

TURKISH LITERATURE

A

DEVELOPMENT OF TURKISH PROSE AND POETRY

The earliest surviving written documents of Turkish literature date from the first/seventh century. They consist of short inscriptions in the so-called "Runic" letters in the Upper Yenisei Valley in Siberia. Lengthier documents of the same linguistic type and in the same script survive in the valley of the Orkhon in Outer Üngolia and date from the second/eighth century. These consist of inscriptions on two steles in honour of two princes of the Turkish dynasty of the Eastern Kōk Türk State, and a third erected in honour of its old minister. The history of the Eastern Kōk Türk State is here related in a semi-legendary and artistic way. Other inscriptions in the same script, large and small, are known in Mongolia, Siberia, and Western Turkestan. Manuscripts too, belonging probably to the third/ninth century, have been found. The language of the Turkish runes is characterized by a certain archaism in its phonetics, morphology, and vocabulary.

From the second/eighth century onwards the Uygur Turks became acquainted with Manichaeism, Buddhism, and Syrian (especially Nestorian) Christianity in Northern China and East Turkestan and developed a high culture within the framework of Far Eastern civilization which lasted until the seventh/thirteenth century. The surviving Uygur manuscript and xylographic literature is very extensive and proves a high cultural activity in the fields of religion, philosophy, and other sciences. The script used for these literary works was mainly the Uygur alphabet, derived from the Soghdian script. In addition to the Uygur alphabet, however, these Turks used, besides the ancient Turkish runes, the Manichaean, Syriac, and Brahmi runes. The Uygur alphabet remained in use until the twelfth/eighteenth century among the Turks of China who did not adopt Islam. The conversion to Islam (from the fourth/tenth century onwards) of the Turks of Central Asia was followed by the adoption of the Arabic alphabet. However, the Uygur alphabet remained in use as the Court script. It was given a new lease of life in the Muslim territories by the Mongol conquest, and was used in the seventh/thirteenth to ninth/fifteenth centuries among the Golden Horde and the Timūrids for the Kipchak and Chaghātā'i languages. As late as the early tenth/sixteenth century there were still in the Imperial Chancellery in Istanbul scribes skilled in writing the Uygur script.

The Uygur Turkish or, to use a more suitable term, the old Turkish literary language (for the civilization that used it was wider than the geographical or historical limits of the Uygur State) shows, broadly speaking, the same dialectical peculiarities as the Kot Turkish monuments. The few dialectical

divergencies are obviously in the main due to the passage of time and to influences from the outside.¹

The conversion to Islam of the Turks of Central Asia began in the fourth/tenth century. Throughout history the Turks proved to be devoted Muslims and zealous defenders and promoters of Islam. Founded on the literary Uygur of the pre-Islamic period, there developed in the fifth/eleventh century under the Karakhānids, converts to Islam, the Muslim Turkish literary language of East Turkestan written probably from the first in the Arabic alphabet. The best known documents in this language are two didactic poems, the *Qutādhghu Bilig* (The Science of Happiness), composed by Yūsuf Khās Hājib, and the *'Atabāt al-Ḥaqā'iq* (The Threshold of Facts), composed by Adib Aḥmad. There is, further, a translation of the Qur'ān. Besides these works there is another dating from the same century, the *Divān-o Lughat al-Turk* of Maḥmūd al-Kāshghari composed in Baghdād in Arabic in order to acquaint the Arabs with the Turkish world. It is a very valuable source for the investigation of the various Turkish tribes, dialects, folk literature, customs, culture, etc., of this time.²

¹ General Works on the Development of the Turkish Language and Literature: Krymski, *Istoriya turciyi i yeya literatury*, 2 Vols., Moscow, 1916; M. Fuad Köprülü, *Türk edebiyatı tarihi*, Istanbul, 1926, 386 pp. + 7 maps (incomplete); "Türk edebiyatına umumî bir bakış," *Türk dili ve edebiyatı hakkında araştırmalar*, Istanbul, 1934, pp. 1-25; "Un aperçu général sur la littérature turque," *Ankara*, February 26, March 5 and 19, 1942; A. Bombaci, *Storia della letteratura turca*, Milano, 1956, 526 pp.

The Pre-Islamic Language and Literature: M. Fuad Köprülü, "En eski Türk şiirleri," *İkdam*, March 19, 1916; M. Räsänen, "Ein Überblick über die ältesten Denkmäler der türkischen Sprachen," *Studia Orientalia*, XIII/1, 1946, pp. 1-21; A. S. Levend, *Türk dili ve edebiyatının ilk mahsulleri*, Ankara, 1949, 31 pp.; A. v. Gabain, *Altürkisches Schrifttum*, Akademie-Verlag, Berlin, 1950, 24 pp.; M. N. Özerdim, M.S. IV-V, "yüzyıllarda Çin'in kuzeyinde hanedan kuran Türklerin şiirleri," *Ankara Üniversitesi Dil ve Tarih-Coğrafya Fakültesi dergisi*, XIII/3, 1955, pp. 51-96.

² V. V. Barthold, "The Turks and the Qara-Khanids," *Four Studies on the History of Central Asia*, translated from the Russian by V. and T. Minorsky, I, Leiden, 1956, pp. 17-24; O. Pritsak, "Die Karachaniden," *Islam*, XXXI/1, 1953, pp. 17-68; A. A. Valitova, "Yusuf Balasagunskiy i ego 'Kutadgu bilig,'" *Kratkie Soobsheniya Inst. Vostokovedeniya*, IV, 1952, pp. 56-63; A. Bombaci, "Kutadgu Bilig hakkında bazı mülâhazalar," *F. Köprülü Armağanı*, Istanbul, 1953, pp. 65-75; M. Fuad Köprülü, "II. asır Türk şairi Edip Ahmet," *Türk dili ve edebiyatı hakkında araştırmalar*, Istanbul, 1934, pp. 68-73; "Divan-i Lügāt al-Türk," *ibid.*, pp. 33-34; "Le 'Divan' Lugat al-Türk," *Ankara*, January 30, February 6, 1936; "Hibet al-Hakayik tetkiklerinin bugünkü hali," *ibid.*, pp. 91-112; "Le quatrain dans la poésie classique turque," *Ankara*, November 27, 1941; C. Brockelmann, "Alturkestanische Volksweisheit," *Ostasiatische Zeitschrift*, VIII, 1920, pp. 49-73; "Mahmud al-Kasghari über die Sprachen und Stämme der Türken im 11. Jahrhundert," *Körösi Csoma-Archivum*, I/1, 1921, pp. 26-40; "Alturkestanische Volkspoesie I," *Asia Major*, Probeband, 1923, pp. 3-24; "Alturkestanische Volkspoesie II," *Asia Major*, I, 1925, pp. 22-44; "Volkskundliches aus Ost-turkestan," *Asia Major*, II, 1925, pp. 110-24.

Islam was established during the fourth/tenth century in the Bulghār kingdom of Kama also. But data are lacking to enable us to decide if there also existed any literature. In any case Bulghār elements are found in the sepulchral inscriptions of the eighth/fourteenth century in the Volga region.³

The development of literary Turkish in Central Asia went on without interruption, but its centres changed from time to time.

