Arabic elements in post-tanzimat literary Turkish with special reference to Hâmîd, Fîkret, Âkîf and Gökald

Nuhoglu, H. Y.

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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 linguists 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 linguists are considered with particular care, as linguistics is usually based on 'spoken language' whereas this study is on 'written language'. Then Arabic elements in Turkish are analysed from the phonetic point of view.

In Chapter VI word formation is considered, and the way in which Arabic elements are used for this purpose in
Turkish is explained. The most common foreign element in linguistics, direct borrowing, is also mentioned.

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

The final Chapter stresses the need for further research into the whole subject and the paucity of basic reference material.
ARABIC ELEMENTS IN POST-TANZIMAT LITERARY TURKISH
WITH SPECIAL REFERENCE TO HÂMİD,
FİKRET, ÂKİF AND GÖKALP

BY

H. Y. NUHOĞLU

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

November, 1974.
This work is dedicated to the memory of the late Professor M. N. Lugal of Ankara University and the late Dr. M. Jawad of Baghdad University.
Genesis 11

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

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

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

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

I owe a debt of deep gratitude to the scholars - Dr.s M. Anbarcioglu, S. İnalci, 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.

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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.

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, and we will deal with this when we study the phonetics of Turkish. See ch. V

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 Poster in his study on the foreign influence on American English. This appears to be the common practise of linguists when they mention 'foreign influence'.

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

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1. ibid. p. 192-206

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 phonetics. 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.  

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.

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 muṣṣara - diphtotes - do not have nunation. The definite article is the prefix al- (أل).

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 (ت). This may appear in non-Arabic languages as either ل/ـ, or ١/ـت/.

The adjective which comes after the noun must agree with it.

There are three cases: nominative (رِ), accusative (ماش), and genitive (جِرِ). 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, (ناضوجة), which are considered to belong to the same part of speech as the noun in Arabic, are derived from stative verbs.

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

The simplest part of the verb is the third person.

1. Doubled verbs, e.g., مه (he averted) is considered triliteral in the above summarised account.
masculine, singular of the perfect and it is used to designate the verb and as the entry-heading in the dictionaries. There are two main types for the verbs in Arabic according to their consonants; they are sound verbs and unsound verbs. Some verbs are used in the certain form, e.g. 3rd person; or tense, e.g. the perfect tense.

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

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

Turkish, which is the spoken and written language of present-day Turkey, and in the past was the leading language of the Ottoman Empire, spreading over three continents, belongs to the Turkic branch of the Altaic family of languages. Altaic and Uralic languages have sometimes been 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 16th century. It is the period in which dialects of the language developed further to become languages in the Turkic family. Thus Ottoman Turkish developed to a standard language stage in the 19th century. This period of the language ends with the 'language reform' in the Turkish Republic.

The Turkish language was written in several scripts in the past, and this is still the case today.
Arabic script was used by Muslim Turks after the 10th century. Latin script has been the official script in Turkey since 1928 and consists of eight vowels and twenty one consonants.

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

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

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

Grammatical gender is unknown in Turkish. As a rule all nouns are neuter and for the real sex there are different words or especially for the animals a word '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 precede an indefinite word. Expressions of time precede expressions of place. The predicate agrees with the subject in person but not necessarily in number.
From the above remarks the basic differences between Turkish and Arabic may be summarised as follows:

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

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 sufî 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. 203.
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 - 'arûd. 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 'arûd 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 Mesihi (? - 1512) to say:

Mesihi gökden insan sana yer yok
Yürü var gel Arabdan ya Acemden

"O Mesihi, 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 'arûd. The challenge took place in the literary field,—that is, forms and ideas,—not in the philological field. However, some

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 'arūq (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 Nābî (1642–1712) complains: "A book of poetry is NOT a dictionary."¹ The important thing was not what to

¹. divān-i gūsel nūsha-i kaamus değildir quoted by M.F. Gümüşsay and M.S. Banarlı, Türk İdebiyati Tarihi, Istanbul, 1944 (4th print) p. 11.
say but how to say it.

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

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

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

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

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

After the second siege of Vienna (1683) it was apparent that the Ottoman Empire was no longer the master in Eastern Europe. The Ottomans soon recognized 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. Nevertheless, the breakdown was to continue with the passage of time, and remedial measures taken by the


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 outcome 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:

"bildirir haddini Sultana senin kanunun"

(Your law teaches the Sultan his limits)

The Sultan was to be subject to the law.

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

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between an Islamic or Eastern civilization and a Western civilization. During this period the institutions were duplicated; for example, there were traditional courts with kadı and the new courts with hâkim. In education besides medresses there were new schools, mektebs, 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 a new literature emerged showing European influence in varying degrees. Perhaps the 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 Reinspect of Gülhane, Turkish journalism took root during the Tanzimat period. Journalistic idiom affected the language of the period and stimulated linguistic change.² Literary and journalistic languages were mutually influential and helped to mould a new common written language.

As we have suggested, during this period the Turkish language became a subject to be studied, taught and learnt. The grammar of the language was codified, lexicons were compiled and studies and discussions about the language, its nature, the foreign elements it contained, the orthography and its problems — all these came under discussion. Even the name of the language became a matter of dispute: what was it? Turkish (ترکçe, ترکي) or Ottoman ( Osmanlıca,奥斯曼ى)?

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


2. For the change of journalistic language during this period see: R. Özdem, 'Tanzimat'tan 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).
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 [Tehran]**

The most celebrated man in post-Tanzimat Turkish literature was no doubt Hâmid. In his lifetime he was honoured by the title "şâir-i a'zam = the greatest poet". Born in 1852 in Istanbul he came from a very well known family of scholars and literary men. His father Hayrullah Efendi was a historian and statesman. His grandfather Abdulhak Molla, who had received the title "refs ül-ulema = 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 آرالا بلوند درده رهمان غیر. Ne ararsan bulunur derde devadan gayri.
The statesman and translator of Molière's works into Turkish Ahmed Vefik Paşa and Behçet Efendi the chief physician were among the other famous people to whom Hâmid was related.

His education began at the mahalle mektebi = the local vakîf 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 Bahûddîn Efendi for Persian. This local vakîf school education did not last long and a year later he was sent to a maqûfî 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 Tercûme 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 Tercûme Odası was short. With his tutor Bahûddîn 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 Hâfiż
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 - Şera-yi Devlet Kalemi and the Grand Vizierate - Sadaret Kalemi. It was in 1871 that he married his first and only Turkish wife Fâatîma 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)


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

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 Namik Kemal, Recâi-zâde Ekrem and Sâmi-paşa-zâde Sezâi.

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 Golose 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 Recaî-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 — مَكَبَرْ = 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)

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.

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 Âyan - حمایه ایوان. 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

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. Ismail Habib honours him as having brought "poetic drama" to Turkish literature. In Hâmîd'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 = 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.
In the 'postscript' - hāftime of Duhter-i Hindu - 

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 Hāmid 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 - لیبرتی 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.
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 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. 152-153), and "Turning point in the Turkish literature." (v. vi, p. 155).

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

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 Ismail Habib, op. cit., p. 224
2. ibid., p. 329.
3. Gibb, op. cit., v.i., p. 135; see also pp. v-vi.
literature and his influence on the next generation.\(^{(1)}\)

Ismail Habib went further and declared that Hamid 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.\(^{(3)}\)

Gökçalp 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

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3. A.S. Levend, op. cit., p. 86.
4,5. Quoted by Ismail Habib, op. cit., p. 338.
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

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 (Hamid's) works", says Professor Kenan Akyüz. 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

Agâh Sirri Levend mentions 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:

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

The phrase (bir resm-i bütt-peyker), in a footnote he says, could be changed to (bir heykel-i mermer). (2)

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

آغلماتان أناشيلماظ مأذ مازوري

(ağlamaktan anlaşılmaz sözleri)

In the foot-note there are two alternatives as

(3)

(kırmızı olmağdu maf gözleri)

1. A.S. Levent, op. cit., p. 96.
2. K. Akyüz, op. cit., p. 129.
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:

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

Kimi i'tilâ dâhiyesine mebni, terakki heveskâridir, irtiksabi kital eder, fakat makbul olur, zî-meziyetettir, müsta'greb 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

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 BYB". (3)

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

اذهابی مرده کشته دکل بونده مرده
امورت زنده کشته فقط زندگان ارم

اذهابی مرده -گشتی دَیل بونده مَردِه
امورت زنده -گشتی فقط زنَدگان اَرم

ahyâ-yi murde-gâste değil bunda murdeler
emvât-ı zinde-gâste 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

2. The language of Makber could be an example of that.
4. Í. 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 /abath/ (vain, useless) could now be rhymed with the word /muktebes/muqtasas/ (obtained, quoted) as both /th/ and /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 Tevfik. 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 "Baton" of Turkey. When he was twelve, his mother died in the Hijaz during the pilgrimage. At school Mehmed Tevfik was in every respect a model pupil. Two famous poets, the leaders of two literary trends, the modern and the traditional, Recaişade 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 Peyzi Efendi.

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

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 İstişare 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, Mirsad, and came first in both. As a result he was introduced to literary circles and began to publish his poems in various periodicals. Two years later he left the Ministry of Foreign Affairs and became the editor of a newspaper, Mâlûmat and teacher at a secondary school. Because of a dispute on teachers' salaries he resigned in 1896; and with the intervention of his teacher Recâizade 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 = _above_ /"abeth/ and muktebes = _muğtasb_/muqtubes/ was going on. 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 Fünün. With the encouragement of Recâizade 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 Fünün Edebiyati - The Literature of Servet-i Fünün.

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 Rûbâb-i 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 Fünün, 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 Tanûn, 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, Rûbâb-ı
Şikeste with additions. When he saw the political
interference in his school, he sought freedom again in
the seclusion of his home, after resigning from all
the posts he held except the teaching post at Robert
College.

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

The government of the Committee of Union and
Progress became an acute disappointment to him. He wrote a poem about them called *Doksan-Bes'e Doğru* (1) Towards Ninety-Five, 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 *Tarih-i Kedîm* - 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 *Sermin*. He was against Turkey's entering the First World War.

He died in 1915.

The critics agree in considering Pikret 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

1. In 1295h/1878 AD the Turkish Parliament was temporarily closed by Abdulhamid 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." 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 Fûnûn 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 Fûnûn 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

it had been used before the Servet-i Fünün period, müstezad — 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 zarûd — عربی. 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.,

\[
\begin{align*}
\ldots & \text{; gece bazıen yatağında} \\
\text{birlikte uyurduk. Birakip mektebe gitaem}
\end{align*}
\]

(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 Fünün literature, was in rhyme. In old literature the rhyme between words of the same parts of speech, e.g., verb, noun etc. Fikret and his friends

\[\text{References:}
\]

1. e.g., see. Rûbâb-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 Sabāh-I Iyd = The Morning of the Feast the rhyme is thus:

\begin{align*}
\text{dilber (a) mesrur (b) eyler (a) nur (b)} \\
evvelde (c) bidār (d) belde (c) izhar (d) \\
mutantandir (e) sibyan (f) şetartine (g) \\
handan (f) ismetine(g) uzatir (e) (f)
\end{align*}

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.

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., in the Drunk, R.S p. 122 or in Love and Separation RS p. 128.

Turkish having no long syllables the harmony of

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

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 ُبُغور = The Rain is an example of his success in this respect. The meter of this poem imitates the sound of rain:

\[
\text{ناشئن فورن نون فورن} \\
\text{ـ} u \quad u \quad u \quad u
\]

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 Nâcî 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 *آپنک 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.
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:

ibağ-ında

Seçil garâm-i ğevecereve şe mütadim

Selfish love is not in my nature. (2)

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

Most of the poems in Rübâb-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

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 = Ancient History, and = The Supplement to Ancient History, shed light on his metaphysical ideas. 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." As he believed in "civilisation", he wanted to make his son, Haluk its "prophet". But Haluk "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." According to Professor K. Akyüz, a poem, called "Blacksmiths' Strike" by the French poet Francois Coppée, made Fikret turn to society from his individual feelings. The main theme in his social-political poems is "freedom". Ismail Habib says of Fikret's references to "freedom that "he uttered these

2. Ismail Habib, op. cit., p. 480.
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.  

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 (mahlas - /makhlâq/).

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". On the other hand Ahmed Midhat Efendi, who based his attacks on modern literature on the grounds of language, and accused the modernists of

1. Ismail Habib, op. cit., p. 464.
2. ibid., pp. 460-461, 466, 484; K. Akyüz, op. cit., p. 209.
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

1. Quoted by Ismail Habib, op. cit., p. 456.
   For another view of the decadency see Halide Edib, op. cit., p. 148.
2. Ismail Habib, op. cit., p. 462.
originality could easily be seen, for example, in
the adjectives, in compounds and in newly constructed
phrases. He would even split a compound word into
two. As A.S. Levend mentions, Fikret would sometimes
leave the first part of a compound at the end of a
line for the rhyme, and begin the succeeding line
with the second part:

( ...... Minâreler 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, lisâni Osmanlı). The linguist and
lexicographer Şemseddin Sami Bey, by calling his
famous dictionary كاميسى تركى - Kâamûs-ı Turki = 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-î 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 = suret, but it is in the meaning = mânâ. If the meaning is simple, the word(s) employed must be simple too. In fact, the language "is not the essence, but the means", and it "must seem sensitive and thoughtful". He emphasised that "vulgarity" is next to "simplicity"; and only fine and careful balance saves "simplicity" from becoming "vulgar".

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

1. Servet-i Fünûn, N.283/1896, 1 Agûstos.
2. Servet-i Fünûn, N.422/1899, 1 Nisan.
4. ibid.
two kinds of language. 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 = دَبِّل (vāsita) to express concepts = تَصَمُّرات и feelings = (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 = عَرَاضة طَوْفَرٍ تَروَى (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

\(^{1}\) 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. 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?"

He found it impossible to think of a "Turkish" language without Arabic and Persian elements. He raised the question of the "quality" of substitutes. He clearly stated that he was not a conservative, but to renew something did not, or should not mean to ruin it. 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.

1. ibid.
2. ibid.
4. Servet-i Funun, N. 422.
5. ibid.
Mehmed Akif was born in Istanbul in 1873. His father was a lecturer (muderris) at Fatih Medresesi. He was quite young when he started at the local school, then he was sent to Mekteb-i Mülkiye - The Civil Service School. At the same time he was learning Arabic from his father, and Persian at Fatih 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 Hamid and Muallim Naci 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 Funun. In 1903 he became a professor of literature in the University of Istanbul and began to publish his various writings and translations regularly. He was the leading writer of the periodical Sirat-i Mustakim (later known as Sebil'ur-Resad).

In 1911 he collected his poems and published them as a book called Safahat = 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, Farîd Wajdi and 'Abd al 'azîz Jâwîsh.

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 Türkoçaği (The Turkish Hearth Club). They made their views known in the periodical called Türk Yurdu. Akif wrote against them in Sirat-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'ân. 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
Берлин Хатиралари = Memories of Berlin.
he gave this answer to Fikret's ideas on religion,
expressed in his poem تریب-ی کادیم = Ancient History.

In 1915, again as the representative of the
Government, he went to see the ʿAmir 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
نجد گلریندن مندینه = From the Deserts of Najd
to Madina. In 1917 these two poems together with some
others, were collected, and published as his fifth
book.

He was appointed as Chief Secretary (باشکتاب)
at the Institute of Islamic Science (دار hüli-Hikmet il-Islamiye). Practically all his
activities were devoted to Islamic unity. He trans­
lated from French some works by Prince Mehmed Said
Halim Pasha, 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 سبیل المساجد = Sebil
ür-Reşad 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 İstiklâl Marsı (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 - Tedkikat ve Teşvîf-ı İslamiye Heyeti.

In 1924 he published his sixth book, Asım. 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. 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;
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 = ادب 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 morale; 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

شود بیها نده بیم الکبیدیم میله
سوزم ارظن کیی اپوله قفیف اللولید

سغور سیاندا بنیم این بهندیشیم میله
سوزم اربون کیی اپوله قفیف اللولید

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

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 Pikret 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

1. Ismail Habib, op. cit., p. 655.
2. Hacieminoğlu, op. cit., p. 84.
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 = vatan şiiri" was the first Islamist and Akif was the true representative of this idea.
of the trouble, so the remedy naturally would be
"to become Muslim once again". 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, Ismail
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

Fevziye Abdullah Tansel, Mehmet Akif Hayatı ve
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.
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'.

His works represent his beliefs, and in Professor K. Akyüz's words "in his poetry the conscience of society talks". Although his works in prose (articles mainly in Sirâti Mustakîm and Sebil ür-Reşad, and translations from Arabic and French) were probably, in quantity, equal to his published poetry, Akif is best known as a poet and as the poet of Islam. 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." She also gives an extract from the poem - Sark (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

1. Tansel, op. cit., pp. iii-v.
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.
bridges, closed canals, empty highways, sickly and wrinkled faces, bent backs, brainless heads, indifferent hearts, rusted judgements, tyrannies, slavery, misery, hypocrisy, disgusting vices, divers diseases, burnt forests, cold chimneys, wild fields, dirty faces, lazy arms, Imams with no following, brother killing brother, days with no definite aims, nights that expect no definite morrow."  

