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Use of Idioms in Usûlî Divan

Beyhan Kesik*

Abstract

Idioms are significant patterns of words indicating crucial hints concerning the background, life style, traditions and certain characteristics of any nation. These patterns of words, just as they were in almost all periods of Turkish literature, have always been one of the most significant elements the poets used so as to elevate their power of expression in our classical literature as well. Having realized the power bestowed on expression through idioms 16th century poet, Usûlî, presented in his Divan as the finest samples of an expression style.

In this study, the way some of the idioms are used in Usûlî Divan and the changes occurring in the meaning and syntax form of certain idioms are studied.

Introduction

It is impossible to consider literature to be separate from language and vice-versa. Language is the most distinctive element in the studies on Turkish literature. Literary works take power from language. In a way, language is both a means and an aim in literature. In addition to a number of expression patterns, another significant component of a language is idiom. Idioms which are defined as patterns of words not quite distant more or less from their literal meaning but still bearing an interesting meaning¹ provide great hints determining a nation's ways of expression, the background, traditions and certain characteristics of its speakers². Idioms, as in almost all periods of Turkish literature, have always been one of the most significant elements which poets used in order to promote their power of expression in the period of classical poetry as well. The poets in the period frequently or rarely gave place to idioms in their divans, poetry or prose depending on their personal attitude and tastes. The tradition of employing proverbs and idioms, which was started by Yıldırım Bâyezid's vizier Kasım Pasha, reputed as Sâfî, in the 15th century and reached its peak with Necatî Bey³ has had great influence on the followers of these poets as well. *"The poets who were well aware of the riches of Turkish language ameliorated their poems via literary arts they performed by masterfully playing with the meanings of proverbs, idioms and Turkish expressions"*⁴. One of these masters is undoubtedly Usûlî.

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In Usûlî's poems, who was a Rumelian poet, it is possible to come across the trend of simplicity in language and image that was introduced by Âşık Çelebi in his work Meşâirü'ş-Şuarâ which refers to some Rumelian poets like Hayretî and Taşlıcalı Yahya⁵. Amongst the primary features which make the poems of this poet simple and fluent, the abundance of the idioms used can be narrated as a requisite of simplicity in expression and meaning. Hence, it can be asserted that the idioms Usûlî gives place in his Divan are abundant enough to declare him as one of the most brilliant representatives of this use. Through the idioms used by this poet in modern Turkish, we would like to draw attention to the popularity Turkish language received in Usûlî's language via certain examples which were used -and most of which are still in use - during that period⁶.

An noticeable feature belonging to the expressions used in Usûlî Divan is that most of these idioms are composed of Turkish words and preserve their liveliness in modern Turkish as well:

Ağzının tadını bilmek (Knowing one's own taste of mouth): to have a taste for good food; to know and appreciate the best and finest of anything⁷.

Sûfî sâfi-meşreb olup bilse agzın dadını⁸

Men' ider miydi Usûlîyi şarâb-ı nâbdan (G. 109/5)

(If Sufi were good-natured and knew the taste of his mouth then he would allow Usuli to drink wine.)

Baştan aşmak (Being worse than one can cope with): a lot in number.

Yirlere sürüp yüzüm her sû akıtdum yaşımı

Aşdı başumdan dirîgâ mâcerâ-yı rûzgâr (K. 1/31)

(I rubbed my face and wept all this time. It is such a pity that these events are more than I can handle.)

Baş eğmek (Submitting, obeying): to give up resistance and accept the subjectivity.

Bin zînet iderse özini pîrezen-i dehr

Baş egmezüz ol kahbeye merdânelerüz biz (G. 43/6)

(No matter how the witch paints herself, we are real men. We shall never give up to that witch.)

Başın için (For your head): You ask Allah to ensure your good health as the alms of your life.

Toyınca tâ cemâlünü görem devletlü başun'çün

Ayagun topragını ko gözüme tûtiyâ olsun (G. 100/6)

(For the sake of your lovely head let me watch you all over and let the soil on your feet be the kohl on my eyelids.)

Bel bağlamak (Lending one's own back): to trust somebody, to rely on one's assistance.

Ayagina yüz urname eli irmez Usûlî'nün
Güzel başun'çün olsun ki işigünde fedâ bârî (G. 131/8)

(Usûlî does not have the courage to be in your presence, at least let me die at your door.)

Eli ermek (Reaching one's hand): to be able to do, reach.