The absence of early manuscripts prevents us from giving a definite name to the language of the *Hikmats* (theological didactic poems) of Ahmad Yasavi, the founder of Turkish mysticism, who lived in the sixth/twelfth century in West Turkestan.

In the seventh/thirteenth century the various literary dialects of the Muslim Turkish world were not yet clearly differentiated from one another. The formation of the Mongol Empire, which embraced almost the whole Arabic world of the period, created for a time an atmosphere favourable to the development of a uniform language for a considerable section of the Muslim Turkish peoples. At first Turkish literary activity under the Saljuqs in Asia Minor was to some degree bound up with that of Central Asia and Eastern Europe. The seventh/thirteenth century, however, is an epoch of political agitations in Asia Minor and Eastern Europe. It is, therefore, only in the next century that literary works are mainly to be found.⁴

Literary activity on the northern shores of the Black Sea, in Khwārizm which included the mouth of the Sir Darya, in the capital Sarāy, and in the Crimea attained a considerable development by the beginning of the eighth/fourteenth century but no uniform literary language developed. The elements of the literary language of the Karakhānid period were combined with those of the local spoken dialects. In Syria, Egypt, and Persia under Turkish or Turkicized rulers there grew an interest in Turkish. Thus, we find a series of grammar books and lexicons in Arabic from the sixth/thirteenth century until the beginning of the tenth/sixteenth century. They all deal with the Kipchak but contain elements from other Turkish dialects in varying degrees.

The prose work *Qışaş al-Anbiyā'* (Stories of the Prophets), with passages in verse written by N. Rabghūzi, finished in 710/1310, although lacking

³ C. Gérard, *Les Bulgares de la Volga et les Slaves du Danube*, Paris, 1939; J. Benzing, "Die angeblichen bolgartürkischen Lehnwörter im Ungarischen," *Zeitschrift der Deutschen Morgenländischen Gesellschaft*, CVIII, 1944, pp. 24-27; M. Räsänen, "Der Wolga-bolgarische Einfluss im Westen im Lichte der Wortgeschichte," *Finnisch-ugrische Forschungen*, XXIX, 1946, pp. 190-201; O. Pritsak, *Die bulgarische Fürstenliste und die Sprache der Protobulgaren*, Wiesbaden, 1955, 101 pp. + 3 plates.

⁴ V. Gordlevskiy, "Hodja Ahmed Yesewi," *Festschrift Georg Jacob*, Leipzig, 1932, pp. 56-67; A. K. Borovkov, "Očerki po istorii uzbekskogo yazyka," *Sovetskoe Vostokovedenie*, V, Moscow-Leningrad, 1948, pp. 229-50; M. Fuad Köprülü, *L'Influence du Chamanisme touco-mongol sur les ordres mystiques musulmans*, Istanbul, 1929, 19 pp.

aesthetic value, is of great literary importance. Another religious work in verse is the *Mu'in al-Murid* of Shaikh Sharif Khwājah (713/1313). The very attractive romance in verse, *Khusraw wa Shirin* of the poet Qutb (742-743/1341-1342), although based on the corresponding Persian work of Nizāmi, has nevertheless many original passages. Khwārizmī's poem *Mahabbatnāmah* (The Book of Love), composed in 754/1353, is another work of high literary merit. Seif-i Sarāyī's translation of *Gulistan* (The Rose-Garden) that appeared in 782/1380 is another prose and verse book of high literary value. The religious work *Nahj al-Farādis* (Way to the Paradises) of Maḥmūd b. 'Alī (716/1316) is, properly speaking, a "Forty-Ḥadith" book in simple prose with no aesthetic aims. Finally may be mentioned the religious prose work *Mi'rājnāmah* (Book of the Ascension) composed for didactic purposes.

Further, there are other works written in Egypt and Syria which are: a *Siyar* book composed in 784/1382; *Irshād al-Mulūk w-al-Salāṭin* composed by Barka Faḡih in 789/1387; *Kitāb fi al-Fiqh bi al-Lisān al-Turki*, originating probably from the ninth/fifteenth century; *Kitāb fi 'Ilm al-Nashshab wa Kitāb fi Riyāḍat al-Khail*, a book on the art of horsemanship translated from Arabic for soldiers in about 808/1405; *Kitāb al-Da'wa*, another book on the art of horsemanship also translated from Arabic in 844/1440.⁵

We may date to the eighth/fourteenth and ninth/fifteenth centuries the beginning of the development of the different literary languages in different parts of the Muslim Turkish world.

The Chaghata'i language and literature which developed under the Timūrids, the descendants of the second son of Chingiz Khān, represent the most brilliant phase of the development of Central Asiatic Turkish literature. Names are known of a few Turkish poets who lived in the eighth/fourteenth century. But the works which have survived belong to the first half of the ninth/fifteenth century. Sakkāki was a panegyrist. Another famous poet was

⁵ M. Fuad Köprülü, "Gazneliler devrinde Türk şiiri," *Türk dili ve edebiyatı hakkında araştırmalar*, Istanbul, 1934, pp. 26-32; "II. asırda bir Türk filologu. Fahrēddin Mubarakşāh ve eseri," *ibid.*, pp. 123-54; "Harezmsahlr devrinde bir Türk filologu. Muhammed b. Kays ve eseri," *ibid.*, pp. 155-61; "La poésie turque sous les Gaznevīdes," *Ankara*, November 28, 1935; "Un philologue turc à la cour de Harezmsāh," *ibid.*, January 13, 1938; "Altın Ordu'ya dair yeni vesikalar," *Belleten* V, 1941, pp. 397-436; T. Halasi-Kun, "Philologica I," *Ankara Üniversitesi Dil ve Tarih-Coğrafya Fakültesi Dergisi*, V/1, 1947, pp. 1-37; "Philologica II," *ibid.*, VII/2, 1949, pp. 415-65; A. Zajaczkowski, "Zabytek jezykowy z Złotej Ordy, 'Husrev z Şirin' Qutba," *Rozenik Orientalistyczny*, 19, 1954, pp. 45-123; "Kutb'un Husrev u Şirin adlı eseri hakkında," VIII, *Türk Dil Kurultay*, Ankara, 1960, pp. 159-64; *Manuel arabe de la langue des Turcs et des Kiptchaks (Époque de l'État mamelouk)*, Warsaw, 1938, xxi + 56 + 16; *Glosy tureckie w zabytkach, I, Katechizacja turecka Jana Herbininsa*, Wroslaw, 1948, 76 pp.; M. Th. Houtsma, *Ein türkisch-arabisches Glossar*, Leiden, 1894, 114 + 57 pp.; *al-Qawānīn al-Kulliyah fi Lughat al-Turkiyyah*, Istanbul, 1928, 94 pp.; *al-Tuhfat al-Dhakiyyah fi al-Lughat al-Turkiyyah* (tr. B. Atalay), Istanbul, 1945, 296 pp. + 91 pp. in facsimile.

Luṭfi. To the same period belong the panegyrist Mir Ḥaidar Majdhūb (Turkish Tilbe), Amiri, Sayyid, Aḥmad Mirza, Gadā'i, Yaḳīni, and 'Atā'i.