Most critics agree that his poetry in some respects sounds rather Western.

He does not seem to have been very interested in varied poetical form and very often used rhymed couplets.

His theme was his main concern and that theme was Islam. The poet Midhat Cemal says that Akif was "the marble sculptor of poetry".

As mentioned earlier, Akif cultivated realism.

This is reflected in his poetical descriptions; they were "poetic photography". 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 'arûd in Turkish.

1. ibid., Safahat, p. 451f.
3. For the detailed information of Akif's poetic technique, see: Tansel op. cit., pp. 165-179; and his success in rhymed couplets = mesnevi; see: Safahat, p. xxvi.
5. Safahat, p. xxxii.
Professor K. Akyüz says that "arûq was beaten by Fikret, but its submission was to Akif".¹ According to Ismail Habib, after Akif "nobody will be able to make arûq more natural (in Turkish), and nobody will surpass him in fluency and clarity".² With his mastery, even colloquial Turkish was suitable for arûq.

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

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.
it is simple, natural and real. 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, Hacieminoglu says that "the poet uses them in such a way that the reader does not feel disturbed".

In Turkish literature, Akif ... as Professor K. Akyuz sees him, "... is, without doubt, the most successful poet to use the 'colloquial' language". 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 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.

1. Hacieminoglu, op. cit., pp. 82f.
2. ibid., pp. 102.
F.A. Tansel mention that, after listening to the poem called "mahalle kahvesi" = the Local Café, a coffee shop owner remarked that the poet must be someone who spent his life lazing in café.\(^1\) 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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2. Hacıeminoglu, *op. cit.*, p. 82.
3. See: note 4, p. 73.
He was distinguished by a sense of humour, not only in his works, but also in his personal life. 1

Akif 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 for him

لَتْ ارْتِلَأْيِدْرَبْ وَقَرَّ مَتَّى
لَدِ ارْتَلَأْيِدْ اكْمَرْ دُكُلُّ تعَالِيَةَ

Lisânın olmalıdır bir veṣâr-i millisi
O olmadıkça müyesser değil taflisi

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

2. ibid., p. 244.
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 - tсаğawuф; 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 idādī = 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. 1331.
refused to give him permission to go to Istanbul. Because of this refusal Mehmed Ziya made an attempt at suicide which was unsuccessful. After recovering he ran away from home, and with his brother's help found his way to Istanbul with no money. Owing to lack of financial support he became a student at the veterinary school, which was free.

In Diyarbakır he had been keenly interested in political activities. In Istanbul, politically he was quite active and involved in organising 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 Diyarbakır. This imprisonment meant that he could no longer continue his higher education.

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

In 1908, after the Second Constitution he formed and organized the local branch of the Union and Progress (Party). In 1910, as the representative from Diyarbakır, he participated in the first congress of the Union and Progress Party in Salonica. Here he
was elected to the General Administrative Committee. Because of this active political life he moved his home to Istanbul.

In Salonica he met some young writers who were publishing *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 *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 *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. Osmanlıcılık - Ottomanism
2. Türkçülük - Turkism
3. İslâmcılık - Islamism

He was a support of modernisation in religious and social matters.

In 1918 he published two books, one in prose, one in verse. In prose Türklemek, İslâlemek, Muaşırlasmak - Turkification, Islamization, Modernisation, was a collection of his articles on these topics which had previously been published in different periodicals. In verse 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, Diyarbakir.

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

1. ibid., p. 1232.
people to support Mustafa Kemal and the Milli 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 Writing and Translation Committee, in 1923. In the same year he published three works. The first one was in verse and called Altun Işık = The Golden Light. The second, which is the most famous of all his works, was called Türkçü- İlk Ön Baselari = The Principles of Turkism. This work became the manual of nationalists in Turkey and among nationalist Turks living outside Turkey. It represents the last phase of Gökalp's thought. The last book published in his life time was an historical study Türk Töresi = Turkish Customs. In the same year he finished writing another book, Türk Medeniyeti Tarihi = The History of Turkish Civilization which was published two years later and was a text book, like his first published book İlimi İctima Dersleri = Sociology Lessons.
In 1924 he fell ill and was sent to a hospital in Istanbul. He died there in the same year at the early age of forty-eight.

Both in and outside Turkey, Ziya Gökalp is regarded as the 'father' of Turkish nationalism. This is true in the sense that he "constructed the first elaborate theoretical formulation of Turkish Nationalism".\(^1\) From this point of view he was not only respected and admired, but also attacked.\(^2\)

Professor K. Akyüz calls him "the greatest Turkish thinker of the last century";\(^3\) and according to Ismail Habib, he is "a prophet, a prophet of nationalism", whose call is not "annihilation in God = دَنَّا مِنِّ اللّه" but "annihilation in the nation = دَنَّا مِنِّ اللّة".\(^4\)

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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In the history of Turkish literature, Gokalp, whose works are the fruit of individual study, departs from the New Literature (= Edebiyat-i 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 - Yeni Hayat = New Life, Gokalp saw two cycles in the life of a nation: The period of poetry - siir and that of conscience - nesr. To him his period was the cycle of conscience and poetry should be silent. And he saw himself not as a poet - sair, but a poetaster - mutesair. He explains his aim in writing in verse as being "for the education of people to put some thoughts in verse."2 In doing so he was not unsuccessful. Although his ideas were not universally welcomed by the masses he did - and may still - influence some educated people and politicians.

In the words of E. Rossi: "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 Gokalp, like many others,

1. The Enc. of Islam, p. iv, 1232. See Note 3 below
3. The Enc. of Islam, p. iv, 1231. (Ziya Gok Alp' by E. Rossi).
was an **Osmanlıci** = Ottomanist. In a poem called **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 **Güneş Kalemler** = Young Pens of Salonica, was a Pan-Turkist. In a poem, called **Turan**, in which he expressed his thoughts on nationalism, he said:

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Vatan ne Türkiyedir Türkler ne Türkistan
Vatan büyük ve müebbed bir ülkedir: Turan
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"To the Turks 'Fatherland' is neither Turkey, nor Turkestan / The Fatherland is a great and eternal country: Turan." \(^2\)

In his early years in the Union and Progress Party, his aims were vague. Like some other members of the party he saw **Kızılelma** = The Red Apple\(^3\) as a reality of the near future. But this dream did not last long. First the Balkan War, then the First World Wars 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.
\(^2\) *Külliyyet*, p. 5.
\(^3\) For the idea of **Kızılelma**, see: Osman Turan, "The Idea of World Domination Among the Medieval Turks", in *Studia Islamica*, iv (1955), pp. 77-90.
the National Pact = مساق ملی.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-Turan. Another poem called وطن - Vatan = Fatherland seems to be a summary of his famous work تركیپ اسلام : Türkçülüğün Esasları = The Principles of Turkism.⁴ 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.⁵ Although his early poems were written in 'arûd metre, later in accordance with his teachings he used folk rhythm, سب - syllabic metre. It could be said that modern Turkish literature owes to Gökalp its famous five syllabic poets who were guided by him.⁶ To him folk literature was "a fount of

1. See: His poem چوپان ابی بیبلل = The Shepherd and the Nightingale, Küliyat, p. 303f.
3. [TB], p. 12.
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. 645-647; Mutluay, op. cit., The five were Faruk Nafiz, Yusuf Ziya, Halit Fahri, Enis Behic and Orhan Seyfi. Later Faruk Nafiz abandoned syllabic metre and wrote in aruz. (See: Kubbealtı Akademi Mecmuası, v. 1, 2.)
inspiration for a sincere national culture."

His concept of nationalism, in his last book, 

The Principles of Turkism, could be defined as the

nationalism of culture = ḥārs (from Arabic

/ḥārs/ = tillage). The concept of culture seems to be

of extreme importance to him, and he defines

- vatan = Fatherland thus: "Fatherland is the 'national
culture' = Milli hare'. The land is nothing
but its envelope". To him the basis for national
culture is language. His concept of nationalism and
the idea of language in it, are surprisingly similar
to those of Sati' al-Husri, the famous Arab nationalist
(formerly a Turkish educationalist); and K.H. Karpat
draws attention to this similarity. The views of
these two old friends on nationalism, language and the
place of religion were more or less identical.

After language as the basis of culture - ḥārs, 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.

1. The Enc. of Islam, p. iv. 1232.
3. ibid. p. 76.
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 civilisation. He rejected the idea that a civilization could be linked to a religion. 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."  

As Muhammad Iqbal pointed out 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. 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 "لاديني = non religious for the French work 'laïque'."

1. ibid., p. 50.  
2. ibid., p. 78.  
4. See: Above mentioned poem (Külliyyat, p. 113), where he says 'bir ülke ki mektebinde Türkçe Kur'an okunur' (A country where in the school Turkish Qur'an is read.)  
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.
Since Gökalp is regarded as "the philosopher of the Atatürk revolution", and his last book of essays - Türkçülüğün Başaları - The principles of Turkismis described as "the work that summarizes the ideas that served as the basis for the Atatürk reforms"\(^1\) it is necessary to examine the views he expresses in this book on the subject of language.

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

\[\begin{align*}
a & \text{ - Istanbul dialect (lehçe)} \\
b & \text{ - Ottoman language (lisan)}
\end{align*}\]

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 (medeniyet) which is an artificial mixture, and the Turkish language as the spoken language of the culture (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

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

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

- a - ♨️صيغة - siga (= mood, derived word)
- b - ♨️كلمة - kelimé (= 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

2. TB, p. 97.
3. "particle" is R. Devereux's translation of ادیان In many instances the term "suffix" might be more appropriate, e.g. Arabic and Persian words formed by adding ♨️/f to another word.
accepted the existence of some plurals, which had lost their plural meaning in Turkish, and had thus become ordinary words, not (derived words). ¹

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

In speaking of need he seems to be unaware of diachronic 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.
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 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 havas (upper class), saying that these assimilated words were rejected by them as being 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 havas (upper class): on the contrary, the famous saying "a common misusage = galat-i meghure 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." 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, and he says that every word which is used and recognised by the people is a national word. According to him words must be known by istimal (usage), not by istsikak (accumulation).

2. TB, pp. 110-111. For Example, he regards underived and derived. This would not accord with Arabic grammatical thinking.
3. TB, p. 107. Note: Is this concept of 'national word' the forerunner of 'sun-language' = Gunes Dil' Theory of Atatürk?
4. TB, p. 105-106.
Briefly, he agrees that a language may borrow a word from another language, on the condition that no equivalent already exists in Turkish. But a language cannot use the siga of another language. In the Ottoman language this was common. As an example, the word mektub (written) must not be used in this derived meaning as in mektub hukuk (written law). But the word mektub (letter) could be used without any objection; here the word is not a siga (derived form) but a simple ordinary word, an ism-i cämid (underived noun).¹

From this point of view Gökäl, 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. TÖ, p. 109. mektub is not an ism-i cämid 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.
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, *mükemmelîyet*, is very strange. The present author knows of no language in which the principle of "one-word for one-concept" is universally applied.

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

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

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

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

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¹ ibid., p. 119.
² ibid., p. 116-117.
a - National expressions: in the popular language there are many words, expressions, idioms, and 'Turkicisms' which constitute a mine of beauty and wealth. These must be collected.

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

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

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

1. ibid., p. 115 ff.
2. ibid., p. 119-120.
3. ibid., p. 108.
the need for them, and because otherwise equivalents would have to be invented. Of these, the first could be called purging, the second culturalization, and the third refinement.  

In his final section entitled "The Aims of Linguistic Turkism" 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. 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". 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 "arûd 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.

1. ibid, p. 120.
2. ibid, p. 121-122.
3. ibid, p. 122, article 11.
4. ibid, p. 121, article 1.
Akif's fourth book of Safahat, Fatih Kürsusünde, 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 Fath Yolunda = The Two Friends on the Road to Fatih" (pp. 239-260) is almost free of the characteristics of the so-called 'language of the elite = havası'. Had it been written by someone whose language is 'the language of folk literature' it would hardly be any different philologically.

In Article 5, 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 havası (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.
2. TE, p. 121-122, article 5.
using foreign morphemes. But his proposal to use Arabic and Persian words as new technical words (îstilâh) seems to be in contradiction to this, as he proposes to use a suffix -yat/ to name the new sciences, for example -hayatiyat (biology), -cumudiyyat (glaciology), etc.¹ which is nothing but using siga (derived form). This suffix itself comes into question as it is a compound of -i/-i the suffix for the relative adjective, and -at/ 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 — (îstilâh), in 1918 he stated that "by analogy with îstilâh = 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.
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."

His ideas were not even new. "They had been advanced, and in some respects even more radically, by Ahmed Midihat and Şemseddin Sami many years before." 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." 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."

1. TE, p. 122.
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 "Culture and Refinement (hare ve tehzib)."\(^3\)

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

- \(\text{lezzet} \) (delight) and \(\text{telezzüüz} \) (to find delight)
- \(\text{zevk} \) (pleasure) and \(\text{tezevvük} \) (testing)
- \(\text{hak} \) (right) and \(\text{hukuk} \) (rights, law)
- \(\text{insan} \) (man, human) and \(\text{insaniyet} \) (humanity)
- \(\text{beger} \) (man) and \(\text{begeriyet} \) (mankind)
- \(\text{millet} \) (nation) and \(\text{milliyet} \) (nationality)
- \(\text{zid} \) (opposite) and \(\text{ziddiyet} \) (oppositeness)

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

mālād (diseased) /ʿilla/(illness)
maglūb (conquered) /ghalaba/ (to overcome)
mukallīd (imitator) /taqlīd/ (to mimic)
muballede (eternal) /khulād/ (to last long)
mütefekkir (thinker) /fikr/ (Thought)
tāmīk (deepening) /ʿumq/ (depth)
müteaddid (numerous) /ʿadad/ (number)
munṣīr (injurious) /ḍarar/ (wrong, injury)

Some of them are used as synonyms as

lezzet and telezüz (delight)
zevk and tezevvük (pleasure)
hak(lar) and hukuk (rights)
mahsus and hususi (special)

Non-Turkish compounds also are not rare as:

ciḥansumul (P + A) = worldwide
rüz-ehem (P + A) = The day when the
interrogation "Am I not your Lord - alt numérique was
put to Adam by God (Qurʾān: vii. 172)

beynelmilliyet (A + A) = internationality
hayırhah (A + P) = well-wishing
hususiyu-1 mahiye (A + A) = particular
nature

milliyetperverlik (A + T + P) = patriotism

Tanwin also occurs, as:

He himself coined some words, for example:

- *hars* (culture) <عرش/> (tillage)
- *mefküre* (ideal) <فكر/> (thought)
- *intisaliyat* (genealogy) <نسل/> (offspring)

In the above-mentioned work, the Aims of Linguistic Turkism, in Article number 1, he uses the words *lisân* (A) and *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 thinker is exaggerated. He is one of the best known of the would-be language reformers, but by no means the first, and he certainly lacked consistency.

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1. For Gökalp's thoughts in general and his place as a thinker in Turkish culture see: H.Z. Ulgen, *op. cit.*, pp. ii, 493-543 and 584-612.
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 (۶), in Turkish, is either tā tawīl (ۥ) or hā rasmiyya (۷); yā maqṣūra (۷) is changing to 'alif (۱); sometimes hamza (۱) is dropped; and when the alif with nunation is used, the phoneme /n/ is sometimes omitted. Some of these will be mentioned again during the discussion of word formation, semantics, and phonetics.

A - Nunation in the Turkish language

One common feature of the Arabic language is the presence of nunation at the end of most categories of nouns primarily to indicate indefiniteness in nouns, and also to make adverbs of time and place (منصرف لنهي، للفت) to express aim or purpose (منصرف 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 (الخ) is not used except in some Arabic phrases quoted verbatim. During the period under discussion a knowledge of Arabic was expected of educated Turks.

2. The genitive جور/jarr/ is hardly used except in a few phrases like بحق/bi-haq-in - bihakkin (= justly, rightly), قريب/′an-qarib-in/ an-karib(in) (= soon, shortly, in near future).

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

   a - If the word ends in hamza (ء) or 'alif maqṣūra (۰) or تٓ marbūṭa (ة in Turkish ت or ت) only nunation of fatha is put at the end, provided that ت or ه must change into the ت marbūṭa of Arabic (ة) and alif maqṣūra into simple 'alif.
   
   جنا = ceza (= punishment) بعـرا = cezaen (= as punishment)
   معنى = manan (= meaning, sense) معنـا = manon (= morally)
   مرمت = merhamet (= mercy) مرتـها = merhameten (= as an act of mercy)
   ماده = madde (= matter) مادـة = maddeten (= materially)

   b - If the final ث (ت) or ه (ت) 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:
   موقت = muvakkat (= fixed time) موقـتا = muvakkaten (= temporarily)
   مـي = sehiv (= mistake) مـيـها = sehven (= by mistake)
   تـي = vecih (= face, surface) تـيـها = vechen (= in face, by face)

   c - Sometimes the phoneme /n/ of the tanwîn is not pronounced, in which case the ending is (ل/ل), as in

- eyvel ( = firstly), hâlf ( = yet, still), galîba ( = probably), dâima ( = always).

