl
موجودات	mevcudat
مضمير	muzmer
مدرس	müderris
منفي	menfi
مودوع	mevdu
مستقبل	mustakbel
موافق	muvafık
مدیر	müdür
مثنوی	mesnevi
معظم	muazzam
موت	mevla
محاكوم	mahkum
موجود	mevc

مسلل	müselisel
مربيه	mürebbiye
مليح	melih
مختفى	muhtefi
متلون	mütelevvın
محبت	muhabbet
مكتفى	muhtazır
مطرده	muttarid
مجم	mücessem
مشغول	meşgul
مطلقا	mutlaka
ملك	mülk
ملت	millet
معاونت	muavenet
مقدور	madur
مبصر	mubassır
ملعون	melun
محرم	mahrem
معبد	mabed
مأتم	matem
مطلق	mutlak
مستغرق	müstağrak
محراب	mihrab
محاسن	mehasin
مرتجلا	mürtecilen
محمور	mahmur
مائل	mail
ملال	melal
مآل	meal
محاظ	muhat
مكون	męskun
مصفى	musaffa
مأنوس	menus

نغمه	nefha	نغمه	nağme
نهر	nehir	ناموس	namus
نهایت	nihayet	نشر	neşir
نیام	niyam	نصف	nisif
نظر	nazar	نصیب	nasib
نور	nur	نفوذ	nüfuz
عمر	ömür	عثمان	osman
راحت	rahat	رداء	rida
رحمت	rahmet	رب	rab
رزالت	rezalet		
سکونت	sükunet	ثقیل	sakil
سحر	seher	سفر	sefer
صافیت	safiyet	صحراء	sahra
سکون	sükun	سبی	sabi
سلطنت	saltanat	سماوی	semavi
سلاح	silah	سکوت	sukut
سلام	selam	سن	sin
سیر	seyir	سقطت	satvet
سطح	satih	سفال	sefalet
سورتا	sureta	سیاست	siyaset
سبا	saba	صبح	sabah
سفا	sefa	سحاب	sehap
سیاق	siyak		
سیدع الدین	salahaddin		
سیف	seyf		

شكل şekil
مشوكت şevket
شكايت şikayet
شاعر şair

شرق şark
شاعت şenaat
شباب şebab

تجسس tahaccür
تجاس tecelli
تقرير takrir
تربيت terbiyet
تراب türab
تعين taayyun
طاقات takat
تلطيف taltif
ترسيم tersim
طنين tanin
تنزه tenezzüh
تلاوت tilavet
تمثال timsal

تام tam
تبين tebeyyün
تأطيف tähziz
تنور tenevvür
تريف tarif
تغيير tağyir
تلوع tulu
تجاشى tehaşı
تالی teselli
تعيش taayyüş
طلعت talat
تبين tebyin
تكرر tekerrür

عریان üryan
افق ufuk

عمان umman
امیه ümkiye

وجود vücut
وجدان vicdan
وفاء vefa
وجه vecih
وضع vaz
وادی vadi

وحدت vahdet
وحشی vahşi
والده valide
وجد vecit
وطن vatan
وصال visal

زمان	zaman	ذاتاً	zaten
ظلمت	zulmet	ظلام	zalam
ذلت	zillet	ضياء	ziya
ذوق	zevk	زمين	zemin
ضعف	zaaf	زلزله	zelzele
ذل	zül	ظاهرى	zahiri
ذره	zerre	زينت	ziynet
ظالم	zalim		

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