In the second half of the century *Chaghata'i* literature reached its zenith in Mir 'Alī Shīr Nawā'i. In his *Diwān* (Book of Poems) as well as in his numerous other verse and prose works he does not merely imitate the Persian poets, as was the case with his predecessors, but knows how to suit the taste of his contemporaries. He has, therefore, enjoyed great popularity right down to the present day all over the Turkish world. Of importance is his *Muḥākamat al-Lughatain* (The Contest of Two Languages) in which he endeavours to show that the Turkish language is no less suitable than the Persian for poetical works and intellectual purposes. He is also the first composer of Turkish collection of the biographies of poets. Nawā'i is considered to be one of the greatest personalities and intellectuals in Turkish literature. The prince and patron of Nawā'i, Sulṭān Ḥusain Baiqara, was also a poet.

The founder of the Timūrid Empire in India in the first half of the tenth/sixteenth century, Bābur Shāh, was also the author of a number of poems, but he is most celebrated for his *Khāṭirāt-i Bāburi* (Memoirs of Bābur) or *Bāburnāmah* (Bābur Book) very vividly relating his life and expeditions as well as describing the life and topography of India. He is considered the second great personality of *Chaghata'i* literature.

Minor personalities of the classical period are Ḥamīdi, Muḥammad Šālih, Shābāni, etc.

Under the Uzbeks, who drove the Timūrids out of Central Asia and Eastern Persia in the second half of the tenth/sixteenth century, Turkish poets and writers stuck to old *Chaghata'i* models without producing anything new or original. The historian abu al-Ḡhāzi Bahādur Khān in the twelfth/eighteenth century probably stands alone in endeavouring to avoid in his work Persian and Arabic as well as *Chaghata'i* Turkish words.

Of importance is Mirza Mahdi Khān's *Sanglākh* (Stony Place), a Turkish-Persian dictionary composed in 1174/1760 with its extensive preface on classical *Chaghata'i* Turkish grammar containing comparisons with Anatolian Turkish.

The same Turkish literary language as was written in the land of the Uzbeks is written to the present day in Chinese Turkestan. Here also Turkish culture has been influenced by Persian.

In the fourteenth/twentieth century a new Turkish literature based on the local dialects has been founded under Russian and Kazan Turkish influences. It includes dramatic works among its productions. In accordance with the State policy of the new regime, a special alphabet in Cyrillic letters has been created for the Uzbek language.⁶

⁶ A. Z. V. Togan, "Ali Sir Nevai," *İslām Ansiklopedisi*, I, 1941; A. Caferoğlu, "Çağatay türkçesi ve Nevai," *İstanbul Üniversitesi Türk Dili ve Edebiyatı Dergisi*, II/3-4, 1948, pp. 141-54; "Modern Azerbaycan edebiyatına toplu bir bakış," *Azerbaycan Yurt Bilgisi*, IV, 1954, pp. 40-48; "Adhari (Azeri)," *Encyclopaedia of Islam*, new edition; "Büyük Azeri alimi Mirza Kâzım Bey," *Azerbaycan Yurt*

From the fifth/eleventh century onwards Turkish tribal and military units began to make raids into Asia Minor, so that Anatolia lay totally open to the Turks. Thus, the colonization of Asia Minor and Eastern Europe went on with great success. Thanks to the ability of these Turks to adapt themselves in course of time to the changing circumstances of life, they succeeded in founding on very firm bases a strong and lasting State.

Bilgisi, I, 1932, pp. 62-68; "İsmail Bey Gaspirinski, 'Terciman' in 50 yıllığı münasebetiyle," *ibid.*, pp. 165-69; "Die türkische Sprachforschung und Professor Dr. Mehmet Fuad Köprülü," *Der Neue Orient*, IX, 1929, pp. 40-45; W. Barthold, "Baykarā," *Encyclopaedia of Islam*, 1959; J. B. Harrison, P. Hardy, and F. Köprülü, "Babur," *Encyclopaedia of Islam*, new edition, I; L. Bouvat, "Shaibani," *ibid.*, IV, 1926; B. Spuler, "Abu 'l-Ḡhāzi Bahādur Khān," *ibid.*, I; J. Eckmann, "Mirza Mehdi Darstellung der tschagataischen Sprache," *Analecta Orientalia Memoriae Alexandri Csoma de Körös Dicata*, Budapest, 1942-47, pp. 156-220; K. H. Menges, "Das Čajatajische," *der Darstellung von Mirzā Mahdi Xān*, Wiesbaden, 1956, No. 9, pp. 627-739; H. Eren, "Çağatay lügatleri hakkında notlar," *Ankara Üniversitesi Dil ve Tarih-Coğrafya Fakültesi Dergisi*, VIII, 1950, pp. 143-45; P. Horn, *Geschichte der türkischen Moderne*, 2. Auflage, Leipzig, 1909; M. Hartmann, *Dichter der neuen Türkei*, Berlin, 1919; "Aus der neueren osmanischen Dichtung," *Mitteilungen des Seminars für Orientalische Sprachen*, XIX-XXI; Th. Menzel, *Die türkische Literatur der Gegenwart*, Neue Ausgabe, 283 pp.; "Tevfik Fikret," *Encyclopaedia of Islam*, IV, 1929; A. Fischer and A. Muhieddin, *Anthologie aus der neuzeitlichen türkischen Literatur*, I, Leipzig-Berlin, 1919; E. Saussey, *Prosateurs turcs contemporains*, Paris, 1935, xxiii, 385 pp.; K. Akyüz, *Batı tesirinde Türk şiiri antolojisi*, 2. baskı, Ankara, 1958, XV, 857 + XLV pp.; O. Spies, "Der türkische Bauer in der Erzählliteratur," *Die Welt des Islams*, Neue Serie IV/1, 1955, pp. 40-46; *Türkische Chrestomatie aus moderner Literatur*, 1957; J. Deny, "Shināsi," *Encyclopaedia of Islam*, IV, 1927; "Aḥmad Wafik Pasha," *ibid.*, new edition; M. Kaplan, Namık Kemal, *Hayatı ve eserleri*, İstanbul, 1948, VI + 240 pp.; A. H. Tanpınar, "Abd al-Ḥaḳḳ Ḥāmid (Abdūlhak Hāmit)," *Encyclopaedia of Islam*, new edition; S. E. Siyavuşgil, "Ahmed Midhat Efendi," *İslām Ansiklopedisi*, I; J. H. Kramers, "Sāmi, Shams al-Din, Sāmi Bey Frāsheri," *Encyclopaedia of Islam*, IV, 1925; K. Akyüz, *Tevfik Fikret*, Ankara, 1947, x + 354 pp.; P. N. Boratav, "Hüseyn Rahmi'nin romancılığı," *Ankara Üniversitesi Dil ve Tarih-Coğrafya Fakültesi Dergisi*, III/2, 1944-45, pp. 205-12; W. Björkman, "Aḥmad Rāsim" and "Mehmed Emin Bey," *Encyclopaedia of Islam*, new edition; N. S. Banarlı, *Yahya Kemal yaşarken*, İstanbul, 1959, VII + 209 pp.; H. Yücebaşı, *Bütün cepheleriyle Mehmet Akif*, İstanbul, 1958; Z. F. Fındıkoğlu, *Ziya Gökalp, Sa vie et sa sociologie*, Paris, 1936; U. Heyd, *Foundations of Turkish Nationalism (The Life and Teachings of Ziya Gökalp)*, London, 1950, 174 pp.; Gökalp, *Turkish Nationalism and Western Civilization, Selected Essays of Ziya Gökalp*, tr. and ed. with an introduction, by N. Berkes, 1959, 336 pp.; Y. Bey Vezirof, *Azerbaycan edebiyatına bir nazar*, İstanbul, 1337 A.H., 103 pp.; B. Çobanzade, *Azeri edebiyatının yeni devri*, Baku, 1930; M. A. Nazim, "Azerbaydžanskaya khudožestvennaya literatura," *Trudi aterbaydžanskogo filiala*, XXX, Baku, 1936; M. E. Resulzade, *Çağdaş Azerbaycan edebiyatı*, Ankara, 1950; *Antologiya azerbaydžanskoy poezii*, Moscow, 1939; V. Minorsky, "The Poetry of Shāh Ismā'il I," *Bulletin of the School of Oriental and African Studies*, X/4, 1942; A. Genceli, "Tebriзли Saib," *Türk Amacı*, I, 1942-43, pp. 33-37, and II, 1942-43, pp. 52-60; A. V. Yurtsever, *Sabir'in Azerbaycan edebiyatında yeri*, Ankara, 1951; H. W. Brands, "Akhund-zāda," *Encyclopaedia of Islam*, new edition; Battal-Taymas, "Kırımlı filolog-şair Bekir Çobanzade'yi tanıtma tecrübesi," *Türk Dili Araştırmaları*