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

d - The word /bîna'an/ /bînaen (= consequently, in consequence of) is found with both Turkish and Arabic elements: /bîna'an 'alaîh/ bînaen-âleyh / bîna'an 'alâ dhalîk / bînaen-âlf zâlik / bûna bînaen, all meaning "in consequence of this".

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

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

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(a): never

(t): originally, fundamentally

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

(I never saw him, at all)

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

"In Belgium, there are people who are originally French and some Flemings who are originally Germanic."

(Türkçülüğün Bsaslarî. p. 176)

and

"It never causes rapture in our souls."

(Ibid. p. 20.)
Nearly all sorts of Arabic noun-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 unasuted with double fatha had lost the ya' (س) and was simply written with 'alif (ا), the revolutionary thinker of post-Tanzimat period Ziya Gökalp uses the word معمى with final ya' as found in Arabic.¹ (معنى) (A) or (معنى) (T) ma'nan = morally).

Secondly, J. W. Redhouse states that "the first ten Arabic ordinals are thus much used adverbially; as مناول - evvela (= firstly), ثانيا - saniya (= secondly), ثالثا - salsia (= thirdly) ..., without /n/; but this seems to be incorrect except the first one, مناول - evvela. 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 مناول/awwalâ/ - evvela is used as an adverb, meaning "firstly, in the first place" (see, his dictionary, op. cit., p.265). Redhouse, in his dictionary, spells مناول/rabî'ân/ (= fourthly) with tanwin but transcribes it without /n/, and gives two alternatives for "fifthly" مناول/khamisa/and مناول/khamisân/, and for the "tenthly" مناول 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 مناول - evvel) and from this the adverb مناول - evvela) were used, therefore the others might have been used accordingly.
Thirdly, the classical rule governing rhyme in Turkish poetry [rhyme for the eye] seems to be disappearing, as Hamid uses the word مبرمج (extemporaneously) to rhyme with دل پزیردن (from his beloved).

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

B - Hамзated words in Turkish

The consonant hamza (ُ) 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. جاقع /baq'a.un/ (=remaining), خارج /hu'ar'a.un/ (=poet) and خيرا /riqa'un/ (=satisfaction); or be supported by one of the weak letters (ة، k، ر، ر، k، م، ر، k، م، ر). e.g. جن /ra'e.un/ (=head), جن /fu'ad.un/ (=heart) and جن /sa'll.un/ (=questioner). All depends, firstly, on the place of hamza in the word, secondly, its قارaka = vowelling, and thirdly, the قارaka 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., /rās.un/ (رأس) /lām.un/ (لام) /lūm.un/ (لمرض). /bi'r.un/ (بئر) (= head), /lām.un/ (= stinginess), /lūm.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 ʻālif maqṣura (ء). 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)

\[
\text{زومدن ابتدأ بنى كرد بدا ايدن}
\]

\[
\text{اول بدا ومكرنا ننا و نما ايدن}
\]

(3) zevci̇mden ıbtı̇da beni kimdir cuda eden
evvel cuda ve sonra fena vû feda eden

(4) يعنى دلالى دعا ايدي

... yani duaları dua idi

---


türklerin akrabaliği aranırken

bakın hava ne güzel açıdan incil buldu

fezasında al bir güneş mübtesimi
dolayı yakın bütün esyada bir sukünü melül

- ibtidā (= as a beginning)
- fana (= annihilation)
- feda (= sacrifice) /fidā'.un/
- dwa (= prayer)
- akraba (= relative) /'aqribā.un/
- incilā (= brightness)
- faza (= vast space)
- eya (= things, objects)

Of these words some are broken plurals, e.g., and some are derived from verbal nouns, e.g., and some are triliteral verbal nouns, e.g.

1. Ibid., p. 20.
3. Ibid., p. 272.
4. Ibid., p. 176.
Here, it is noticeable that there is an 'alif madūda before the hamza. When the hamza is the last radical letter of the noun of place it is not dropped, e.g.,

تُرْكُرِكَ مَنْهََّاٍ ... اِمْلِوُرِ مَنْهََّارِی اَرْلَامِاز ...  

The word /māsba' - mense (= 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 Türk, states that the hamza after 'alif madūda 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 iqāfa 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 iqāfas, e.g., by Fikret

اوِتُبِيِتْهُ اَوِتُسِيدُ فَلَسُ فَلَسُ اِلِهِمُ  

(1)  

vatan yolunda fedā-yı nefs ediniz

1. Gōkalp, T.M.T. op.cit. , p.21. Although this appears to be the case we see no reason for retaining the hamza.
3. Fikret, Rübah, op.cit. , p. 41.
the iṣfaṣs ʿafāqiyyah - *feda-yi nefe and ʿafāqiyyah
feda-yi hayat (both) (= the sacrifice of one's own life);
and by Hāmid

(1) تابان افتکان‌ندا یحصیه تام‌بمار

(taban ufuklarindan eczego-yi taramarin)

the iṣfaṣ - ilṣafar (= scattered
fragments) and many others. An exception to this usage
has been encountered, and that is by Hāmid, in

(2) الله هنابنه تانیه، اسامه الهیه متح بلوکرین کیی

allah hitabinda kaffe-i esma-i ilahiye
müctemi bulunduğu gibi...
the iṣfaṣ - kaffe-i esma-i ilahiye (= all
the divine names) is formed by (۶) = hamza instead of
(۷) = yā.

The changing of the hamza into yā' (۷) is not only
in iṣfaṣ. When a Turkish suffix of the dative /e/ or
accusative-objective /i/ is added to an Arabic word which
originally has an 'allf maddūda and a hamza at the end,
the hamza, in accordance with Turkish grammar, is to
change into yā' (۷), e.g.,

(۳) بقایی اصل علم نیامدن چ منت

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

beka-yi یا + بقاء - bekayi (= the immortality)

2. Ibid., p. 60.
3. Ibid., p. 89.
This final hamza reappears when a relative adjectival ya' (ي) is added to the word which has a dropped hamza, e.g.

\( \text{kahraman ve fedaf bir asker ölüyor} \)

\( (= \text{self-sacrificing volunteer}) \)

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

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 (ا), e.g.

\( \text{elinden tuttu: baktim: bir küçük gümrah} \)

the word \( \text{el} (= \text{hand}) \) is Turkish, and

1. Ibid., p. 92.
2. Fikret, Rübah, op.cit., p. 84.
3. Ibid., p. 171.
1. Ibid., p.163
2. Ibid., p.2-4
3. Hamid, İlham ..., opcit. p.36
Thus Hamid uses both forms which had been recommended for /a/.

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

\[
\text{بُنْيَ مُنِیُّ بَنُوَن} \text{ او} \text{ خَاطِر} \text{دِر.}
\]

Here the hamza is omitted but its supporter wāw (و) is retained, and becomes a long vowel /u/. 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 'aifi (ا) to the unpointed yā (ی) as

\[
\text{حزین بِر عَقْدَه مَنْتُورِت} \text{ نَفْسَه میانده}
\]

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

1. ʻRubab, p.144
2. Fikret. ʻRubab.; op.cit, p.178
3. Gökalp. TMT, op.cit, p.29
(1) ملهم در خونه‌‌ها کمیت نشأتی از

همال با خانگی‌ها بیل همیشه وارد

بیت قلم‌ها، دشمن‌نا نیم‌راستی وارد

علی‌پهلوی همیشه دشمنه ای‌ن‌من دارد

mazi düştülese ne küçük neyetimiz var

hale bakılıncı ne büyük heyetimiz var

bin kala-i düşmanda bizim râyetimiz var

sulhâ severiz harbe dahaf cür'etimiz var

the word heyet (= form) has been underlined

while the hamza in the words çüret (= courage)

and neyet (= originating) have been supported

by 'alff (ذ). By Fikret, the word neyet was spelt as

(2), the hamza is not supported by

'alff (ذ), but unpointed as in

hazfu bir âkde meşkukiyet-i neyet hayatinda

By Akif the word - heyet was spelt without

'alif (ذ) as in the compound

(4) and it is easily noticeable that he seems to write

hamza as it should be written in Arabic, e.g.

mes'uliyyet (= responsibility) in

(5)

1. Hâmîd, îIlâm... op cit. p.88

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

3. Fikret, Rûbab..., op cit. p.178


(e. A. Fisher) Leipzig, 1928.

5. Ibid. p.9/12.
or meş'ume (= inauspicious) in
şinit (1), and neg'tet
(= originating) in
şinit (2). For the last example the word mebdə (= beginning)
with Turkish suffixes and the same word in
şinit (3), or the word
in şinit indicate that at least for Şkif
the orthography had yet to settle down. The spelling
of the word şey (= thing) with Turkish suffixes
clearly illustrates this. It is without hamza in
şinit (4), and
with the hamza in şinit (5), and
şinit (6). All these examples from Şkif are
taken from prose (8). If they were taken from poetry,
the differences between şey (şey), and şinie (şinie),
and şinie (şinie), and şinie (şinie) (9) are
understandable, being required by metrical rules.

The hamza vowelled with kasra in the middle of an

5. **Ibid.**, p. 4/7.
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 yāʾ ( ی ), e.g.

- ٔاسٔیر - ُسٔایر /ṣā'ir/ remaining other
- ُهٔقأئٔیق - ُهٔقأئٔیق /ḥaqā'iq/ facts, realities
- ُفٔرٔایٔیق - ُفٔرٔایٔیق /farā'īq/ obligations
- ُسٔیٔات - ُسٔیٔات /si'āt/ evil things

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

C - ُافقٔسٔ تٔأرٔا - ُافقٔسٔ تٔأرٔا/ 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 ُافقٔسٔ تٔأرٔا ( 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 ( ی ) had become common. Nevertheless maintenance of the original Arabic spelling could be seen as, for example, in Hamid:

(3) ٔ ضٔاقٔئٔ حٔنٔٔ - ُضٔاقٔئٔ حٔنٔٔ/ تٔأکٔنٔدٔی ُنٔعٔلٔ ُهئ ُنٔیٔنٔت ُؤمٔ ٔنٔ

1. J. W. Redhouse, op. cit. p.794 See: حٔقٔئٔیق
2. See: proceeding section of this Chapter, pp.120-125
the word /ma`nã/-mãnã (= meaning) was spelt as it would be in Arabic, but again the same word was spelt with 'alif in:

\[
\text{her mânsâyla büyük (1)}
\]

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.,

\[
\text{ba}¥\text{ka mânsâ verme sen tazirime (2)}
\]

and only two pages later

\[
\text{bir takim mânsâlar izhar eyliyor (3)}
\]

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.
3. Ibid., p.17.
Ziya Gökkalp, also seems undecided between word (معنى) and ( معنى). He even spells it as in Arabic when it is used with tanwin as معنى - مانين (1).

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

or

ne gibi bir معنى anlamakda olduğumuzu

or

Allah معنى-ي şerifi

or

الله معنى-ي شريف

en tam معنى-يyla

and in Fikret

bakip şikarmağa sa'y eylerim de bir معنى

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.
3. Ibid. p.3.
4. Ibid. p.5.
(Cī) yā and the other with (i)'alif. In the yā' entry he merely refers the reader to the 'alif entry, where the definition is given e.g.

\[\text{mu'alla (with ݍ yā') = look}\]

\[\text{mu'alla (with ݍ 'alif) or mu'alla (with yā')}\]

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 مَعَنِ.

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 qawīla (ت)
2. The tā' (ة) is not written as tā' (ت), but as so called hā' rasmiyya. (ة) one of the
Books on the Turkish language just state the fact briefly, but give no further information about this. On the subject an investigation on a small scale has shown some patterns of regularity of orthography and pronunciation of /t/ and /a/. The selection is based on sixty random pages from the four authors mentioned in the title of this thesis. These words are listed at the end of Chapter VIII.

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

2. The Doubled Triliteral:
   a - When the first letter of the root has kasra, the end is usually /t/, not /a/. In the list the exceptions are only two out of fifteen: 
   - gi̇ṛra/ghirra/ - (inexperience) and 
   - ḥiṣse /hiba/ - (share, portion).
   b - When the first letter of the root is vowelled by fatha or damma, the distribution is even.
   c - Verbal nouns with mīm before the three root letters - mašad dar mīm (1) have /t/.

---

1. In Arabic there are a great number of verbal nouns or infinitive forms which are derived directly from the triliteral root. Besides these another kind of verbal noun equivalent to them is formed by adding a (r) mīm to the radicals. This verbal noun is called mašad dar mīm has four forms:
d - The other nouns in the list in the form 
\( \text{فعلة} \) have /\( t \)/, not /\( a \)/.

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

a - The common form is \( \text{فعلة} /\( f\)a lia/ and the nouns are more or less evenly distributed between the /\( t \)/ and /\( a \)/ sections. Here the noun

\( \text{Darba} /\( d\)arbe = (blow) occurs in both the /\( t \)/ and /\( a \)/ sections, the form \( \text{darbet} \) 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 \( \text{Ghayây} /\( g\)hayya/ (= extreme limit) which is in both sections as \( \text{Gaye} \) and \( \text{Gayet} \), but the two have different meanings as \( \text{Ghayây} \) means "aim, object, end" (2).

1. The poem in which this word \( \text{Darbet} - \text{darbet} \) is used seems to be written in commemoration of a XVIIth 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:

\[ \text{Savlet -} \text{Gürz-i giran, darbet-i çemîfri sinan} \]

The internal rhythm seems to be another reason why \( \text{Darbet} \) rather than \( \text{Darbe} \) should be used here. \text{Redhouse I}, Qâmûs-i Türkî and Lâgât of Dewellosâlu do not include \( \text{Darbet} \), but Bûyûk Osmanlî Lâgâtî does include the word as used in the XVIIth century. (p.i,229).

2. Redhouse II p.387.
while (غابت) used not as a noun but as an
adverb and means "very, extremely, greatly" (1)

b. The forms /fi'ila/ and /fa'ila/
are not used as commonly as the form /fa'ila/.
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 /fa'ila/ and /mafa'ila/
are with /a/. There is only one exception in
these two sections in the list: عاقبت /akibet/
(= end, outcome). So is the case for
the forms /fa'ila/ and /fa'ala/ with
one exception بركت - bereket / baraka/ (= blessing, benediction).

e. The form /hala/ shows special features.
When it is a verbal noun - mašdar mimi 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 -ته- to the words, e.g. حريّة/hurriyya/
hürriyet (= freedom).

4. Derived forms of the triliteral verb: In our list there are eleven words as participles and verbal nouns. All are with (دا 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.

sadriye = Medical branch or disease of the chest
ruğdiye = A kind of school
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:

\[ \text{تقویت وتبرکله آدم رسته، تدبیره} \]

Arabic, e.g.

\[ \text{\'ittif\text{"a}qiyya} /\text{\'itt\text{"a}q}/ \]

(= 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.
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 ('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 '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 'al (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.

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.

- bi
- dhu
- * ala
- 'ilâ
- min
- wa
- ma'a
- fawq
- bain
- qurb
- ba'd
- taraf etc.

In this section it may be observed that when the Arabic definite article is attached, those nouns having the ٢ (t) ending for the marbûta change this to ٢(-a) ha'rasmiya, as

- bi l-akhirâ = later
- ala l-'âda = as usual
- fawqa l-'âda = unusual
- fi l-haqîqa = in fact

An exception is ٢١٢ in ٢ ٢١٢ ٢ = alive (1). Some of these phrases, when pronounced in Turkish, sound as if they are a single word, e.g.

- bi l-akhirâ (٢٢١٢٢) bilâshare (٢٢١٢٢).

1. The reason for this may be to distinguish the word ٢١٢٢٢٢ ٢٢ - shame, modesty.
The words "بِينَالمَلِیْیَت" (t.beynelmilliyet) = international and "بِینَالمَلِیْیَت" (t.beynelmilliyetçilik) = internationalism, are newly formed in Turkish. For the latter, the compound "بِینَالمَلِیْیَت"/baina 1-milliyat/ was accepted as a basic root and to that the Turkish suffixes "جَمِّی"-çi and "لِیک"-lik added.

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

اًلاَم۸ (T.alaman): I'm fed up! That's enough.

اًم۸ (T.aman): mercy, help, for goodness sake.

الْوَرِدَع (T.elveda): good-bye!

وَرِدَع (T.veda): a leave-taking (I)

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

Firstly proper nouns: When a proper noun is a compound of word "عَبد" (servant, slave)

and one of the names of God (الْعَس۸مَا۸لا۸ل۸مَا۸) the article is attached to the latter and the former "عَبد/abd/ is to be

A. J. W. Redhouse, A Turkish and English Lexicon, Constantinople, 1921 pp. 335, 55, 337, 1223 respectively.
vowelled with damma. Another type of compound proper name is formed by a noun and the word دَيْن /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 ابْن المَوْسَى 'abu l-mūsā, obulmusa, but they are rarely used.

Secondly new compound nouns are made to name new organisations and institutions by the word دَار (house) as determined and the determinative is with the definite article, e.g. دَار السَّوْن (T) dārulfūnā = University (literally 'the house of knowledges'). دَار البَدَايَة (T) dārulbedayi = Theatre (literally 'the house of novelties'), دَار الْمُلْحَان - dārulmūlṣān - Music Conservatory (literally 'the house of melody'), and the determined دَار - dār is vowelled with damma.

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

'azīmu sh - sha'īn azīmūsān = great in dignity
māliku l - mülk mālikūmülk = the Lord of the Kingdoms

1. The name مَهْيِي / (t) muhiddin or muhiddin is not really to be an exception.
Fourthly, the compounds which are made of the word - Allah - God as determinative and the determinated noun is usually closely related to God in its meaning, for example  

- ka'batu llah - كعبة الله - the cubical holy building in Mekka.  
- zillu llah - زليل الله - the caliph (literally 'shadow of God')  
- rasulu llah - رسول الله - rasulullah = 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.  

- t.aksulľmel = reaction (1).

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


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

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

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

idāfa, instead of the Persian type ( ) where the kasra of the idāfa deliberately prolonged, the metre would be correct and this is not a unique example; the literature full of similar instances.

The Turkish grammars make no mention of this point. It is surprising that the grammarians should not have deduced this role of usage. May be they did not consider it important.

B - Agreement of Adjective with its Noun

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

(a) Broken plurals apart from those referring to human beings are generally grammatically treated as collective nouns in the feminine singular. (1)

(b) The sound feminine plural noun usually has the adjective in the feminine singular, unless it refers to female human-beings when it may be plural or singular.

1. This rule is not universally applied particularly in the old classical literature. But it may be regarded as the norm.
c. Some adjectives in certain forms are grammatically accepted as both feminine and masculine, for example:

(1) عبور - دنکور - خصول
نقص - قلیل

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)


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, Mızân-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 Puzuli (? - 1556) was mentioned by A. Fehmi (p.32).

ترک ایتیا عواطف-عمیم
یاد ایتیا موددت-قیمی

terk etme avatif-i amimi
yad eyle meveddet-i kadimi

The adjectival constructions are:

- avatif-i amim = abundant kindness
- 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, 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:

- **גמש-י תָלֶם** = rising sun
- **גמש-י מַעְנִיר** = luminous sun
- **רַע-י האל** = painful soul

Both **גמש-י תָלֶם** (soul) and **גמש-י שָׁמָא** (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 (**תא** marbūţa). This is pronounced **ה** ha rasmiyya/א/ or (**ה**), not /t/. The only exception in the list is **סָהֲנֶ-י גַּרְרוֹ** = (bright court yard).

1. For the Arabic definite article in Turkish see the preceding section of this chapter.
Here -garra- represents the Arabic /gharrâ'/ 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:

- eb'd-
- semaf = heavenly dimensions
- enfas-habis = wicked breath

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

- sadme-yi meq'am = inauspicious strike
- levha-yi mutahhar = clean plate
- saha-yi uryan = bare court yard
- hadika-yi reyyan = well watered garden

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

- meq'ume
- uryane
- mutahhara
- reyya

1. For the "colour and defect" adjectives see; A. J. Haywood, op.cit., p.87f, W. Wright, op.cit., pp. 133-185.
The apparent reason is the rhythm of the poetry.

Here it should be mentioned that these examples are taken from Mehmed Âkif 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

\[-\text{velfyet-i amme} = \text{general guardianship}\]
\[-\text{velfyet-i hasse} = \text{special guardianship}\]

and they were used more or less terminologically.

In the Turkish language \(-ler\) 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 nominatives. These suffixes are, for the masculine, \(ـون\) /\(-\text{un}\)/ in the nominative and \(ـين\) /\(-\text{in}\)/ in the oblique (1); and for the feminine \(ـة\) /\(-\text{at}\)/. The declension shown in the haraka as \(ـ\) damma for the nominative, and \(ـ\) kasra with the oblique (2).

2. The broken plural is formed by putting the root letters of singular noun unto a different pattern \(ون\) (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 /\(a\)/, \(إم\) or \(إ\). 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. 

\[ \text{بيت} /\text{bayt}/ \text{e (house: couplet)} \quad \text{بيت} /\text{bayt}/ = \] (houses), and \[ \text{بيت} /\text{abyat}/ = \text{(couplet)}. \]

Moreover some Arabic nouns have secondary plurals or the plural of plural, e.g. 

\[ \text{مكان} (= \text{place}) > \text{مكان} /\text{makan}, \text{'amkina, 'amakina} /. \]

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 -\text{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 -\text{ler}, c - (less commonly) to use the Persian plural suffix -\text{ان}/\text{an} or -\text{ها}/\text{ha}. 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.

to Arabic grammars. The most recent Ottoman-Turkish grammar by F. K. Timurtaş repeats what had already been given in previous books on the subject and Ahmed Cevdet Paşa very briefly gives the rules for the plural in Arabic. Perhaps the most useful account is given in the Ottoman-Turkish Conversation Grammar 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. Nemeth's Turkish Grammar does not appear very different than the others.

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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3. Ahmad Jawdat, Qawā'id-i Uthmāniyya, İstanbul, 1306/1888.

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

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

Although the grammar books talk about the dual = tathniya there was no example to illustrate its use in the Turkish texts referred to. It is unlikely to be encountered in Ottoman-Turkish except in Arabic phrases and sentences quoted verbatim and a few specific expressions such as /abawain/ ebeveyn - Arabic oblique dual - (= the two parents), and /iarqain/ irakeyn the two 'Iraqas i.e. The Turkish (upper Mesopotamia) and the Persian (lower Mesopotamia). /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 (tabiiyyun = naturalist) are in the oblique. /-in/. Two of them /ma'lumin/ and /mu'min/ 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
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.

- دَرَات > ذَوات = zerrat = atoms
- کِلَامات > کِلَامات = kelimat = words
- هَالات > 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 /-iyya/ is used.

- رُهْیَیَیَات > رُهْیَیَات = ruhiyat = psychology
- البَسْحَارِیَیَات > البَسْحَارِیَیَات = bashariyyat = anthropology
- اَدَابیَیَات > اَدَابیَیَات = adabiyyat = literature
- اَرْشیَیَات > اَرْشیَیَات = arziyat = geology
- هَلْقِیَیَات > هَلْقِیَیَات = halkiyat = folklore

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

- اَخِلَاقِیَیَات > اَخِلَاقِیَیَات = ahlakiyat = ethics

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

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1. Ziya Gökalp's use of feminine plural ending to name the new sciences see: Türkçülüğün Başları, p.118f.
Thirdly, some passive participles, after being put in the sound feminine plural form become collective nouns, e.g.

- معلومات - معلومات = information
- مصنوعات - مصنوعات = manufactured
- محصولات - محصولات = manufactured
- مزروعات - مزروعات = manufactured etc.

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

- تحريرات - تحريرات = written document, official letter
- تدقيقات - تدقيقات = academic and scientific research, study.
- تنظيمات - تنظيمات = 1838 reform movement in Turkey
- كائنات - كائنات = the Universe
- تشكيك - تشكيك = organisation
- هرکات - هرکات = operation (military)

Lastly, there are two words which deserve special mention. One of this is / حوزه / - حوزه ( = pleasures). It is a secondary plural from / هزار /
The other one is لائلييات (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 لاقطة /laqlaqat/. Thus the plural should be لائليات /laqlakiyat/. We think, agreeing with Qamāsī Türki لائلييات (1) /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 Gökşalp tends to prefer to use Turkish suffix -ler for plurals. The Arabic plurals in his works are generally singular in their meaning, for example:

إِمْلَاقٌ ِاکْلَاقٖ - ahlak = morality

اوقافٌ - awqaf = mortmain estate; governmental office in control of the estates in mortmain.

جِلَّرَِّ - hukuk = legality or jurisprudence

صَنَاعَةٌ - sanayi = industry

هَدْرَةٌ = hudud = border, limit

اِعْضَاءٍ - ażâ = a member

1. Kasımâs-ı Türkî, p.1234
Perhaps the one most commonly used is اولاد - اولاد = a child, not children as in Arabic.

'عُلَ - عُلَ = methodology

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

(1) فِنا هَوَدَثُ، حَكِيْ مِن؟

"it is bad news, is it not?"

(2) قَلِيْلَهُ سَنِ اهْرَالاَهُ هَيْعَ اعْبَارَ

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

(3) نَزَالَ اولُنِمْ أَهْمَدَ، بَاقِي، سَمِيمْ يَرَى هُيْجَ

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

(4) رَسَامِ اضْطَوَارَ

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

In the last quotation the word اشْعَارُ/ashʿar/ - اشْعَارُ

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.
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 linguists apparently mean 'the spoken language', thus neglecting the written form of language, which was the main subject of language studies in the past. Greek scholars, from the beginning, were concerned primarily with the written language, so were Hindu scholars. For the Arabs the case was similar as the first studies on language were for and related to
the Qur'ān. (1) It has been argued that, as E. Sapir puts it "written language is a point to point equivalence to its spoken counterpart. The written forms are secondary symbols of the spoken ones — symbols of symbols." (2)

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


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

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)

1. F. de Saussure, op. cit, p.27.


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 ژ 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 P. 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 linguists 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 linguists. 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

2. R. A. Hall, Jr., op. cit, p.137.
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. 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 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. Dilâcar, Türk Diline Genel Bir Bakış, Ankara, 1964, pp 170 – 188.
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

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. For the Arabic language, or at least for the classical Arabic language, the Arabic alphabet could be accepted as a phonetic one. Thus, it could be said that each letter of the Arabic alphabet represents a phoneme of classical Arabic.

As was mentioned in the preceding pages, the Arabic alphabet was used in writing Turkish till 1928. This alphabet consists of twenty-eight letters, 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.

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 $s$ => $r$, $j$ => $l$ and $w$ => $n$. The first two, we think, could be explained within the framework 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 "كلموا" (they wrote), in which the final 'الیف is not pronounced.

The written Arabic vowel system may be tabled as follows:

- The short vowels: ² u, ³ a, ⁴ i
- The long vowels: ⁵ v, ⁶ ā, ⁷ ʾ ā

E - 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.

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 \( \ddh, \ddh = \ddh \) and \( \ddh = \ddh \). 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.\(^1\)

\[
\begin{align*}
\text{çek} \quad \text{بوسف} \\
\text{دغد} \quad \text{اوردی} \\
\text{آنتی}
\end{align*}
\]

The words \( \text{çek} \) and \( \text{دغد} \) are spelt without any vowels. Both words in rhythm are equal to \( \text{سی} \). Had they been Arabic words they would have been spelt in the same way. But in Turkish, at least the last syllable should have a vowelling letter. As the former \( \text{çek} \) is originally a Persian word it should have been spelt as \( \ddh \) or \( \ddh \) (as, because, whereas). The words \( \text{لodi} \) (she-died) and \( \text{الدی} \) (he-bought) were spelt with full vowelling in accordance, we think.

\(^1\) Ibid., p.54 ff
with 'araf, (—), and so was the substantive صانعون = satin (buying). During this period whenever the
vowelling letters were not used, the appropriate
harakât were used. The last words of each line آنا =
anasi (his mother) and آنا = atasi (his father) are
suffixed with ف = si, the roots are آنا = ana and
آنا = ata and last vowel, which is represented by
الاifikasi 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 satwaldi and ت in the suffix
ت = si respectively.

نِبَيْ یُلْدِرُنا اتَّمَادَ امی

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

In this line the first word نِبَيْ = nice (how much) is
fully vowelled. In the second and third words یُلْدِرُنا =
yalvardisa (as he implored) and اتَّمَادَ = itmedi (it did
not make) the vowelling is omitted in two places. In the
last word امی = assi (benefit) the last syllable is
vowelled and the letter ص is doubled with shadda as if
it were an Arabic word.

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

قیلَدَیل (ET) but قُلُدُلِ (WT) = kaldilar (they made)

In Eastern Turkish the letters ص and ط were ignored
and ﯽ and ﺪ were employed instead, for example

BT ﯽ ﺪ (a prop., beating)
WT ﯽ ﺪ (later)

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

During this period the vowel /e/ was shown by the ﯽ or the letters (i) alif or hā rasmīyya, so the word bize could be written as ﯽ or ﯽ, or ﯽ.

Non-Turkish words were sometimes spelt regardless of their original spellings as

номет (stature) A.

ымам (sleep) P.

истер or бистер (pillow) P.

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

номеп бахар = spring breeze

номеп бахар = spring breeze

номеп бахар = solitary pearl

The Turkish ablative suffix - den was written in the form of the tanwin as ﯽ = dünden (from yesterday, whereas it should be ﯽ.

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 = حاراكَت 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


2. A. C. Emre, gives ten variations for the syllable /ta/ in Arabic script, see: Lisan İnkilâbi, 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, i, i, o, o, u, ü). Although the existence of another vowel, the 'closed e' (ê), is usually mentioned,\(^2\) it is normally represented by the letter (e) as in yer yer (place), âl el (stranger), âtmek etmek (to do, to make). The number of Turkish vowels thus is eight, all being short, and this is the same as in the Kük Türk 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. E.C. Fudge, Penguin, 1973, pp.190-199.


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 ([string]) and its vowel signs = ḥarakāt (1), plus the Persian final (h) ʰ. Thus during the post-Tanzimat period, the Turkish vowels were represented as:

(2) ֝ן דידך קז ניעפ ואר דראבדה

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.

(1) söylenüp ben böyle urdum dest ü pâ

(2) hepsi parmaklıklarına saldırdılar

(3) yüzünde aski nâmâyandı bir mülâhasanın

1. Ibid, p.147.
2. Ibid, p.147.
3. Fikret, Rübâb, p.29.
ü by ـ in (the first syllable)

ü by ـ in (the second syllable)

In the above list three possibilities (e as ـ , o , ü as ـ ) 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 (ü) that these vowels are, in Turkish, always in the first syllable (1), and as a general rule if the first syllable has a vowel other than ( e ), the vowelling letter is to be used, thus these two vowels are represented, usually by the letter ـ , not by the haraka ـ .

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 ـ or ـ . Hamid spells the words

أول = ـل (be)
أولله = ـلة (thus)
أطولمادن = ـن (shamelessly)
أدرك = ئركر (‘he becomes’ frightened)

representing all four rounded vowels, but he uses ألم to spell ـلmek (to die). (2) Fikret, while

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

2. Hamid, Garam. passim
distinguishing (a) from (e) by using ١ and ٣ respectively, does not differentiate round vowels, and in the same line spells:

\[
\begin{align*}
\text{الألف} &= \text{ولماك (to be)} \quad \text{and} \\
\text{الأولمك} &= \text{ولمك (to die)}
\end{align*}
\]

with ٢ as in

\[
\begin{align*}
\text{أولمك} &= \text{ولماك (to be)} \\
\text{أولمك} &= \text{ولمك (to die)}
\end{align*}
\]

To solve this problem, the lexicographer Şemseddin Sâmi Bey uses diacritical marks in his Kaamus-i Türkî (The Turkish Lexicon) (1899). For representing one vowel sound by one letter the use of ١ (`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 ٢ (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 ٢ - i rasmîyya, and is used only finally. But in Turkish it is also used medially, particularly when a

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 ٢ hamza in Turkish see: Chapter 3, pp. 107-117.
suffix is added to a word or root, e.g.

1. Fikret, Rübab, p.117.
letters in preference to harakat. Fikret gives the impression that he is over sensitive about this. For example, he uses:

- yiğit (brave)
- kadın (woman)
- yorulmadan (without getting tired)
- diyordu (was saying)

These words could easily be spelt as

1. Ibid., p. 41.
2. Or as Redhouse prefers.
H - Arabic Vowels in Turkish Phonetic System

It is a widely held view among linguists 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


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 shadda ( ﻣ ) has two corresponding vocalic phonemes in Turkish as /a/ and /e/. We have tried to analyze 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 (d, h, gh, q, s, t and 'ain).

2. The consonants, which are vocalised by /e/ could be called soft consonants. They are (d, 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). 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 /ma'bad/ (temple) and /maskan (dwelling) in Turkish mabsed and mesken respectively the second consonants

1. It might be noticed that the Arabic consonant s 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.
and ن— determine the vocalic sound. In the words لَاشَنِبَانَ (anything spread out) and شَرْقَ (East) in Turkish ـش رق and ـش، the last, third consonant determines the vowel.

Although the vowel /af is a hard vowel, it would appear that due to Arabic loan words ending with /ـق،، the Turkish language has acquired a soft /a/ phoneme. The character of this phoneme appears when the word is suffixed as:

- حَقِيقَاتُ (the truth)
- دَقَـيْقَاتِ (our attention)
- ـقَـيْقَاتِ (from compassion)
- إِسْتِرَاحَاتِ (of rest)
- ـاتِ (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:

\[
\text{/rɪdə/ riza or riza (consent)}
\]

\[
\text{/ˈiːən/ iyan or iyan (plain, clear).}
\]

This is perhaps due to the peculiarity of the vowel (i) which is shorter and weaker than (i) and even in some Turkish origin words it could be replaced by (i). 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 ū - 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 (i) from (e) and (i) could be repeated here for the (u) and (ü). In addition to this general rule, we feel, that the vowelling of the following syllable seems to have a decisive effect. For example the words

\[
\text{/muˈallim/ muallim (teacher)}
\]

\[
\text{/mudarris/ müderris (lecturer)}
\]

could easily be explained with the vowelling of second

1. For the peculiarity of this vowel see, Ibid., p.41
2. Here our main concern is in the vowelling of the first syllable of a word.
syllables. This, in a way, a backwards-vowel harmony.