Parallel to the political and social development, Anatolian Turkish literature has had an uninterrupted development from the time of the Saljūqs down to the present day. It has, therefore, become the most important and richest branch of all the Turkish literatures and has exercised an influence on the literature of other dialects.

Seventh/Thirteenth Century.—Already in the seventh/thirteenth century there developed in Anatolia a Turkish literature based mainly on the Oghuz dialect. The well-known Persian mystic Jalāl al-Dīn Rūmi and his son Sultān Walad produced some Turkish verses; Aḥmad Faqīh wrote a fairly long mystic poem; and Shāyyād Ḥamzah left poems of different genres.

Yūnus Emre was the greatest figure in this century. He is regarded as the best Turkish popular mystic poet. His art is essentially one of the people, i.e., it is Turkish. It was through his mystical verses that there developed a tradition of writing poems in the language of the people and in the popular syllabic metre, which did not lose its power even in the period when Persian influence was at its highest.

Classical profane literature had its first representative in Dahhāni. His poems were in an elaborate style and attained a high degree of perfection from the technical point of view.

Another poem of this century was 'Alī's *Qışqah-i Yūsuf* (Story of Joseph), representing linguistically a mixture of Central Asian literary Turkish and the vernacular Oghuz dialect. Moreover, other works of this and even next century had more or less the same peculiar features, and the rather pure Oghuz dialectical features in the manuscripts of works of these centuries are probably to be ascribed to the later copyists.⁷

Yıllığı—Belleten, 1954, pp. 233–73; "Kırımlı Bekir Çobanzade'nin şiirleri," *Türkiyat Mecmuası*, XII, 1955, pp. 23–44; A. Samoilovitch, "Açerki po istorii turkmenskoy literatury," *Turkmeniya*, I, 1929; Wl. Zajaczkowski, "Skie literatury turkmeńsiej," *Preglad Orientalistyczny*, I/4, 1952, pp. 106–11; E. Bertels, "The Study of the History of Turcoman Classical Literature in the Soviet Union," *Papers Presented by the Soviet Delegation at the XXIIIrd International Congress of Orientalists*, Iranian, Armenian, and Central Asian Studies, Moscow, 1954, pp. 65–78; "Makhtumkuli o khudoshestvennom tvorchestve," *Sov'et Edebiyatı*, 1944, No. 7, pp. 128–31; M. F. Köprülü, "Çağatay edebiyatı," *İslām Ansiklopedisi*, III, 1945, pp. 270–323; "Ali Sir Nevali ve tesirleri," *Türk dili ve edebiyatı hakkında araştırmalar*, İstanbul, 1934, pp. 257–72; "Un grand poète turc, Ali Sir Nevali," *Ankara*, October 15, 1936; "Ziya Paşa," *Cumhuriyet*, March 16, 1928; "Azeri," *İslām Ansiklopedisi*, II, 1942, pp. 118–51; "Hasan oğlu," *Darülfünun Edebiyat Fakültesi Mecmuası*, IV/1, 1925, pp. 77–98; "Habibi," *ibid.*, VIII/5, 1932, pp. 86–133; "İsmail Bey Gaspirinski," *Azerbaycan Yurt Bilgisi*, II, 1933, pp. 154–55; "Turkoman Literature," *Encyclopaedia of Islam*, IV, 1931.

⁷ Fr. Taeschner, "Zwei Gazels von Gülşehri," *Aramağanı*, İstanbul, 1953, pp. 479–85; *Gülşehris Mesnevi auf Achi Evran, den Heiligen von Karschehir und Patron der türkischen Zünfte*, Wiesbaden, 1955, VIII + 81 + 13 pp.; Gülşehri, *Manṭiku 't-tayr* (in facsimile), preface by A. S. Levend, Ankara, 1957, 32 + 298 pp.; F. Iz, "Ashik Pasha," *Encyclopaedia of Islam*, I, new edition; A. S. Levend, "Ashik Pasha'nın bilinmeyen iki mesnevisi," *Türk Dili Araştırmaları Yıllığı* —

Eighth/Fourteenth Century.—The literary development followed the same line in the eighth/fourteenth century. A certain number of feudal princes in Asia Minor lacked Persian or Arabic culture, and this was the reason why the language of the people became important, why books were written in Turkish, and also why a number of Muslim works were translated from Arabic and Persian into Turkish. During this century there developed in Anatolia several cultural centres, such as Qūniyah, Nigde, Ladik, Kāstāmonu, Sinop, Sivas, Kirsehir, Bursa, and Iznik.

Among the leading poets Aḥmad Gulshahri should be mentioned for his artistic merit. He put into Turkish the *Manṭiq al-Ṭayr* (Speech of Birds) of the Persian poet 'Aṭṭār, expanding it with stories from various sources. We also possess a number of isolated poems of his. Although a mystic, his literary aims were purely artistic.

The great mystic of this century is, however, 'Ashiq Pāsha with his long poem *Ḡharibnāmah* (Book of the Stranger). He is a mere imitator of Jalāl al-Dīn Rūmi and Sultān Walad. There also exists a number of detached mystical poems from the pen of 'Ashiq Pāsha, but all are far from showing the lyrical merit of Yūnus Emre.

In the second half of the century we find classical mystic poetry attaining high perfection in Nasīmi. He is a great poet whose mystic lyrics are most expressive. His style is simple but full of power and harmony. In his *Diwān* we find *tuyughs*, a verse-form peculiar to Turkish classical poetry and foreign to Persian literature.

Romantic tales and fables were also taken from Persian literature. Among them is to be mentioned Mas'ūd's love story in verse, *Suhail wa Naubahār* (two proper names), a translation or rather an expanded adaptation from an unknown Persian work. This story has considerable literary value.