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

turab / turab or turab (dust)
mustaghrak / mustaghrak or mustaghrak (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 turab / turab/ 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 mustaghrak / mustaghrak/ 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 اعتماد بر سیاری بعامل

\[ \text{bir ihtiramdir bu semâvi cemâline} \]

In this line the syllables \(-\text{ram}, \ -\text{mâ}, \ -\text{vi} \) and \(-\text{ma} \) 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 (\(\overline{\text{-m}}\)), and its structure is \(\text{cv}^\text{c}\). Now let us see another line from the same poem:

(2) آنافق لاحق یز اولیورکن هنی هنی

\[ \text{affâka lem'a rîz oluyorken hazin hazin} \]

In this line we have three syllables of the same structure \(\text{cv}^\text{c} - \text{rîz} \) and \(-\text{zin} \) (twice). Their length is here a long one (\(=\)), not a long and a short (\(\overline{\text{-m}}\)). For the first one \(-\text{rîz}, \) 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 \(-\text{rî} \) has the right length (\(=\)). But this is not the case for either example of the syllable \(-\text{zin} \).

1. Rûbab, p. 381.
2. Ibid, p. 381.
Here its long vowel is treated as a short one, in other words $\kappa = \frac{1}{2} \nu$, thus the length of the syllable originally is ($\frac{1}{2} \nu$), but practically (---). Another example is from Akif:

Nasilca ismini duymuş ki bendegânından

Hüsam efendiyi aldırmak istemiş sultan

In this couplet the syllables of the rhyme - dan and -tan of the word -tan have the same length in spite of the latter's long vowel, or original long and short ($\frac{1}{2} \nu$) length.

1. Safahat, p. 494
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:

\[ \text{مدي} /\text{mudir}/ \text{müdir} \text{ (manager, head)}. \]

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:

\[ \text{T okitdi} \rightarrow \text{okudu} \text{ (he read)} \]
\[ \text{P \text{_chunki}}/ \text{chunki}/ \text{zünkü} \text{ (because)} \]

Greek \text{muzik} \text{ müzük} \text{ (music)}

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

\[ /\text{muhimm}/\text{mühüm} \text{ (important)} \]
\[ /\text{musliman}/\text{müslüman} \text{ (muslim)} \]

In the case of

\[ \text{tahluka}/ \text{tehlike} \text{ (danger)} \]

the haraka of the second syllable, in Arabic, is ُ (waqfa). The reason for this change might be the form a (wazn) of the word. When compared with the
form /taf'ila/, this form /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:

/tajriba/ tecrübe (experiment)

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

/tarjama/ tercüme (translation)

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

/'+yar/ ayar (standard measure)

and nor for

/hisâb/ hesap (reckoning)

and this last one occurs many times in the Qur'ân.(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; roughly half in pre-Islamic Turkish; considering the theory of allophones. (1)

The consonant phonemes in the Köktürk alphabets are: (b, c, q, d, g, k, l, m, n, j, p, r, s, q, t, y, z. (2) Thirteen of them had corresponding letters in the Arabic alphabet, for three of them (q, g, p) there were modified Arabic forms in the Persian alphabet. For one (j) Turkish had to find an equivalent. Considering the allaphone theory the phonemes of Arabic not found in Köktürk Turkish were (h, f, c = 'ain), gh and j = (hamza)). When we look at the Diwānu Lughāti i-Turk, we have more or less the same picture. The Diwan says that the Turkish language does not include the sounds = phonemes which are represented by the letters (k, k, c, ẓ, s, š, m, ḫ). (3)

1. Allophones: The several variants of speech sounds, which constitute a phoneme. (M. A. Pei and F. Gaynor, op.cit. p. 9)


Only three words were recorded beginning with the letter 的独特 /h/.
Two of them انا/hana/ and 亚塔/hata/ correspond with the words 亚纳 (mother) and 亚塔 (father), and were from the dialects of two tribes of whom Qasgharı 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 亚拉 /z/ and 亚兹/з/. One word 亚布拉/sabrän/ is recorded for 亚布 /з/, and 亚布拉/sabrän/ (name of a place) is given as its correct form. (4) For 亚布 /th/ there is one word 亚布 /thühf (wool) which is evidently a copying mistake of Arabic 亚布 /qūf/. (5) For 亚 - 'ain there is one word, a person's name, 亚布 /'aiṣu/ from the Old Testament, Βαυ (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 P. Gaynor, opcit, p. 178.
3. For example 亚布 > 亚布 (snake)
4. Diwän, p. i, 436
5. Ibid. p. iii, 129.
6. Ibid. p. i, 128. For Βαυ see: Ancient Hebrew Literature, (e. R. B. Taylor), London, 1907, p.i, 42.
with the letter ج/ج/is four, and all of them are proper names, of which one طغرل/طغرل/ apparently is Turkish, طغرل. جحجرح/جحجرح/ and its variant جحجرح/جحجرح/ 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 ج/ج/ there is another word حقوبار/حقوبار/ and according to Brockelman it should be ضجرير/ضجرير/ (clay). (3) For ج/ج/ there is one word ضجرن/ضجرن/ and a compound of this word ضجرن أتي/ضجرن أتي/ meaning (idol) and (idol house), and an alternative is given. ضجرن/ضجرن/ which, according to the translator Besim Atalay, was the correct form. (4) There are two words beginning with ج/ج/ an interjection جرا/جرا/ or ج/ج/ (oh! alas!), and a place name جورن/جورن/ which comes from ج/ج/ (5) For ج/ج/ there are two words: ج/ج/ (particle for time) and ج/ج/ (particle for time and place). (6)

1. دیوان, op.cit. (i.30; i.127)
   طبریز
   i.393
   ضجرن
   iii.149
   طبریز
   iii.381
2. Ibid, pp ii, 282 and i, 321
3. Ibid, iii, 243.
4. Ibid, p i, 343.
5. Ibid, pp i, 135 and iii, 215.
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 ٍ = hamza, ًalif maqṣūra, and ُtā’ marbūta.
K - Arabic written consonants in the Turkish Phonetic System

One Arabic phoneme which was quite alien to the Turkish phonetic system - as indeed to those of other languages of Islamic peoples like Persian, Urdu and Malay - was the glottal stop \( \text{غ} / \text{'ain} / \), and this consonant, in Turkish, has become a vowel. In other words it has lost its consonantal value and simply becomes a 'supporter' of a haraka. The Turkish orthography in Latin script supports this claim, as does an examination of representative poetry, for example.

1. Safahat, p. 479.
impossible.

Here the syllable -fil has the length of one and a half (—e). 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 - عبان is ignored. In the case of hamza (ـ) we would repeat what we said about (ـ). Fikret's spelling is a further support for this, as without discriminating between the origin of the words, he uses hamza supported by 'alif (ً) initially for the (e) phoneme, e.g., the words evrfikl and eser were spelt اُرفک (اَرفِک) and اُسر 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 مَعْلَم (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 (ـ) or (ـ) may

1. Ibid. p. 482.
2. Nübab, p. 156.
produce a long (ā) sound in Turkish for example, the word /mu'āwin/ (assistant) has become mu'āvin and in colloquial Turkish the weaker vowel, (u), is omitted, thus the word is mâvin. Other examples are:

/ma'tam/ mâtem (mourning)
/mabud/ mâbed (temple)
/mabud/ mâbud (God) and so on.

Finally if the metre permits they may disappear, e.g.:

o her sabah okuyordu gürül gürül czünü

Koranic extract the last word czünü ( ) (his pensphace) has lost its hamza. With hamza the word would have been ( ) where the metre may be incorrect, but Akif makes an illiterate women say this line, where an educated person might have pronounced the hamza

The phrase /ma sha'a llah/ ( ) (what God has willed) has become mağallah ( ) (what God has willed)

/bi l- 'akhara/ ( ) (in future) is another example showing how hamza changes from consonant to vowel in the Turkish language. In the case of hamza - though certainly not of 'ain - Turkish usage resembles that of colloquial Arabic.

The phoneme /w/ in Turkish has become /v/ (a phoneme not found in Köktürk-Turkish). /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 Divan there is the letter which seems to be both /f/ and /w/. In Ottoman Turkish this /w/ 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, (ط، ژ، ز، تو) and (ط، ژ) in Turkish correspond to single phonemes, s, h, z, t and k respectively. Here again there are some parallels in colloquial Arabic, and in Persian.

Earlier on we have referred to a dispute in Turkish literature about 'rhyme for the eye' and 'rhyme for the ear'. This dispute, we think, is evidence of the identical pronunciation of these group of phonemes. These examples from Fikret's rhyming are mere illustrations:

(all are from Rübab)

passim or (p.407) 
\[ su = \text{(water)} \times \text{زیری} \]

kuzu ( = lambkin:)

[p.347] 
\[ \text{تَهَـسُّـرُم} ( = \text{grief - mine}) \times \text{تَهَـسُّـرُم} ( = \text{longing - mine}) \]
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 ህ if it is soft, and by ی if it is hard, e.g.
   
   & - desem (if I say)
   & - sogudukça (when it gets cold). (1)

2. Soft /t/ is represented by  servicio and hard /t/ by ą as in
   
   ő - taş (stone, rock)
   ő - göstererek (by showing) (2)

   The letter ą also represents the phoneme /d/ in some words, e.g., ą ada (island) ą doğru. (3)

3. Hard and soft /k/ are represented by ą and ą e.g., ą kirik tekne (broken boat).

   The letter ą seems to be overworked. Redhouse

1. Rubab, p.156
2. Ibid, p. 211
3. This word ą doğru has been taken into colloqual Arabic: /dughr1/ = straight on
in his dictionary quite accurately gives the phonetic values of the letter ج as follows:

1. as in Arabic ج as in كاس /kasr/kes(1)r
2. as Persian ج as in غ /garm/germ
3. a soft Arabic ج when it is followed by أ or آ, as in كاتب /kātib/kātip.
4. Similar to / _d_ / in Turkish origin words, as in كرز / _kər/_z / - güyercin or güyercin.
5. for the phoneme / ج / = sağer / _d_ _a_ _g_ _e_ / in Turkish origin words as in مورا / _m_ _o_ _r_ _a/_ - sonra = songra.(1)

4. In Arabic words the letter ج/ _d_ / is pronounced both as /d/ and /z/, e.g.,
   ج / _d_ / - darbe (blow, stroke)
   ج / _z_ / - riza (consent)

Certain Arabic dialects also show this, e.g. مارج / _m_ _a_r_ _j_ / (officer) is pronounced زاب / _z_ _a_ _b_ _i_t_ in Egypt and the Levant; but ضب / _ _ _ p_ / (blow) is pronounced دارب / _ _ _ d_ _a_r_ _b_ _a_ /

5. The Arabic phoneme represented by the letter ج / _g_ _h_ / 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 /α / /y/, thus our list is shorter than Redhouse's.
it is vocalised as /g/; thus these words in Latin
script are gurbet, gufran and gazab. For example,

(1) düzen yâve-gâ bir herif bir gazel.

As the non-initial phoneme of a syllable, such as

/maghfirat/ (God's mercy)
/maghrib/ (west part of the sky)

it is vocalised as /g/ of Turkish; thus these words in
the Latin script are magfiret, magrib; In the following
line from Hâmid

(2) هم ده عاییت عیب ب منفسله

hem de gâyetle abes bir meşgale

the last word - meşgale has the phoneme medially,
but it is the initial phoneme of a syllable, and thus has
the sound /g/ not /g/. But in the word عاییت gâyet
this vocalised as /g/ not /g/. In colloquial Turkish the

1. Safahat, p. 133.
phoneme /g/ may disappear causing the preceding vowel to be lengthened as

\[ \text{مَغْلَب} /\text{maghlūb}/ - \text{مَغْلُوب} \text{ المَلُوب} ( = \text{beaten}) \]

**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:

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:

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<tr>
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<tbody>
<tr>
<td>انقلاب رومينك ای ایلک غازیسی</td>
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<tr>
<td>İnkılap rehunun ey ilk gazisi</td>
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<td>(1) لیلک دکلد سلماک وتیل</td>
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<tr>
<td>dersiniz değil mesleğe muhtad</td>
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<td>(2) بیزند ایلدن هر فرید کورر</td>
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<td>bizden olan her fert görür</td>
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<td>(3) تهودی خلقدن اوگرن</td>
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<td>tevudi halktan öğren</td>
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<tr>
<td>(4) بی نزر اولوب تلیه آوان</td>
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<tr>
<td>bir nur olup kalbe akan</td>
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<td>(5)</td>
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</table>
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 of the first group/examples, for example:

(2) هدوئروره غوغله ين
budutlarda kavgaliyiz

(3) عزيمي ميل ابيوه
arspcaya 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 (تَّ marbūta), e.g.,

(4) اور قالديچي كولين اسدرم اميتي
o kaldikca gulmez falam ummeti

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 /'ahraad/ - 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 /hajj/ - hac (pilgrimage), as in hac yolu, or hacdan köğmak. (1) This is probably to differentiate this word /hac/ from the word hac ( /c/ ) = (the cross + ). Similarly, we have another pair sac = çin) and sac = (hair). However, in colloquial Turkish, hac is often heard pronounced as hac. In one of the examples already given the word /maslak/ - melek (occupation), is suffixed with a vowel /e/, and within the same rule, has changed to meleşe.

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 (ı) and (r). A famous saying may illustrate this:

"(ı) recep, (ı) limonu (ı) rafa koy,
(ı) remezanda (ı) lüzim olur. = Rajab, put the lemon on the shelf, it may be needed during Ramadan."

H - Doubled Consonants

One important difference between the Arabic and Turkish phonetic systems concerns double consonants. In Arabic we have two categories of double consonants. The first consists of doubling the same consonant, since there is a whole class of triliteral roots in which the second and the third consonants are identical. But in the literary language, if the first of the two identical consonants is unvowelled it must be preceded by a vowel.
e.g. /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. /fikr-un/ (thinking), /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 ḫalab (accidence), e.g.:

- /qalb.un/ = heart
- /al-jild.u/ = the skin
- /qutb.un/ = axis

In the colloquial, however, which has no ḫalab, two unvowelled consonants may be pronounced, such as /qalb/, /jild/, /jund/ = army. If pronunciation is difficult as in /qadr/ = extent, /qutb/ there are two possibilities.

1. The following word may begin with a vowel, and the problem no longer appears e.g. لقدر الإمكان /li qadri l imkan/ = as much as possible.

2. An additional vowel is inserted. Thus /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 Pikret, illustrate this phonetic feature:

(1) بَزَّهُ تَنَفَّسَ دِينَانَ اِسْمَانُ تاَزَنَ

bir hakk-i teneffüs veren efsâne-i kanun

In this line the words تَنَفَّسَ/hak (right) and تَنَفَّسَ/teneffüs (breathing - life) contain double consonants, ق/ and ف/f. Both of the consonants are vowelled, the first /q/ by a following idâfa, and the second /f/ by the structure which requires a following vowel.

1. Rübâb, p. 292
In this line the word /ḥaqqa/ - hak has practically lost the second /q/, thus becomes /haq/. 

In this line, the word /ḥiss/ - his (feeling), like the word /ḥaqqa/ of the above example becomes a simple two consonantal word; his. But the same word has three full consonants in:

güzell düşün, iyi hisset, yanılma alanına

In this line the word /jawa/ - cev (atmosphere, sky) has all its consonants, because the Turkish dative suffix (-e) has made the second /w/ pronounceable. In this line the Persian double consonantal word /kalla/ - kelle (head) also has kept its original form.

1. Ibid. p. 293
2. Ibid. p. 295
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:

\[\text{hâke reveňk veren güzellikler}\]

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 /fikr/ - fik(i)r (thought). (3) In the present author's view this is not wrong, but is incomplete. In fact in the Turkish language, at the end of a word, double consonants do occur, for example:

- **alt** - beneath, **Üst** - above
- **ilk** - first, **dört** - four etc.

In Turkish this double consonantal ending is apparently possible in certain combinations which are shown below:

a. according to the last of the double consonants:

- lÇ. - nÇ. - rÇ

1. For _shadda_ see: following section of this chapter.

2. _Ibid._ p. 193

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. l representing both /k/ and /q/.
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 + ŋ+m mülküm (my property), not *mülğüm
irk + a irka (to the race), not *irğa

The above-mentioned combinations apply not only to Arabic or Turkish origin words, but to any other word; for example the Persian word درست/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. ھرف/harf/ - harf (letter, consonant)
- rs. ھرس/hars/ - harsh (tillage)
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 فکر (= thought) was to be written without regard to how it was pronounced whether فکر or فکیر. 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:
In this line the word عيب /'aib/ - ayip (shameful), originally is a one syllable word; but here it has, by the insertion of the vowel (i) between (y and b), become a two syllable word and its value in ئرود is (و — ) , whereas its original value would be either (و ـ ـ ) or (و ـ ـ ) .