But, with the exception of Nasīmi, Aḥmadi is the greatest poet of this period. He is the author of the *Iskandarnāmah* (Book of Alexander). The subject is taken from Persian sources, but he adds a long section dealing with world history including the Ottoman dynasty. His *Diwān* is more interesting from the artistic point of view. Among his poems there are some which are of local interest.

Further, we must mention Qāḍi Burhān al-Dīn who has left a *Diwān* also containing *tuyughs*. His poems have a note of sincerity and passion of their own. He is the first to have attained perfection by the standards of classical rhetoric.

Of prose works are to be mentioned an anonymous translation of *Kalilah*

Belleten, 1953, pp. 205–55 + 13 + 15 in facsimile; "Ashik Pasha'nın bilinmeyen iki mesnevisi daha," *ibid.*, 1954, pp. 265–76 + 3 + 4 in facsimile; M. Fuad Köprülü, "Nesimi'ye dair," *Hayat*, I, 1927, p. 382; "Kadi Burhaneddin," *Dergah*, II, 1922, pp. 180–81; Hoca Mes'ud, *Süheyl ü Nevbahār*, ed. J. H. Mordtmann, Hannover, 1924, 378 pp. in facsimile; G. L. Lewis, "Aḥmadi," *Encyclopaedia of Islam*, I, new edition.

wa *Dimnah* and the legendary tales of *Dede Qorqut* mainly about the Muslim-Christian struggle during the Turkish invasion of Anatolia and its vicinity, reflecting vividly the life, customs, and ideals of the Turks of the fifth/eleventh and sixth/twelfth centuries.⁸

Ninth/Fifteenth Century.—In the ninth/fifteenth century Turkish increased in importance as a literary and official language. In the first half of the century there were three great princely families who were patrons of scholars and poets: Karamanoghli at Qūniyah, the Jandaroghli at Kāstāmonu, and the Ottoman Princes in Edirne and Bursa. As in the preceding centuries, the literary activity under them was not confined merely to the translation of Muslim works of a classical character.

In popular religious literature we may mention the *Maulūd* (Birth of the Prophet) poem of Sulaimān Chalabi and Aḥmad. This fine work has all the qualities of a masterpiece. It has been read by the people, for centuries particularly on the occasion of the religious commemoration of a dead person. In every century many similar poems have been written in imitation of it.

The most important classical poet of this period is *Shaikhi*. His version of *Khusrāu wa Shirin* of the Persian poet Nizāmi is more than a mere translation. The *Kharnāmah* (Story of the Donkey) is a masterpiece of satire. He is also the author of a *Diwān* which contains a considerable amount of panegyrics and love poems. His part in the establishment of classical poetry is great. His influence continued down to the tenth/sixteenth century.

Another great classical poet of the period is Aḥmad Pāsha. He surpassed his contemporaries in panegyrics and love poems exercising, thus, a great influence on the poets of his time. Next to him in this field is Najāti.

A certain number of chronicles in verse belong to this period.

Prose also developed considerably. In this connection we may mention the anonymous commentary on the Qur'ān, *Jawāhir al-Aṣḍāf* (Gems of Mothers-of-Pearl), and the more popular book *Qirg Vezir Hikayaları* (The Tales of the Forty Viziers).

But it was mainly artistic prose that was cultivated, its most brilliant representative being Sinān Pāsha with his *Taḍarru' Nāmah* (Book of Supplications).

⁸ M. Fuad Köprülüzade, "Anadolu'da Türk dil ve edebiyatının tekâmülüne umumî bir bakış," II. XV. asır, *Yeni Türk Mecmuası*, 5, 1933, pp. 375-94; M. Fuad Köprülü, "Les poètes turcs d'Anatolie au Vème siècle," *Ankara*, February 3, 10, 1938; N. Pekolay, "Süleyman Çelebi mevlidi, metni ve menşei meselesi," *Türk Dili ve Edebiyatı Dergisi*, VI, 1954-55, pp. 39-64; "Ahmed'in Mevlid isimli eseri," *ibid.*, pp. 65-70; F. K. Timurtas, "Harnama," *ibid.*, III/3-4, 1949, pp. 369-87; "Seyhi'nin tıp konusunda eseri," *ibid.*, IV/42, 1955, pp. 340-43; "Seyhi'nin hayatı ve şahsiyeti," *ibid.*, V, 1953-54, pp. 91-120; "Seyhi'nin şöhreti ve tesiri," *ibid.*, VIII, 1958, pp. 84-89; "Şeyhi'nin Husrev u Shirin konusu," *ibid.*, IX, 1959, pp. 89-110; H. İnalcık, "Aḥmad Pāsha, called Bursalı," *Encyclopaedia of Islam*, new edition; Fr. Taeschner, "Ashik-Pasha-zāde," *Encyclopaedia of Islam*, new edition; "Deli Lūtfis Mizah," published by O. Rescher, *Orientalische Miscellen*, II, 1926, pp. 40-43.

tion). His style is artistically elaborated, yet natural and sincere. Other representatives of artistic prose are Sari Kamāl, Ahi, Mashi, and Ja'far Chalabi.

As a reaction to this ornate language the first representative of the *turki-i basit* (simple Turkish), Wişali who wrote in 'arūd metres but used exclusively Turkish words deserves to be noted. However, only one couplet of his has come to us.

The writing of history in prose also began to develop. We have many anonymous specimens of Ottoman history. They show us that there existed in the ninth/fifteenth century among the people and especially among the soldiers chronicles which were almost of the nature of epics. The historical works of 'Ashiq Pāshāzādah, Oruch Beg, and others do not differ much in point of style from these anonymous chronicles. The works of Tursun Beg, Bayāti, and some others, on the other hand, were written rather with the object of displaying a particular style and an extensive literary ability.

A fine specimen of unaffected prose of this period is the treatise by Deli Lūtfi, which is one of the oldest works of humour in Turkish literature.⁹

⁹ M. Fuad Köprülüzade, "Anadolu'da Türk dil ve edebiyatının tekâmülüne umumî bir bakış," III, XVI. asır, *Yeni Türk Mecmuası*, 7, 1933, pp. 535-53; "Fuzuli'nin yeni eserleri," *Azerbaycan Yurt Bilgisi*, I, 1932, pp. 447-48; Milli edebiyat cereyanının ilk mübessirleri ve Divan-ı türki-i basit, XVI. asır şairlerinden Edirneli Nazmi'nin eseri, Istanbul, 1928; "Müverrih Âli," *Cumhuriyet*, March 15, 1928; M. Fuad Köprülü, "Les poètes turcs d'Anatolie au XVIème siècle," *Ankara*, March 24, 31, 1938; Th. Menzel, "Zāti," *Encyclopaedia of Islam*, IV, 1934, pp. 1218-19; A. N. Tarlan, *Hayalî Bey Divanı*, Istanbul, 1945, xxiv + 450 pp. + 16 plates; "Fuzuli'nin bilinmeyen kasideleri," *Türk Dili ve Edebiyatı Dergisi*, III/1-2, 1948, pp. 193-209; "Fuzuli'nin bilinmeyen kasideleri, II," *ibid.*, III/3-4, 1949, pp. 411-27; *Fuzuli Divanı I. Gazel, musammat, mukatta ve rubai kısmı*, Istanbul, 1950, x + 247 pp.; "Fuzuli'nin bilinmeyen kasideleri, III," *Türk Dili ve Edebiyatı Dergisi*, IV/3, 1951, pp. 257-64; Fevziye Aptullah, "Fuzuli'nin gazellerine dair," *Edebiyat*, 1, 1934, pp. 16-23; H. Çatbaş, "Fuzuli'nin bir mektubu," *Ankara Üniversitesi Dil ve Tarih-Coğrafya Fakültesi Dergisi*, VI/3, 1948-49, pp. 139-46; Kemal Edib, "Fuzuli'nin bilinmeyen şiirlerinden bir kaçı," *ibid.*, VI/6, 1948-49, pp. 319-28; A. Karahan, *Fuzuli, Muhiti, hayatı ve şahsiyeti*, Istanbul, 1949, xxiii + 309 + 10 pp. + 10 pp. in facsimile + 1 map; A. S. Levend, "Fuzuli'nin Şah u Geda'sı," *Türk Dili*, III/35, 1954, pp. 655-56; H. Mazioğlu, *Fuzuli - Hafiz. İki şair arasında bir karşılaştırma*, Ankara, 1956, 375 pp.; Fuzuli, *Türkçe Divan*, Ankara, 1958, 537 pp.; F. İz, "Bâki," *Encyclopaedia of Islam*, new edition; F. N. Uzluk, "Lâmi'nin lâtifelerinden," *Türk Dili*, IV/46, 1955, pp. 609-11; Mehmed Ali Ayni, "Kınalızade Ali Çelebi," *Mehmed Ali Ayni, Türk ahlâkçıları*, I, Istanbul, 1937, pp. 77-104; "Khwadja Sa'daddin," *Encyclopaedia of Islam*; Fr. Babinger, "Sehi Çelebi," *Encyclopaedia of Islam*, IV, 1926; *Tezkere-i Lâtifi*, edition by Ahmed Cevdet, Istanbul, 1314 A.H., 381 pp.; V. L. Ménage, "Ashik Çelebi," *Encyclopaedia of Islam*, new edition; Bahriye Piri Reis, *Das türkische Segelhandbuch für das Mittelländische Meer vom Jahre 1521*, P. Kahle, I, Text, 1. Lieferung; II. Übersetzung, 1. Lieferung, Berlin-Leipzig, 1926; Bergamalı Kadri, *Müeyyessiret-ül-ülûm* (facsimile, transcription, text, index), edition by B. Atalay, Istanbul, xx + 247 + 182 pp.

Tenth/Sixteenth Century.—In the tenth/sixteenth century the apogee of Ottoman political power is also reflected in the sphere of literature. Literary activity flourished not only in Istanbul, but also in Baghdad, Diyār-i Bakr, Qūniyah, Kāstāmonu, Bursa, Edirne, Yeniye-u Vardar, and Üsküp. Philological commentaries and lexicographical and grammatical works were produced. Books without number were translated from Arabic and Persian.

The greatest figures in poetry in chronological order are: *Dhāti*, *Khayālī*, *Fuḍūli*, and *Bāqī*. *Dhāti* wrote a large number of works in poetry and prose which are unequal in merit. His imagination and new ideas made him very popular. *Khayālī* surpasses *Dhāti* as a poet. His *Diwān* contains all his works. His most original poems are his love poems. *Fuḍūli* must be regarded as the greatest lyrical poet of Turkish literature. Although he used the dialect of *Ādharbaijān*, he exercised such an influence in Anatolia that literary historians regard him belonging to the realm of Anatolian literature. His love poems and love romance *Laila wa Majnūn* have secured him a special place in literary history. Love in his works is never entirely profane in character, thanks to mystic inspiration. No other poet except *Nawā'i* has acquired a like reputation throughout the whole Turkish world. He exercised an influence even on the musician poets of the lover classes. *Bāqī* was undoubtedly the most reputed poet of his time, his fame stretching as far as India. In the expression of sentiment he is below *Fuḍūli*, but the musical charm and faultless ease of his poems have given him the reputation of an inimitable master of classicism. His elegy on the death of Sulaimān the Magnificent is a masterpiece of deep sentiment and grief.

At this period Anatolian Turkish poetry attained the highest point in artistic elaboration and rhetoric. It is true that this was in the main an imitation of Persian poetry. But the Anatolian Turkish poets imitated rather the Indo-Persian poetry and went even further in fineness and abstraction. In the next centuries we see this refinement perfected on its own lines.

Poets belonging to different dervish-orders composed didactic works, mystic poems, and collections of legends of saints, along with translations of Arabic and Persian mystical works.

Prose in this century assumed a heavier and more artificial form. Outdoing the Persian models, the simplest ideas were expressed by the most complicated images to the detriment of the subject. This lack of taste is found in the greatest stylists of the period: *Lāmi'i*, *Kamāl Pāshāzādah*, *Jalālzādah*, *Faridūn Beg*, *'Azmi*, *Qinalizādah*, *Khawājah Sa'd al-Dīn*, and others. This tendency to artificiality had a much more disastrous effect on prose than on poetry. In very long works, however, it was only the preface that was written in this turgid and clumsy style. Many literary, historical, religious, or moralizing works of the period were in fact written in a simpler language. The same applies to official correspondence and other State documents. In religious works intended for the people every endeavour was made

to write as simply as possible. The examples which we possess of the prose of *Fuḍūli* and *Bāqī* show an elegant and relatively simple language.

As a reaction to the ornate language, the movement called *turki-i basit* (simple Turkish) has its second well-known exponent in *Naẓmī* of Edirne whose *Diwān*, though, again, in *'arūd* verse, contains only Turkish words. But he has no artistic abilities.

In the field of historical works great progress was made. Besides rhymed chronicles, we find historical works in prose in continuation of the Saljūq tradition. A number of historical works were written in verse. With the exception of the Ottoman history by *Ḥadidi* they always deal with a single event or the victories of a single emperor or commander. General histories were composed by *ibn Kamāl*, *Jalālzādah*, *Muṣṭafa Chalabi*, *Muḥi al-Dīn Jamālī*, *Luṭfi Pāsha*, *Khawājah Sa'd al-Dīn*, and *'Ali*. Some of these works are the sources for our knowledge of the social history of this period.

Among historical works those which deal with literary history occupy an important place. The first Ottoman collection of biographies of poets was produced by *Shāhi Beg* on the model of *Nawā'i*'s work. This was followed by the works of *Laṭīfī*, *'Ashiq Chalabi*, *'Ahdi*, and *Ḥasan Chalabi*. *'Ali* also gives important notices of poets in his historical work.

It is in this century that there appeared geographical works and accounts of travels. Some are mere translations. The celebrated *Baḥriyyah* (Maritime Work) of *Piri Ra'is*, and *Muḥit* (Ocean) and *Mir'at al-Mamalik* (Mirror of Lands) of *Saidi 'Ali Ra'is* are the best works of this type. We have further records of voyages both in verse and in prose.

The first grammar of Anatolian Turkish, planned on the model of Arabic grammars, by *Qadri* of Pergamon, was also written in this century.