In this line the word عصر /'asr/ (century, late afternoon, or old age) must be pronounced as اسیر (و — ) to have a correct rhythm. So is the case for the words underlined in the following line:

All the above examples are from Akif. 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 Akif used the language of the people. One can find many examples of inserting a vowel between two consonants at the end of a word in Akif's works, as he tends to follow the living language.\(^1\) In Fikret's and 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 vowelled leaving no phonetic problem, for example:

\[
\begin{align*}
\text{zavalli tifl-ı sefalet} & \quad \text{zavalli ömr-ı tebah} \\
\end{align*}
\]

In this verse, had the (1) of \(\text{tifl} /\) - child, and (r) of \(\text{umr} /\) - life not been vowelled by the - ya of the idāfa these words would be pronounced as tifil and ömr. Now let us see another verse from Fikret:

\[
\begin{align*}
\text{bu dul kadın bir o mahsul-ı ömr-ıçin yaşıyor} \\
\end{align*}
\]

In this line the last consonant of the word

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, \textit{op.cit.} p. 125

2. \textit{HHbaj}, p. 32.

\( /'\text{umr}/ \) (life) is vowelled by the first vowel (i) of the following word icin = 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 id\( \text{a}f\)a, illustrates this feature:

\[
\begin{align*}
(1) & \quad \text{ilmi verin almlere siz yine} \\
\text{Onu yapar ancak serbest bir ilim}
\end{align*}
\]

In these lines the word \( /'\text{ilm}/ \) (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 \textit{ilmi} (the knowledge). But in the second instance the vowel occurs, thus the word is \textit{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. Külliyyat, p. 137
example the Hebrew language has overcome this problem by having so called \( \text{shaw} \) = 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 \( \overline{\text{a}} \) (called \( \text{tashdīd} \) or \( \text{shadda} \)) is written over the letter, e.g. \( \overline{\text{m}} \) /marrā/ = he passed; \( \overline{\text{d}} \) /qaddīm/ = bring (also written \( \overline{\text{d}} \) "(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

letter is doubled through suffixing they are written separately, for example:

\[
\begin{align*}
\text{لاك} + \text{كو} &= \text{كرزلك} \\
\text{بغزيل} + \text{ليك} &= \text{غزيلليك}
\end{align*}
\]

beautiful + ness beauty

Besides its normal usage, in Turkish we have examples of two different uses of shadda. Firstly shadda was employed to prolong a short syllable. The following example illustrates this:

\[
\text{اي اكوكلدن امد ونا ايدين اسان}
\]

\[
\text{ey gõlgeden ümmîd-i vefâ eyleyen insan}
\]

In this line the Persian word /umîd/ - hope originally has one short and one long syllable (\(\_\_\_\_\_\_\_\) ). But Akif, by using shadda, makes it /ûmmîd/, thus forming two long syllables (\(\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\) ).

On the other hand some Arabic words which originally have shadda in \(\_\_\_\_\_\_\_\_\) of the relative adjective suffix lose this doubling. This is perhaps due firstly to the Turkish phonetic system, and secondly to the necessities of the rhythm = 'arûd, as in:

\[
\text{که‌ی‌لر ناک‌ی‌لر ان‌فی‌لر سر‌بی‌تار}
\]

kahveler nargileler enfiyeler şerbetler

1. Safahâz. p. 495
2. Ibid. p. 126
Here the word انفی /anfiyya/ – enfiye = snuff has the syllables ( — — ـ ), but in this line it is enfiye and the syllables are ( — — ـ ـ ). This is also the modern Turkish form as in the names of famous Turkish newspapers:

- اُمریَت = Republic
- ملیَت = Nationality

In Chapter three, during the discussion of "sanation in the Turkish language", we saw that in some words the /n/ phoneme of the tanwin 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 tanwin was normally kept, but we have an example in which it was ignored, as in:

emîre öyle mi kahr etsin an-karîb allah

The genitive هنَّ قَرَیب /‘an q arîb/ – ankarîb = soon, is to be pronounced without tanwin, otherwise the rhythm

1. Safakat, p. 533
would be wrong. We also saw that the Arabic feminine ending - tā marbūta ℣ 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 هزام - hizmet. Arabic derivative words from this root are spelt and pronounced correctly as:

خدماٍ hademe = servant, porter (plural in Arabic)  
استخدام istihdam = to employ

whereas the derivative words with Turkish suffixation are in the new form, e.g.

هزامتی hizmetçi = servant

There are several possible explanations of this. Firstly the ٢ /kh/ in Arabic words normally becomes /h/ in Turkish. Secondly medieval Persian often used ٢ /dh/ for ٢ /d/ e.g. al-Hamadhanī for al-Hamadanī. Thirdly the point of the ٢ /kh/ may have become misplaced and taken as dot of ٢ /dh/.

1. See: Chapter 3, Section A, (pp.103-107); Section C, pp (117-120) and Chapter 4, Section A, pp (126-132).
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

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 redefine the concept of compounding for the purpose of


2. Ibid. p. 233

3. This term, operator, is borrowed from mathematics.
For its function, in English, see: B.M.H. Strang,

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 تزیم‌کردن tâzim-lemek = to honour, to
reverence) is another way which is similar to the
Persian suffix - یدن/ - idan/ in طلبیدن - یابیدان
= 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" 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. Turkish grammarians, for "compound verb", formerly used the term mürekkep fiil and now they use usually birleşik eylem, while J. W. Redhouse uses the term "complex verb". These differences in the terms and their different meanings forced us to try to find

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. - 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


a term which would be convenient. In doing so we followed what Professor P. 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

\[
\text{قائم مقام} /qā'īm maqām/kaymakam = \text{acting representative}
\]

(a compound consisting of two Arabic components).

bilā walad/bilāveled = with no child, childlessly

(two Arabic morphemes and an Arabic noun)

gelisat = promise of success (a Turkish verbal noun and an Arabic morpheme).

matruq = shaven (an Arabicised word in the form of /maf'ūl/ based on Persian word /razī = 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 /akhdh wa 'i'tā/ = taking and giving). An example of an incorrupt compound is /haqq dīn/ hakdin (= true religion, Islam).

We will now exemplify word formation in Turkish, in which Arabic elements are involved with illustrations from the four authors. (1)

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 لدفا/ 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 imambayıldız (= 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. Both or all components are Arabic

ayiltiniz şunu - yahû - ilâgmeîn - birâkin

(1)

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 يُأ/yā/ (oh!) and هو/huwa/ (he). Here there is change in pronunciation from هْيِه to هِه, and in meaning from third person to second person(s).

The compound ذوى العقول الأرسطية بعْنِه sevilukul arasından seçilme bir heyet (p. 539)

The compound ذوى العقول الأرسطية بعْنِه sevilukul (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.

In these lines the compounds ذوى العقول الأرسطية بعْنِه darulfünun, and بين الملل baina 1-milal/ beynelmilel are also in the structure of Arabic idāfa; their meaning "university" and "international" respectively, make them compounds.

avrupa bir darülfunun hocaları milletler medeniyet beynelmilel yazılacak bir kitap

لَا يأهُمُهُ الزِّرْعُ وَلَا تَأْهُمُهُ الزِّرْعُ/zirū wa la yāhum al-zirū (p. 664)

لَا يأهُمُهُ الزِّرْعُ وَلَا تَأْهُمُهُ الزِّرْعُ (p. 664)

لَا يأهُمُهُ الزِّرْعُ وَلَا تَأْهُمُهُ الزِّرْعُ (p. 664)

لَا يأهُمُهُ الزِّرْعُ وَلَا تَأْهُمُهُ الزِّرْعُ (p. 664)

لَا يأهُمُهُ الزِّرْعُ وَلَا تَأْهُمُهُ الزِّرْعُ (p. 664)
The following illustration from Akif is another example of an Arabic + Arabic compound which has found its way into the colloquial Turkish with modification in the meaning, pronunciation and structure:

Here the compound "alimallah (الله علیم)" is from Arabic "الله علیم" (God knows best) or, we feel, from "الله علیم" (God is the Omniscient). The structure, word order, has changed, the vowel of the second syllable of the word "علم" (علم) has shortened to (و علم), and the meaning has been modified to "surely, without doubt".

The following is an example of compounding in which the components are complete words

We have also an example of a compound which is formed by repeating an Arabic word combined with a Persian particle (اا) = ا. This type is common for Persian origin words, but not so in the case of Arabic origin words. The compound is "میوهپوش" (at short intervals like waves coming to shore) in
We may also mention another form of compound providing its components are accepted as words, that is for example /ma'ā mā flh/ mamāfi(h) (= however, although, so to speak); and some others having /ma'ā/ ma (= with), or mā (= that) as mašile (= with the family), or mameza (= bygones).

2. The components are Arabic and Turkish

In this line the compound imamsnyu ( = alcholic drink, especially raki) has all the characteristics of compounding. Of its components the first /imām/ imam (= 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.
Here the compound is дигтабиб (dental) in which the components are in reverse order; диг (tooth) is Turkish, and табиб (doctor) is Arabic. These two examples are from Акиф. 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.

\[
\begin{align*}
\text{para teklif ediyor} & \quad \text{ben size kurban olurum} \\
\end{align*}
\]

in this line there are two compounds of this type:

\[
\begin{align*}
kurban \text{ olmak} & \quad \text{to sacrifice oneself} \\
teklif \text{ etmek} & \quad \text{to propose, to offer}
\end{align*}
\]

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 мевцен олмак in the following line from Фикрет:

\[
\begin{align*}
\text{ба'zen olur buhayre-yi kalbimde мевцен}
\end{align*}
\]
Of this compound the first component mev(i)cen is a compound of an Arabic substantive and a Persian present stem, and the second component olmak is, of course, a Turkish auxiliary verb, and the meaning of the compound is "sea to become boisterous. (1)

4. Compounds comprising an Arabic followed by a Persian word:

\[ \text{ol} \mid \text{o} \mid \text{l} \mid \text{ij} \text{X} \]
\[ \text{e} \text{t} \text{oz} \text{l} \text{u} \text{ç} \text{er} \text{çe} \text{ve} \text{sl} \text{er} \text{de} \text{ift} \text{ira} \text{−} \text{a} \text{m} \text{i} \text{z} \]

In this line the compound iftira-ümiz (= 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:

\[ \text{olurdu ra}^{\text{g}} \text{se}^{\text{n}} \text{üm} \text{a} \text{r} \text{e} \text{g} \text{i} \text{i} \text{n} \text{f} \text{i} \text{ş} \text{î} \text{l} - i \text{ se} \text{h} \text{e} \text{r} \]
\[ \text{ra}^{\text{g}} \text{se}^{\text{n}} \text{üm} \text{a} = \text{shivering-looking} \]

\[ \text{teh} \text{f} \text{i} \text{k} \text{a} \text{za} - \text{z} \text{e} \text{d} \text{e} \text{b} \text{i} \text{r} \text{t} \text{e} \text{k} \text{n} \text{e} \text{k} \text{a} \text{r} \text{g} \text{s} \text{i} \text{s} \text{i} \text{n} \text{d} \text{i} \text{a} \text{ p} \text{e} \text{d} \text{e} \text{r} \]
\[ \text{ka} \text{za} - \text{z} \text{e} \text{d} \text{e} = \text{having been in an accident} \]

\[ \text{hay} \text{d} \text{i} \text{ Hay} \text{k} \text{e} \text{p} \text{−} \text{s} \text{ü} \text{v} \text{a} \text{r} \text{ ol} \text{up} \text{ ge} \text{z} \text{e} \text{l} \text{i} \text{m} \]
\[ \text{me} \text{r} \text{k} \text{e} \text{p} − \text{s} \text{ü} \text{v} \text{a} = \text{mounted on something}. (2) \]

1. cen is the present stem of the Persian verb /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:

kadin da girdi o zulmet-seray-i menfur

In this line the compound zulmet-seray (= palace of darkness) is the mudāf of the Persian type idāfa zulmet-seray-i menfur (= the abhorrent palace of darkness).

We have also examples of this type of compound in a Turkish type idāfa, as:

soğuk soğuk bu tahammül-gezâ burudetle

The compound tahammül-gezâ (= endurance biting) is of the Turkish type idāfa tahammül-gezâ burudet (= endurance biting coolness).

hatm eyleyelim gel şu gam-älûde kitabi

The compound gam-älûde (= soiled with grief, sad) is used as an adjective for the noun kitab (= book); in the word group gam-älûde 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 come 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 یَا, thus the group of words may look like a compound as in

\[ \text{evi vermez id} \text{ i sahib hane} \]

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 ( - - - - ) 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:

\[ \text{aldigim name-i siyah-lik} \]

siyah-lik ( = black faced) is a compound formed with a Persian word ـیاـ siyah ( = black) and an Arabic word ـاـ /liqā/ ( = face). (1) This type of formation is the opposite of the type mentioned in number 5. Such a compound may become a part of a word-group too, for example:

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1. Here there is a semantic change the word /liqā/, in Arabic, means "meeting".
In this line the compound derya-muhat (= surrounded by sea) is a part of double word-group which is minber-i derya-muhat-i seng (= the stone to be sat on and which is surrounded by sea). The compound is part of the مصّاف minber-i derya-muhat (= the seat surrounded by sea) which in itself is a word-group; and in this second word-group the compound is the مصّاف minber-i derya-muhat.

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 سَ، رَ، آَ، نَ، دَ، مَ، آلَ، سْ، سْاَ، سْارِ، سْبَرَ، زَدَ، are considered words as opposed to morphemes (= the minimal meaningful units of language). (1) Of these سَ، سْاَ، دَ، مَ، and مَاَ، دَ، مَ، are words, but the others which are past or present stems might be called morphemes, though this is open to doubt. For convenience we consider them as words, nor morphemes. We have also examples of word formation with an Arabic element and a Persian morpheme, and we shall see them in the following pages.

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. 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.

1. Prefixing:
  Prefixing an Arabic morpheme to an Arabic word:

\[ \text{kütükde mahlası han sinni la-ekal yemis} \]

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.

Here the word /la-aqall/-la-ekal (= at least, minimum) is formed by prefixing Arabic morpheme /la/ (= not) to the Arabic elative /aql/ (= least, less).

\[ \text{evet şifali yemisdir - yemis mi la-teşbih} \]

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.
Here the morpheme is prefixed to the Arabic verb

\[ /\text{yanqati}^{\text{a}} / \] (he - discontinues); and the new formation has the meaning of "continuously, without stopping".

\[ \text{entire byle mi kahretein an-karfb allah} \]

"an qarib/- an - karfb = 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 \[ /\text{pur}/-pūr \] (= full, filled, numerous) as in

\[ \text{bugün başında nige'n-bān-ı pūr-tessūrdür} \]

pūr-tessūr = full of grief

\[ \text{tavri pūr-māna heyeti sade} \]

pūr-māna = meaningful

Besides this morpheme - pūr - we have examples of others, as in \[ /\text{bi} /\] (= without), \[ /\text{nā} /\] (= less), in

\[ \text{bi-delālet bulur o hallāk} \]

bi-delālet = without guidance
yine bir hüsn-i bi-bedel meşhur

**bi-bedel** = without an equivalent

birinci gün hava bir parça na-müsaiddi

**na-müsaiddi** = unfavourable

dolaşın sonra İslâmın harem-gâhinda na-mahrem

**na-mahrem** = forbidden (people). This word is used in colloquial Turkish according to Redhouse with the meaning of "a person of either sex not of consanguinity with one of the other sex; such are forbidden to meet on intimate terms". (1)

These newly made up words could form word-groups—**idâfa**, for example, from the illustrations given.

**nigeh-bân-i pûr-teessûr** = a guard full of grief.

As has been mentioned, the Turkish language has no prefixes, so we do not have any examples of derivation with a Turkish morpheme prefixed to an Arabic word.