Alongside classical literature we find popular literature increasing in every form. Wandering musician-poets were to be found wherever people congregated, and love songs, heroic tales, elegies, and folk-songs were recited.¹⁰

Eleventh/Seventeenth Century.—In the eleventh/seventeenth century knowledge of the Ottoman literary language spread among the Muslim lower classes generally and also through districts to the non-Turkish population or Turks speaking a non-Ottoman Turkish dialect. The influence of Turkish literature and culture is found as early as the tenth/sixteenth century in the use of Arabic script by the Muslim Hungarians and Croats. There are

¹⁰ M. Fuad Köprülü, "Les poètes turcs d'Anatolie au XVII^e siècle," *Ankara*, April, 7, 14, 1938; "Nef'i," *Ankara*, May 12, 19, 1938; "Āshiq Ömer (xvii. asır saz şairi)," M. F. Köprülü, *Türk saz şairleri*, II, xvi-xviii, *asır*, Istanbul, 1940, pp. 193-256; A. Karahan, *Nabi*, Istanbul, 1953; J. Walsch, "Aṭā'i," *Encyclopaedia of Islam*, new edition; Th. Menzel, "Waisi," *Encyclopaedia of Islam*, IV, 1933; M. Fuad Köprülü, "Kâtîp Çelebi," *Cumhuriyet*, February 25, 1928; "Peçewî," *Encyclopaedia of Islam*; "Naima," *Cumhuriyet*, February 27, 1928; "Qoḥi Beg," *Encyclopaedia of Islam*; M. C. Baysun, "Evliya Çelebi," *İslâm Ansiklopedisi*; S. N. Ergun, *Karaca Oğlu*, Istanbul, 1950; M. H. Bayrı, "Şirlerine nazaran Geverhi," *Yeni Türk Mecmuası*, 75-76, 1939, pp. 103-06.

also found dictionaries of Turkish-Serbian, Turkish-Bosaniak, and Turco-Greek in verse. Istanbul was always the centre to which men of letters and learning flocked from all parts of the Ottoman Empire and from beyond its frontiers.

The classical Turkish poetry of the eleventh/seventeenth century was in no respect below the level of the Persian models. The Turkish poets by this time were working on original themes, though the influence of the Persian and Indo-Persian poets was still felt.

Naf'i may be regarded as the greatest master of eulogies (*qasidahs*), on account of the power of his imagination, the richness of his language, and the elevation and harmony of his style. His love poems and his satires (*hajwiy-yāt*), on the other hand, are less successful.

Another very important classical poet was Nābi who is renowned for his refined didactical poems and descriptions. His verses are still quoted as proverbs. He was also the one who protested against artificial language, saying: "The *ghazal* book is not a dictionary."

The greatest figure in romance poems (*mathnawi*) is Nav'izāda 'Aṭā'i who takes his subjects from the life of his time.

The number of religious and mystical works, lives of saints, and didactic works connected with different orders is very great in this century. Poetical forms were often used for them.

Literary prose follows the same lines as in the preceding century. The great stylists like Vaisi, Narkisi Oqchizādah, and others carried affectation of language to still greater lengths. Yet works which were in their days considered to have no literary value are now being greatly appreciated.

As an encyclopedist, Kātib Chalabī's name must be mentioned.

Histories in this century also took the first place among prose-works. There are several which have the character of semi-official chronicles. Mainly, though they are translations of general histories of Islam, there are also original works on the same subject, and general and special works and monographs on Ottoman history. The best historians are Kātib Chalabī, Pachavi, Na'ima, and Qochi Beg. The verse chronicles are much below the level of those of the tenth/sixteenth century. The most notable are those of Riyāḍi and Qafzādah Fā'iḍi.

In the field of geography the most important works are those of Kātib Chalabī and abu Bakr Dimashqī. They use European as well as Muslim sources. The *Sayāhatnāmah* (Voyage Book) of Avliya Chalabī is important as history of all aspects of social life.

The great popularity of the literature of the people continued in this century in all classes of society. The musician-poets became very numerous. We find them in the military classes and in the religious orders. The most important of them are Karaja Oghlan Gavhari and 'Ashiq 'Umar. The influence of this popular literature is felt even among the upper classes.¹¹

¹¹ M. F. Köprülü, "Les poètes turcs d'Anatolie au XVIIIème siècle," *Ankara*, June 9, 1938; "Kodja Raghīb Pasha," *Encyclopaedia of Islam*; "Ahmed Nedim,"

Twelfth/Eighteenth Century.—Literature and culture continued in the twelfth/eighteenth century to follow the same lines as in the preceding centuries. There was a vast output in prose and poetry, while the cultural links with Persia and Transoxiana continued. But the tendency to a more individual development gained in strength. Endeavour was made to simplify the language.

Among the poets Nadīm in particular acquired a great reputation. By his original themes, rich imagination, sparkling wit, and harmonious language he surpassed his predecessors and contemporaries. He was the poet who brought much local colour to Turkish literature. He was famous with his *sharqīs*, another verse-form peculiar to Turkish classical poetry and foreign to Persian literature. One of his poems he composed in the Turkish syllabic metre and the national form *türkü*.

Among the great poets of this century special mention must be made of Rāghīb Pāsha, the last great poet of the classical period.

The poets of this century practised all forms of poetry, but special attention was devoted to *genres* characteristic of an epoch of decadence. On the other hand, true religious inspiration still continued. The last masterpiece of romantic poetry was Shaikh Ghālīb's *Husn-o 'Ishq* (Beauty and Love) with its mystical inspiration and very fine style.

Literary prose tended to become gradually simpler, although imitations of the old artificial style were still found. A well-known stylist, 'Uṭhmānzādah Tā'ib openly denounced exaggerated artificiality in prose. Historical works occupied the first place, but they could not be compared to those of the preceding century.

The political and military decline of the Ottoman Empire stimulated the writing of a large number of memoirs investigating its causes. The most remarkable of these is that of Qoja Segbān Bāshī.

From the point of view of geography we may note a number of important descriptions by ambassadors of which that of France by Yirmi Sekiz Muḥammad Chalabī is a typical and very interesting example. We may also notice a number of translations of European works on geography.

The writings celebrating the splendid festivals held by the Sultans are important sources for sociological research.

The collections of biographies of poets are even more numerous than in the preceding century.

Popular literature continued to enjoy the same popularity among all classes of society. The works of the musician-poets were also well known. Taste for such literature penetrated more into the upper classes.

In this century Ibrāhīm Mutafarriqah inaugurated printing in Turkish script, but for several reasons printing remained confined to a very restricted

Ankara, June 29, 1937; Sadettin Nüzhet, *Şeyh Galib. Hayat ve eserleri*, Istanbul, 1936; M. Fuad Köprülüzade, "Osmanzade Taib'e dair," *Türkiyat Mecmuası*, II, 1928, pp. 427-30.

sphere throughout the century and did not exercise any particular influence on intellectual and artistic life.¹²

Thirteenth/Nineteenth Century.—At the beginning of the thirteenth/nineteenth century Ottoman literature sank to a very low level which continued till the period of political reform. It was only natural that the old literary tradition could not disappear at one stroke.

The prose of the period before the political reforms was not of much value, although its production was not less in quantity than that of the preceding centuries. The historical work by Mutarecim 'Âşim was remarkable for its style and critical analysis. He used even simpler language in his translation of *Burhân-i Qâfi* (The Definite Proof) and the *Qâmûs* (Lexicon). Lastly, mention must be made of the celebrated poet and stylist 'Âkif Pâşha who, on account of several poems written in the popular metre and some works in simple prose, could be regarded as the first to have spread literary innovations.

We also had representatives of popular literature. The best known musician-poets were Dertli, *Dihni*, and Amrah.

B

DEVELOPMENT OF TURKISH GRAMMAR
AND LEXICOGRAPHY

1. Turkish is an agglutinative language. The *root* which is either verbal or nominal and which (except in the case of certain pronouns) is never inflected, always appears at the beginning of the word. Verbal forms are built from the verb-stem, which may be a simple *root* or a root modified by formative suffixes. The verb-stem is followed by suffixes indicating aspect and tense ("voice" and "negation" being shown by aspect suffixes), to produce the tense-stem which, without further suffixation, expresses the third person singular; other persons are indicated by the addition of a personal suffix. The resultant word is a unit as regards stress, intonation, and sound harmony, i.e., assimilation of sounds tending to conform the sounds of the suffixes to the root in general. Phonetic changes in the root or suffixes do not imply semantic modifications.

Nominal forms again are built out of the noun-stem, which may be a simple root or a root modified by formative suffixes.

Prefixes and infixes do not exist in Turkish.

The syntax of the language is based essentially on the following principle. The governing parts of a grammatical statement or of a group of statements

¹² M. F. Köprülü, "Les poètes tures d'Anatolie au XIX^{ème} siècle," *Ankara*, June 16, 1938; "Erzurumlu Emrah (xix. asır saz şairi)," *M. F. Köprülü, Türk saz şairleri, Antoloji*, III, xix-xx, asırlar, İstanbul, 1940, pp. 577-640; "Âşık Dertli (xix. asır saz şairi)," *ibid.*, pp. 641-704; M. Ş. Ülkütaşır, "Mütercim Âşim (1755-1819)," *Türk Dili*, I/1, 1951, p. 34; A. H. Tanpınar, "Âkif Paşa," *İslâm Ansiklopedisi*, I; Z. F. Fındıkoğlu, *Bayburtlu Zihni*, İstanbul, 1950, 125 pp.

follow the parts governed. Hence the principal part of the statement or of a group of statements, i.e., the finite verb or predicate, is usually placed at the end, the completed parts follow the complement, the qualified elements (nominal or verbal) are put after their qualifiers (adjectival or adverbial), and the principal statement follows the subordinate ones.

Turkish in its original form did not include conjunctions. The only subordinate clause which is attested from the earliest documents onwards is the conditional.

The characteristics of the Turkish language outlined above are to be found in the earliest surviving Turkish documents, which date from the first/seventh century.

2. This "pure" language, however, underwent a considerable change when pagan Turks came into contact with the Far Eastern civilizations and religions. The Turkish literary output of the period before the adoption of Islam was mainly translations of the scriptures of various religions. Such translations of sacred texts had to be as literal as possible. Of course, it is no wonder that under the influence of the non-Turkish structures of the languages so translated, this literary dialect, while preserving its native participial and gerundial constructions, acquired new types of subordinate clauses, partly with defective constructions and developed conjunctions formed from Turkish roots. In the field of vocabulary also we find technical expressions, borrowed from the more developed languages of the Far East. This does not, however, mean that such borrowings were numerous. On the contrary, a great number of expressions were mere Turkish translations from these languages.

3. As to linguistic peculiarities of the first Islamic literary dialect in Central Asia, it differed but slightly from Old Turkish. Religious terms markedly connected with the Far Eastern religions were no more to be found. In their place, we find Islamic terminology. But this latter was not so widespread as one would expect or find in later literary works. Instead Far Eastern terms or Turkish calques from them were still common. The development in the direction of an analytical sentence structure was less pronounced. Though subordinate clauses of the Indo-European and Semitic types began to develop in general, the Turkish sentence with its participial and gerundial forms still prevailed. Nevertheless, new conjunctions were created out of Turkish words or borrowed from Arabic and Persian, and these to a great extent encouraged the development of new Turkish subordinate clauses.

On the other hand, popular words of the Karakhanian period show very little foreign influence. Both in syntax and lexicography, this influence was restricted to the minimum. In this respect the popular literary products of the earliest Turkish Islamic literature resembled the runic inscriptions.

4. In the Khwārizmian period, Arabic and Persian exercised an increasing influence on Turkish syntax. Both in verse and in prose, the basically fixed Turkish word-order became more flexible and the rich stock of terminations that henceforth developed in the language prevented ambiguity and gave it

greater clarity. The borrowings from the two main Islamic culture languages, Arabic and Persian, increased. Vocabulary was further enriched by the use of Arabic and Persian loan-words, though the Far Eastern loan-words were still common, and inversion, particularly in verse, was now used to a greater extent. Until the ninth/fifteenth century, Anatolian Turkish also reveals the same characteristics.

5. During the classical period of Ottoman literature, the syntactical influence of Persian in the construction of sentences did not increase. Rather it diminished in the course of time.

The old Turkish type of sentence with only a single finite verb, but using many participial and gerundial forms was particularly in use in Ottoman prose. This made the formation of very long sentences possible. Inversion, however, particularly in verse, was greatly practised. Persian and Arabic loan-words and grammatical forms became more numerous and Far Eastern loan-words were totally forgotten.

6. In modern Turkish, the syntactical influence of Persian in sentence constructions has left few traces. On the other hand, modern writers have drawn fully on the resources of popular speech; the language has thus been greatly enriched and rendered much more expressive, thanks to the harmonious combination of the synthetic structure of the old language with the freer construction and more vivid turns of expression of everyday spoken Turkish.

New constructions of subordinate clauses with conditional or temporal force, formed from a finite verb followed by the interrogative ending, have become meaningless.

In the Turkish vocabulary, Persian and Arabic loan-words have become much less numerous, giving place to Turkish words, some of which have even been invented. Loan-words from the European languages, mainly at first from Italian then from French, are to be noticed.

7. Thus, we see that in the process of evolution, owing partly at least to the influence of languages of other structural types, both Eastern and Western, Turkish has developed conjunctions, other types of subordinate clauses, and a freer word-order in the sentence.

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Part 2. Fine Arts

Chapter LV

ARCHITECTURE

A

THE FIRST THREE CENTURIES OF MUSLIM
ARCHITECTURE

Arabia, at the rise of Islam, does not appear to have possessed anything worthy of the name of architecture. Only a small proportion of the population was settled and lived in dwellings which were scarcely more than hovels. Those who lived in mud-brick houses were called *ahl al-madar*, and the Bedouin, from their tents of camel's-hair cloth, *ahl al-wabar*.

The sanctuary at Mecca, in the time of the Prophet Muhammad, merely consisted of a small roofless enclosure, oblong in shape, formed by four walls a little higher than a man, built of rough stones laid dry. Within this enclosure was the sacred well of Zamzam.

When the Prophet Muhammad, as a result of the hostility of the unbelieving Meccans, migrated to Medina, he built a house for himself and his family. It consisted of an enclosure about one hundred cubits square of mud-bricks, with a portico on the south side made of palm trunks used as columns to support a roof of palm leaves and mud. Against the outer side of the east wall were built small huts (*hujarât*) for the Prophet's wives, all opening into the courtyard.