**ii - Suffixing**

In the case of suffixing the morphemes of the three languages are used. Thus we will see the Arabic elements in suffixing in two groups; firstly the Arabic

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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:

\[(\text{p. 211})\]

\[\text{inmiğ cihana cümlesi bir hacle-gâhtan}\]

In this line the word \(\text{hacle-gâh} = \text{bridal chamber}\) is formed by suffixing a Persian morpheme of place \(\text{gâh}\) to the Arabic substantive \(\text{hajla}/-hacle\) (= bridal). Two more examples with the same morpheme \(\text{gâh}\) are:

\[(\text{p. 124})\]

\[\text{bu vahset-gâhda sen gel benimle dehri guşeyle}\]

\[\text{vahset-gâh} = \text{place of wilderness}\]

\[(\text{p. 114})\]

\[\text{bir zamanlar karar-gâhim idî}\]

\[\text{karargâh} = \text{a quarter, the H.Q. of a military unit.}\]

There are some other Persian morphemes which have been employed for the purpose of word-formation as the following examples will illustrate:

\[(\text{p. 211})\]

\[\text{afaka le'ma-rfz oluyorken hazin hazin}\]
The most commonly used morpheme apparently is

false (= peculiar to, 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 -şairane has, in 'arud, the value of ( ) , not ( ). 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 (٣ / \(\overline{1}\) ) to make relative adjectives. Suffixes of sound plurals, the feminine ending -\(\overline{1}\) marbûța ( \(\overline{2}\) ), and the endings related to accidence. Some of them have been used in Turkish to make up new words, which may be found also in the Arabic language or in some other languages like Persian and Urdu. The following are examples of the relative adjective ending in \(\overline{3}\) / \(\overline{1}\) :

\[\text{vücut-i sermedesinden zemin-ü đamman olmuğ} \]
\[\text{sermed} = \text{eternal} \quad /\text{sarmad}/ = \text{eternity} \]

\[\text{bakarsınız mütelevvin bakarsınız ciddi} \]
\[\text{çiddi} (= \text{serious}) \quad /\text{jidd}/ (= \text{seriousness}) \]

\[\text{hükûm kat'î verelim, etmeye gelmez acelen} \]
\[\text{kat'î} (= \text{definite, final}) \quad /\text{qat'î}/ \quad \text{off.} \]

\[\text{koyar mı hiç arabî gidim kim okur artik} \]

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)
In some instances—such as /šarīb/ (= Arab) Arabian, Arabic), which is common in Arabic—the words must have been taken direct from Arabic. On the other hand /milla/ nation, though found in Persian, is not common in Arabic.

Another suffix is the feminine ending -tā marbūta ة . We have already referred to this suffix in the second chapter of the present work; here we will consider it as a morpheme in word formation. It is used to form abstract nouns to name some institutions, sciences and so on. In doing so this morpheme is suffixed to a derivative which is formed by a nominal followed by the letter ُ yā of the relative adjective. Here are some illustrations:

In this line the abstract noun سِرْمِدیجَیتُسُسِرِ (= eternity) is formed by double suffixation. The root is the Arabic word سَمَّد/ sarmād/ (= perpetual) which is suffixed by the yā of the relative adjective to form سِرْمِدیجَیتُسُسِرِ/ sarmādī/ (= related to eternity), and this
derivative suffixed by تَ مَ رُ بَ تَ ا (in Turkish it became تَ تَ وَ لَ يَ لَ تَ ) making the abstract noun sermediyet (= eternity)

In this couplet the words عَ لْ وَ يْ يَ ت and صَ ا فَ يْ يَ ت are formed in the same way

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.

رِ جَ يْ يَ ز/rijiyya/ = reactionism
ابنِ تِ رِ كَ يْ يَ ز/iştirākiyya/ = socialism

The following line from Fikret may give an idea how commonly it is used:

p.255) hâlâm tarafiyet hasebiyett, nesebiyett
The words:

- **tarafiyyet** = partisanship
- **hasebiyyet** = group loyalty
- **nesebiyyet** = care for one's pedigree

are not found in Arabic.

Some of them have undergone semantic changes as the derivative **medeniyyet** (= civilisation) in

There are no Arabic words like this.

For the concept of civilisation the Arabic word is **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 **mükemmeliyet** (= perfection, elegance) in which a derivative passive participle is suffixed:

For instance, **kemal tekmil mükemmel mükemmeliyet**

As above examples illustrate the rá marbuta ـل of these abstract nouns is written and pronounced as rá tawilā (ـل) not há rasmīyya (ـی). In naming some new establishments, institutions, places and sciences, it is
pronounced and written as hā rasmiyya, for example:

\[\text{sade bir nezle-i sadriyye mi illet nerde}\]

The words

- \text{sadriyye} = chest disease
- \text{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.

- \text{adliye} = of justice
- \text{belediye} = municipality
- \text{maliye} = of finance
- \text{dahiliye} = of interior
- \text{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:

aziziyye from müratulu aziz/ - the town which is rebuilt by Sultan Aziz (1830 - 1876), its republican name is Blazig which has no meaning.

hamidiyye: An Ottoman coin minted during the era of Sultan Hamid II (1842 - 1918).

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 marbūta suffixed to the yā of relative adjective to form new words must not be confused with its use as a feminine ending of the relative adjective.

The following example illustrates this:

(p. 541)

demek vesâit-i nakliyye namâ tahtinda

In this line the word nakliyye is formed as mentioned above:

nakliyye = transport

The same word, nakliyye has also been used as the feminine form of naqli/ = narrative, traditional, e.g.

ulûm-ı 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.

In this line

\[ /\text{nashwa}/ \text{ and } /\text{riqqa}/ \text{ and } /\text{tabiatti} /\]

are formed by using the Turkish adjectival suffix \[-\text{li} (= \text{having, provided with})\]. The last word of the line \text{tabiatti} (= \text{nature}) also illustrates how the Turkish substantive verb - \text{imek} (= \text{to be}) is suffixed in its past tense form to the Arabic substantive \text{tabi'a} (= \text{nature}). More than one suffix may be used, as in

\[ /\text{soğuk soğuk asabi darbelerle bir yağmur} /\]

Here the word - darbelerle (= \text{with blows or strokes}) is double-suffixed.
In this line the word besmelesiz (= lit. without the formula in the name of God, the Beneficent, the Merciful) is formed by suffixing the Arabic shortened - telescoped word "{baemala/ <}

This also illustrates how the Arabic telescoped words like

\[\text{besmelesiz}\]

were used in Turkish.

The following examples illustrate how Arabic nominals are verbalised by suffixation:

\[\text{sular biraz daha sakinlesir ne çare kader}\]

Here the verb sakinlesmek (= to become motionless) is formed by suffixing Arabic active participle 
\[\text{sakin}/ (=	ext{motionless})\] with one of the Turkish verbal suffixes \[\text{lesmek} (= \text{to become, reciprocal action})\].

1. Telescope word: A word which is formed by combining parts of two or more words. Pei and Gaynor, op.cit. p.215
The verb hesaplamak (to calculate, to make an estimate, to predict, to foresee) is formed in the same way with the suffix -lamak (suffix to form denominal verbs) from hisâb = 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:

geligat (= indications of coming ability, promise of development), from gelmek (= to come) and alt (= A sound feminine plural ending); or Persian origin as:

mahiyye (= monthly salary) from 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 kiraliyyet (kingdom, realm, royalty, monarchy) which is based on the word 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:

\[ \text{ kiraliyyet } = \text{ kiral} + \text{iyya} + \text{t} \]

Semseddin 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 Gokalp, -yat, which is the combination of ya of the relative adjective and -ät - the sound feminine plural ending, to name the sciences\(^2\), for example:

\[ \text{iqtima\'iyyat} = \text{sociology} \]
\[ \text{ruh\'iyyat} = \text{psychology} \]

The model for this formation seems to be the word -adabiyyat (= literature) which was current before his suggestion, in Turkish and in Persian.

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1. Kamusu Türkî p. 1061

2. Gőkalp. TE, p.118f.
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:

- غاية (a substantive) gaye = aim, objective, goal.
- غايت (an adverb) gayet = very, extremely

\[ \text{gerçi gayet güzel civânein sen} \] (p.117)

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

- اسلن = originally, essentially
- اسلا = never

\[ \text{ciddî olarak gitti görürmeyiz idi asla} \] (p.123)

1. See: Chapters 3, 4.
We have also mentioned that some words occur both with and without Arabic definite article with different meanings:

- **hak** = truth, right, reality
- **elhak** = truly, really, indeed

Some Arabic plurals - sound and broken are used as singulars, often with new or specific shades of meaning:

- **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:

Here the word **hars** - /harth/ is used by Gökalp in the meaning of 'culture', whereas in Arabic it means 'tillage'. Though the meanings of the words 'culture' in French and 'harth' in Arabic could be related to each other, their primary meanings are different. This
word _hare_ 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 ْزراعـت - _ziraat_, ْحَرَـسـت - _haraset_; ْتَرـبـيـء - _terbiye_, ْذِهـنـتَرـبـيـءـس - _zihnin terbiyesi_.\(^2\)

Of these only ْحَرَـسـت - _haraset_ was of rare occurrence in Turkish, thus it was available for a new concept on the assumption that two very well known words ْعَفَـان - _urfan_ and ْمَعـنَـف - _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'.

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**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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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:

\[
\text{ancak beni bir taş etti ibhat}
\]

In this line the word \(\text{ibhat}\) (= to make someone to be astonished) is coined by Hāmid from an Arabic root, according to the rules of Arabic but it does not exist in Arabic. Hāmid in a footnote says: "\(\text{ibhat}\) wrong, but I liked it and I coined it." (2) This attitude of Hāmid may illustrate the dependence of Turkish on Arabic from both the positive and negative points of view. For one reason or another when an author felt the need to use an Arabic element - a word, an affix or a grammatical form - he did not hesitate to do so; but he did not feel that he was bound by the rules which

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2. \(\text{ibhat}\) is one of those words which by early Arab philologs would be called \(\text{ghasir-musta'mala}\) - neglected, or \(\text{ghasir-musta'umal}\) - unused.
govern the Arabic language. Another example is:

بakin nasıl da mücellâ ki ferş-ı 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 تخت البحر - tahtelbahir (= submarine) which answers a technical need.

The roots in the above examples are Arabic origin. But Arabic forms - awzan have been used for non-Arabic origin roots also:

نازك بر اهتزاز هو جمعه کائنات

Here the word نازک (= elegant, pleasing, polished in manner) is of Persian origin - nāzuk. From this root, in Turkish, we have a derivative in the Arabic form نآکت /fa'āla/: نآکت - nezaket (= refinement, grace, delicacy of action or feeling).

haddeden geçmiş nezaket yâlu bâl olmuş sanâ

This line is by Nedīm (1680–1730), but the word nezākēt is still in use. According to Turkish dictionaries it is coined in Turkish and its formation as mentioned, "pseudo-Arabic from Persian /nāzuk/". (1) We agree with them about its formation, but we feel that it might have been taken over direct from Persian as Dīkhudā's Lughāt-name gives a quotation from Ṣā'īb Tābrīzī (1603–1677) in which it occurs. (2) The following words are some examples of this type of word formation:

- memhur (= sealed, signed with a seal)
  from mūhūr (= seal, signet, ring) < /muhr/.
- matruq (= shaved, shaven) from tirāg (= shaving, shave) < /tarāsh/.

In some instances some Arabic words are derived differently, for example:

- nevazil (= common cold), in fact, is the plural of /nazila/ (= occurrence, event, accident) not the plural of /nazla/-nezle (= cold, influenza) its plural is /nazalāt/.

1. Redhouse I, p. 2078
   Kamusu Turki, p. 1457
   Devellioglu, p. 996
   Alps, p. iv-1229


3. memhur appears to be used in Persian too, but matruq (or ताप) is not included in the major Persian Dictionaries.
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 yaradici are not to be found either in the Diwān, or in the Köktürk inscriptions, but its root, yarat-mak = to create, is to be found in both. In Radloff's Dictionary of Turkish dialects\(^2\) both of them are included. According to

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

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:

\[
\begin{align*}
\text{/ikhrāj/} & \quad \text{çikarma} = \text{exportation} \\
\text{'iqād} & \quad \text{uyandırma} = \text{waking up} \\
\text{muqāwalā} & \quad \text{sözleşme} = \text{contract} \\
\text{musāhha} & \quad \text{düzelten} = \text{proofreader}
\end{align*}
\]

A more detailed study of this topic might show that this process was already going on during the pre-Tanzimat Ottoman era.

\section*{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 Akif, made use of Arabic lexicons:

\[ \text{muallim ordusudur harp eden } \text{furuseyalinin} \]
\[ \text{muallim ordusu lâkin asil muzaffer olan} \]

In this couplet the first words of each line (muallim (= trained) and -muallim (= trainer) are passive and active participles of the second form of the same root /'aliraa/ (= 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:

\[ /\text{sahur}/ - \text{sahur} \] (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 تدريب /tadrib/ not تعلم /ta'lim/.
the Persian as well, e.g.

- cemil = güzel (= beautiful)
- leyil = gece (= night)
- 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.
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)

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:

---

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.

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

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)

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 as "a language changes and adopts to the thoughts and the needs of its users." The language of poetry has its own features, and as Leech puts it "the main semantic point about poetry is that it is language communicating 'at full stretch': all possible avenues of communication, all levels and types of meaning, are open to use. Both the poet and the reader bring a heightened sensivity to meaning to bear on the act of communication."

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.

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.
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 (1) Şemseddin Sami is one of them and he uses the phrase "non-Arabic in meaning" معنى غير عربى (2)
- ماينن ارابى اولميان.

1. A series of books which could be collectively named as غلطات نام = galatat-names (= books on mistakes) are mainly concerned with the semantic change.

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. Hamid

Hamid, 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 Hamid's vocabulary we have taken 50 couplets - a hundred lines, from the beginning of the work "Garam." 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

lived, his vocabulary is quite sound. Some Arabic origin words are used in different meanings, that is changed meanings in Turkish, for example:

\[
\text{jilwa} = \text{unveiling of the bride (in Arabic), but cilve} = \text{coquetry, coquettish airs and graces (in Turkish)};
\]

\[
\text{mazar} = \text{a place of visiting (in Arabic), but mezar = tomb, grave (in Turkish)};
\]

\[
\text{matam} = \text{obsequies, funeral ceremony (in Arabic), but matem = mourning}
\]

\[
\text{ya}^{3} \text{a}^{3} / (\text{Ana})/, \text{an imperfect verb, 3rd person singular (m) and can be translated as "it means" in Arabic, but in Turkish it is a conjunction in the meaning of "that is to say, which means". This coincides with its use in modern colloquial Arabic throughout the Levant. Another word worth mentioning is the word kibriya (in Arabic, magnificence, pride) which is used with the meaning of "The Magnificent, the Almighty God") in the following example:
\]

\[
\text{asian-i Kibriyadan bir niyan}
\]

\[
\text{"a sign from 'the place of God' = the heaven"}
\]

\[
\text{qabil = saying, narrator, advocate (in Arabic), but kail = consenting, agreeing (in Turkish)};
\]

\[
\text{ilti^am = to be mended, repaired (in Arabic), but iltiyam = to heal, to close - wound - (in Turkish).}
\]

The meaning of this word in Turkish has lost its general application and become peculiar to one thing - a wound.\(^{(1)}\)

\[
\text{azhar} = \text{most evident, this word is the elative of the word zahir - zahir, and in the context, we feel,}
\]

\[1. \text{Semseddin Sami specifies this by using the word yara = wound in brackets and he does not mention the other meanings in Arabic; see Kapus-i Turki, p. 155.}\]
there was no need to use the elative, furthermore from the rhythm point of view both words have the same value: *azhar* (---), *zahir* (---). This is a characteristic of Hamid, 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 /ta'dhir/ - *tazir* (= T. being without excuse, to seek an excuse, to remiss, being remiss in a matter) in the following couplet:

```
ah yok, incinme gel tekdirime
baska mana verme sen tazirime
```

Here, we feel, if it is not a misprint this word *tazir* is confused with the word *tazir* /ta'zIr/ (= reproof, blame, rebuke, chastisement). According to the context the latter should be used, and the rhyming word /takdir/ - *tekdir* (= scolding) also suggests that it is more correct than the former, unless Hamid 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 *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. Rûhab, 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 safak 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.  

If we take the word in its context which is 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 jawf in the phrase cevf-i ziyadar in

1. Kamus-i Turki, p. 780 - galat
   Redhouse I, p. 1129 - vulgar
The phrase and the line are intelligible if the word حروف - 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. This may be a further evidence for the claim that Fikret and his friends used words which were rarely used or these words used in their uncommon meanings. In the preceding section we have given a quotation on the language of poetry saying that it is communicating 'at full stretch'. Fikret's use of this word حروف /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:

- حروف - cevf-i ziyadar ( - - )
- قلب - kalb-i ziyadar ( - - )

3. ٔAkif

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 ٔAkif was the one who had the best education. As we have seen in chapter ٤٧ his father, who was a learned man in Arabic language and Islamic studies, began teaching ٔAkif 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 (Ruqdiye) 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. 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:

/sadā/ means merely 'echo' in Arabic, its meaning in Turkish is 'sound, voice'. For the Arabic meaning of this word - 'echo' a compound which contains the word itself  aksiseda is used.

/mahib/ = dreaded, dreadful, awful (in Arabic) is used by Akif with the meaning 'respectful, reverential'. For this meaning the Arabic word from the same root is /mutahayyib/.

1. Safahat, pp. 3-10.
2. Lisan, p. xiv-454.
/infilaq/ = to burst (intransitive), to be split in Arabic, but in Turkish, it is 'to explode', and for this concept the current Arabic infinitive is /inficar/.

/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 Esaslari = The Principles of Turkism. 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 needed he coined new words using Arabic elements, for example:

- \( \text{la-icima\dhat} \) = asocial
- \( \text{mefkure} \) = ideal
- \( \text{lisant} \) = linguistic, and so on.

He also gave new meanings to existing words, e.g.,

- \( \text{neref} \) = culture (already mentioned)
- \( \text{munewver} \) = intellectual
- \( \text{vicdan} \) = 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 /hatta/ - 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 فرق /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/. منير /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 \( \text{\textit{دْهُن}} \) (/wijdân/ \( \text{\textit{وُجَدَن}} \) ( = passionate excitement, emotional life), and marks it as a Turkish meaning, it must have been used before Gökalf.(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. Hamid is informal, prolific and a pioneer of a 'new' literature. He was always trying something new, and did not feel bound by the established forms and vocabulary. While the total number of words in the extract is more than that of Fikret's, the number of Arabic origin words are less, and the number of repeated words are just a quarter of those of Fikret's. This may indicate Hamid's interest in words - new words, and different words. Instead of repeating he uses synonyms, and as in the case of \( \text{\textit{تَذْهِبُ}} \) /ta'dhir/ 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 \( \text{\textit{بَلَاغَة}} \) /balâgha/- belagat, e.g. metaphor, wide-vocabulary, many synonyms, rhyme in prose, in or within a line of a poetry, anomy, 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.
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.

Akif, in the extract, uses more words than Hamid 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 Akif's language is the most typical of the pre-Republican Turkish.

The extract from Gokalp 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, 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 Akif'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. Hamid 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 Akif. Inspite of his originality as a poet, Fikret, with his rather artificial vocabulary, is not typical of his age from the language point of view. Here and there he seems almost like an 18th or even 17th century poet. He owes his mastery in 'arûd - at least in part - to his foreign vocabulary, especially Arabic. On the other hand, Akif, 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. Gokalp has much in common with Akif; 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 Hamid's language and the languages of Akif and Gokalp 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 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 /mab'ūth/ in

\[
\text{مبعوث} \quad \text{تيم أناره بشرح سومى بوق}
\]

\(\text{mabusati temiz orada Boşolarin sözü yok}\)

the word mab'ūth, 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.

\[
\text{ب نورنان بنو موك مدين لرش قالر}
\]

\(\text{bu nurlardan biri sönse medeniyet log kalır}\)

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

\[
\text{مـاعدة برت دمـصل إمسك تفويه}
\]

\(\text{مـنةـمـين بـرهـزـتـرـس إـســكـن تـفـوـهـي}

the word /taqwim/ - takvim, which in classical Arabic

1. Kulliyat, p. 113.
2. Ibid., p. 124.
3. Safahat, p. 86.
has the meaning of 'setting-up, estimation, rectification, modification', is used by Akif 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.

(1) ráhmet biter bulut dağılır mihr-i nevbahar

Here the word rahmet /rahmat/ (= A. pity, compassion, sympathy, kindness, mercy) in Turkish simply means 'rain'. Because livelihood is based on water, and the rain is the main source of water, rain is 'the kindness, mercy of God to all living-beings' thus it is rahmet.

(2) kazayı anlatıyorlardı böyle birbirine

In this line the word qāḍā /qadā/ is an example of semantic expansion. This word in Arabic has many meanings: completion, execution, satisfaction, provision, divine decree, judgement, judiciary, extermination, etc... Its expanded meaning in

1. Rubab, 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).


2. This example may be taken to illustrate the next pattern, too.


In this line by Akif the word mekteb - مکتب/ /maktab/ is another example: in classical Arabic it was originally 'a place where the art of calligraphy 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 Gökalp and Akif, and in some degree Hamid 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 운Storyboard - matrus (= 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 linguists is in favor of spoken language other than written language. This 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 ta 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 - عذب فاحش galat-i fahis. 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 Ozon 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

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;

Our study on nunation is based on the following list which is chosen from the works of Hamid (Anthology, pp. 114-125), Fikret (Rübab-i Şikeste, pp. 22-33, 284-288, and Anthology, pp. 246-255), Akif (Safahat pp. 6-87), and Gökalp (Türkçülüğün Esasları, pp. 7-52).

a - without the phoneme /n/

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b - with the phoneme /n/

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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 Akif and Gokalp 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 Akif, it will be seen, this required 82 pages while with Hamid only 12 pages were required.
The following list illustrates how ta marbuta occurs in Turkish, and is taken from the works of Hamid (Anthology, pp. 112-141), Fikret (ibid., pp. 210-237), Akif (ibid., pp. 510-551) and Gokalp (ibid., pp. 648-670).

a - with ta ta sound and orthography

hasret  şöret  parbet  tölzket  tölvet  vapzet
servet  şöret  parbet  tölzket  tölvet  vapzet
gayret  şöret  parbet  tölzket  tölvet  vapzet
hayret  şöret  parbet  tölzket  tölvet  vapzet
rahmet  şöret  parbet  tölzket  tölvet  vapzet
sanat  şöret  parbet  tölzket  tölvet  vapzet
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şevket  şöret  parbet  tölzket  tölvet  vapzet
halet  şöret  parbet  tölzket  tölvet  vapzet
hacet  şöret  parbet  tölzket  tölvet  vapzet
afet  şöret  parbet  tölzket  tölvet  vapzet
lezzet  şöret  parbet  tölzket  tölvet  vapzet
dikket  şöret  parbet  tölzket  tölvet  vapzet
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rücket  şöret  parbet  tölzket  tölvet  vapzet
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suret  şöret  parbet  tölzket  tölvet  vapzet
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hirfet  şöret  parbet  tölzket  tölvet  vapzet
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<th>عمات</th>
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<tbody>
<tr>
<td>imaret</td>
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<td>ziyaret</td>
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<table>
<thead>
<tr>
<th>سیانیت</th>
<th>سیانیت</th>
<th>سیانیت</th>
</tr>
</thead>
<tbody>
<tr>
<td>siyanet</td>
<td>hilafet</td>
<td>bidayet</td>
</tr>
</tbody>
</table>
škabat  qikayet  jinayet  isabet
siyaset  riayet  riyamet
ünayet  ibaret  mekenet
hükümet  burudet  fındikut
rutubet  akibet  hezimet
bereket  istirahat  muhábbet
meserret  mürûvvet  mezellel
megakkat  fazilet  hakikat
harabat  merabet  delalat
şebabat

b - with vowel sound written as ـ hā rasmiyya

valide  raahiye  faide
nasiye  nahiye  aile
makire  rabita  hatira
natika  daire  samia
lamise  farique  hadise
saika  gamze  sayihe
belde  hâtve  hadse
lema  defa  lahza
secde  cephe  cezbe
kale  kahbe  sadme
hamle  sahne  nefha
kabe  nezle  mahfe
nevha  safha  saha
hayme  levha  mevce
negve  nazra  rage
zerre  girre  lemha
hacle  kerre  hayye
kubbe  hissa  gussa
lüce  hufre  sütre
Türbe  hücre  sure
Cumle  şule  lokma
Şuhut  tuhfe  lihye
Kita  hırka  zirve
Celve  қıbле  şźďle
Makbere  manzara  mezele
Marike  medrese  meșafe
Meşhure  mfkür  mabude
Masume  melune  meşğume
Acele  nafaka  keteb
Derece  galebe  sadaka
Vesvese  kahkaha  velvele
Zelzele  demdeme  gulgule
Cerze  cenaze
Himaye  harabe  bedia
Nevale  hüläs  bediye
Yetime  vesile  ceride
Nedime  amika  fecia
Halife  netice  vazife
Hzine  sahife  zarife
Behime  harita  akide
Vedia  zahire  latife
Sadriyye  rüçıyye  nakliyye
Tavsiye  terbiye  mubecele
Muharebe  mûsaade  mihakeme
Müasaka  istifade  mütemleke

C - Both forms are used
Takviyet  takviye
Darbet  darbe
Gayet  gaye
The following list, in which the way the Arabic definite article occurs in Turkish is illustrated, has been taken from the works of Hamid (Garám, pp. 1-70; Mektuplar I, pp. 182-311), Fikret (Rubab, pp. 2-130), Akif (Safahat, pp. 3-146) and Gokalp (TE, pp. 1-168).

1. The definite article with Arabic prepositions or Arabic words used as prepositions in Turkish.

<table>
<thead>
<tr>
<th>Arabic Preposition</th>
<th>Turkish Preposition</th>
</tr>
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<tbody>
<tr>
<td>bilhusus</td>
<td>bilhabare</td>
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<tr>
<td>bilcümle</td>
<td>bittesaduf</td>
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<tr>
<td>bilirtical</td>
<td>bilmaruf</td>
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<tr>
<td>bilfarz</td>
<td>bilakis</td>
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<tr>
<td>bilhassa</td>
<td>bittab</td>
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<td>zülhayat</td>
<td>zülcelal</td>
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<tr>
<td>zevilukul</td>
<td>alesseher</td>
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<tr>
<td>aelade</td>
<td>aelulumum</td>
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<tr>
<td>aleddevam</td>
<td>filbal</td>
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<tr>
<td>filhal</td>
<td>filvaki</td>
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<tr>
<td>filhakika</td>
<td>mineliman</td>
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<tr>
<td>anilmerkez</td>
<td>ilelmerkez</td>
</tr>
<tr>
<td>ilelebed</td>
<td>maatteessuf</td>
</tr>
<tr>
<td>alallah</td>
<td>velhasil</td>
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<tr>
<td>beynelmilel</td>
<td>beynelmiliyet</td>
</tr>
<tr>
<td>beynelavam</td>
<td>fevkelade</td>
</tr>
<tr>
<td>fevkelitiyad</td>
<td>tahtelhifz</td>
</tr>
<tr>
<td>badelmevt</td>
<td>kurbullah</td>
</tr>
<tr>
<td>tarafillah</td>
<td></td>
</tr>
</tbody>
</table>
2. Different meanings with and without the article

النماز elaman
المورغ elveda

3. Nominal compounds:

a - Personal proper nouns

عبد الحسين abdulaziz
عبد الرحمن abdurrahman
عبد الله abdullah
ابن المصطفى ibnulmusa
خديج الدين hayreddin
سدر الدين bedreddin
بهاء الدين bahaddin

abdulhamid
abdulhak
ebuzziya
nasreddin
imadeddin
selahaddin
muhiddin

b - Names of Institutions

darulfunun
darulelhan
darussifa
darulbedayi
darululum

d - With the word الله - allah

زيل الله zillullah
كادر الله kaderullah
مرو الاه kaderullah
عشق الله askullah
رسول الله resulullah

ابن الله ibnullah
كعبة الله kabetullah
اهل الله ehlullah
جمال الله cemalullah
معاذ الله mazallah
4. Miscellaneous

- Sahibulbenane
- Benatulcezire
- Hasebulhulus
- Nakisulal
- Kurretulayn
- Babusselam
- Garibuddiyar
- Nadirulvucud
- Mecmaulezdad
- Vallahi
- Elhamdulillah
- Biiznillah
- Eshedubillah
- Halisen livechillah
- Mutevkkilen alallah

Sahibulbenane vakibittamim
Benatulcezire camiulesya
Hasebulhulus sabahulhayr
Nakisulal sifruleyd
Kurretulayn aksulamel
Babusselam aslulusul
Garibuddiyar babulfeyz
Nadirulvucud babulsalim
Mecmaulezdad vallahi

(1) Name given to sura 103 in the Qur'an which begins /wa l'asri/. This method of denominating chapters or verses of the Qur'an is common in Turkish.
The following list which illustrates the adjective and noun agreement in Turkish is based on the works of Hāmid (Tayflar Gecidi, pp. 1-47; Mektuplar pp. 102-126), Fikret (Rubab-i Şıkeste, pp. 213-411), Âkif (Safahat, 140-178) and Gökalp (Türk Medeniyeti Tarihi, pp. 251-351).

a - Arabic rules of agreement are observed:

<table>
<thead>
<tr>
<th>Turkish Word</th>
<th>Arabic Word</th>
</tr>
</thead>
<tbody>
<tr>
<td>fişha min</td>
<td>feyz-i mubin</td>
</tr>
<tr>
<td>hüsrān min</td>
<td>hüsran-i mubin</td>
</tr>
<tr>
<td>şer-i mubin</td>
<td>şer-i mubin</td>
</tr>
<tr>
<td>kalb-i şefik</td>
<td>kalb-i şefik</td>
</tr>
<tr>
<td>omr-i kasir</td>
<td>omr-i kasir</td>
</tr>
<tr>
<td>menbaş-i dehhaş</td>
<td>menbaş-i dehhaş</td>
</tr>
<tr>
<td>şer-i masum</td>
<td>şer-i masum</td>
</tr>
<tr>
<td>ketbe-i ma'sume</td>
<td>ketbe-i ma'sume</td>
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<tr>
<td>hayat-i mel'une</td>
<td>hayat-i mel'une</td>
</tr>
<tr>
<td>velayet-i amme</td>
<td>velayet-i amme</td>
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<tr>
<td>nûkhet-i necibe</td>
<td>nûkhet-i necibe</td>
</tr>
<tr>
<td>naamat-i latife</td>
<td>naamat-i latife</td>
</tr>
<tr>
<td>darbe-i mübeccele</td>
<td>darbe-i mübeccele</td>
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<tr>
<td>kitle-i münevvere</td>
<td>kitle-i münevvere</td>
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<tr>
<td>sahne-i garra</td>
<td>sahne-i garra</td>
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<tr>
<td>nef'-i şahsi</td>
<td>nef'-i şahsi</td>
</tr>
<tr>
<td>ruh-i umumi</td>
<td>ruh-i umumi</td>
</tr>
<tr>
<td>kanun-i ilahi</td>
<td>kanun-i ilahi</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Turkish Word</th>
<th>Arabic Word</th>
</tr>
</thead>
<tbody>
<tr>
<td>alem çer'im</td>
<td>iklim-i kadim</td>
</tr>
<tr>
<td>uzun umiç</td>
<td>irfan-i amik</td>
</tr>
<tr>
<td>qrim cejęb</td>
<td>kavm-i necib</td>
</tr>
<tr>
<td>hal hirçin</td>
<td>hal-i hazin</td>
</tr>
<tr>
<td>mlk sãyar</td>
<td>mülk-i seyyar</td>
</tr>
<tr>
<td>lârî mšrûb</td>
<td>varis-i meşru</td>
</tr>
<tr>
<td>hicran-i müebbed</td>
<td>hicran-i müebbed</td>
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<tr>
<td>melãt mürûm</td>
<td>melãt mürûm</td>
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<tr>
<td>melãt qulrûm</td>
<td>melãt qulrûm</td>
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<tr>
<td>velâyet-i hâse</td>
<td>velâyet-i hâse</td>
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<tr>
<td>efvâh-i cûdide</td>
<td>efvâh-i cûdide</td>
</tr>
<tr>
<td>hayâlat-i cêtide</td>
<td>hayâlat-i cêtide</td>
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<td>kûbbe-i muazzama</td>
<td>kûbbe-i muazzama</td>
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<tr>
<td>ismet-i mübareke</td>
<td>ismet-i mübareke</td>
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<tr>
<td>nefîs-i emmar</td>
<td>nefîs-i emmar</td>
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<tr>
<td>vahy-i ilahi</td>
<td>vahy-i ilahi</td>
</tr>
<tr>
<td>ruh-i ilahi</td>
<td>ruh-i ilahi</td>
</tr>
<tr>
<td>eb'ad-i semavi</td>
<td>eb'ad-i semavi</td>
</tr>
</tbody>
</table>
Gayret-i diniyye  

Halihat-i ruhiyye  

Haysiyet-i kavmiyye  

Mahiyet-i ruhiyye  

Haysiyet-i kavmiyye  

Mahiyet-i ruhiyye  

Zerafet-i lafziyye  

Letafet-i maneviyye  

Efkar-ı umumiyye  

Habzasat-ı hususiyye  

Efkar-ı umumiyye  

Habzasat-ı hususiyye  

Afat-ı kavniyye  

Nevayet-ı lafziyye  

Afat-ı kavniyye  

Nevayet-ı lafziyye  

Hissiyat-ı vataniyye  

Hissiyat-ı vataniyye  

b = Arabic rules are ignored

Saha-i uryan  

Hadiqa-i reyyan  

Sadme-i mes'um  

Lerim ve yezmir  

Afnas-hayyet  

Enfas-habiz  

Ruh-ı elim  

Shems-si munir  

Shems-si 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:

Sefil ümmet (= miserable nation)  

(Safahat, p. 175)


Our study of the Arabic plurals in Turkish is based on the following list which is chosen from the works of Hamid (Garam, pp. 1-94, Mektuplar I, pp. 1-101, İlham-i Vatan, pp. 19-83); Fikret (Rūbab-i Sikeste, pp. 18-33); Akif (Safahat, pp. 192-424), and Gökalp (Türkçülüğün Esasları, pp. 60-115).

### a - Sound plural - masculine

<table>
<thead>
<tr>
<th>Arabic</th>
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<tbody>
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<td>متبعین</td>
<td>mütebahhirin</td>
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</table>

### b - Sound plural - feminine

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<td>mülevvesat</td>
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<td>ialiyat</td>
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</table>

**c - broken plural**

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<tr>
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<td>Persian Word</td>
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<td>-------------</td>
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Our study of phonetics is based on the following list, which is taken from the works of Hâmid (Anthology, pp. 112 ff, 124 ff, 144 ff), Fikret (Rûbah, p. 27 ff, 107 ff, 380 ff), Âkif (Safahat, pp. 11-14, 473-477, 494) and Gokalp (Külliyat, pp. 124, 137, 259 ff, 264).

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