Genc-i maksûda gâye eli irişdi vü buldı hayât
Her ki lütfun umuben uzatdı dest-i iftikâr (K. 3/30)

(The ones who hoped your generosity and reached out their hand of poverty could grab the treasure of wills and attained life.)

Gönlü akmak (Letting one's own heart flow): to have a strong feeling of love towards someone or something.

Su gibi dîvâne gönlüm akdı gülşenden yana
Bağlasun zencîr ile şimden girü kılmaz karâr (K. 3/18)

(My crazy heart ran like water to the garden of roses. It cannot stop from here, let it be chained.)

Gönül yıkmak (Breaking a heart): to act offensively to someone, to break his heart.

Yıkılmış idün gönlümü yapdun yine rahm eyledün
Eh Halîlüm Hak bilür bir Ka'be bünyâd eyledün (G. 68/2)

(By rebuilding the heart of mine which you had broken earlier, you, almost like Prophet Ibrahim, built Ka'be.)

Gönül açmak (Opening a heart): to get rid of the troubles via funny stuff,

Gül yüzünsüz gam hazânında belâlı bülbülün
Gönli açılmaz gel ey tâze gülistânım yetiş (G. 52/4)

(Without your rosy face in this garden of anguish the heart of grieving nightingale cannot open. Dear beloved who is just like a fresh rose garden, come quick.)

Gönlünü eylemek (Enjoying one's own heart): to spend joyful time.

Gamundan gönlüm eplenmez dem olmaz kim yürek yanmaz
Bu derde kimse katlanmaz gidelüm bârî şehründen (G. 111/1)

(Because of the worries I cannot enjoy myself at all, I just cannot endure this pain any longer. I must leave this city.)

Gönül vermek (Giving one's heart): to be attached with love.

Âkil isen ey gönül nâ-dâna virme gönlünü

Kadrüni bilmez deli oglana virme gönlüni (G. 130/1)
(If you are clever my dear heart do not give your heart to a heart breaker.)

Gönül yapmak (Rebuilding a heart): to positively change a condition where one was heartbroken.

Cismüni belâ taşı ile yıkmaz olursan
Yapmaga gönül mülkini mi‘mâr olımsun (G. 110/4)
(If you cannot beat your material existence you can never achieve to rebuild a broken heart.)

Gözünü açmak (Opening one's own eyes): to be careful, to be alerted.

Gönül ‘ibret gözin açup gözet bu sırr-ı pinhânı
Temâşâ eyle eşyâda cemâl-i sun‘-ı Yezdâmı (G. 127/1)
(My dear heart, open your eye and preserve this secret, try to see the image of Allah when you look at the worldly beings.)

Göz açtırmamak (Not letting one's eyes stay open): not to give time or respite, to be hard upon somebody.

Hiç göz açdurmaz yaşum tûfâna viridi ‘âlemi
Göklere durmaz çekilür âhum ejderhâ gibi (G. 142/2)
(My tears do not let me open my eyes, my laments reach the sky like a dragon.)

Gözün aydın (May your eyes shine): may this merry day of yours (or joyful event) be happy for you.

Gözün aydın yine ey dil ki geldi mâh-ı tâbânım
Helâk olmuş idün gamdan hele geldi yine cânun (G. 72/1)
(My your eyes shine my soul your moon faced lover has come again. You were devastated but your soul is here now.)

Göz ucuyla ıraktan merhaba etmek (Casting a furtive glance at somebody to say hello): to watch someone unnoticeably, to glance at somebody.

Gönül râh-ı meşakkatde ayakda kaldı sultânım
İde geh gâh göz ucuyla ıraktan merhâba bârî (G. 130/7)
(My dear sultan, the heart keeps on waiting on the road of sorrow. At least even from a distance, just take a quick look at me.)

İşi altın olmak (Turning one's work into gold): to align one's work in the right way.

İzine yüz sürelden mihr-i gerdûn
Sa‘âdet buldı oldu işi altın (S., 55)

(Since the day it rubbed its face on your track the sun in the sky became overjoyed, it is like even its work turned into golden)

Kan ağlamak (Shedding blood not tears): to be entrapped in an indescribable sorrow.

Usûlî eydür bu sözüm derd ile göyüstün özüm

Kan aglasun iki gözüm sen de ölürsün ben de ölürsün (G. 113/5)

(Usuli says: this is my word, let my heart burn with sorrow, let my both eyes shed tears of blood, you too die, I also die).

Kana girmek (Touching blood): to murder or get murdered someone.

Gel begüm kıyma bu câna yazıkdur girme gel kana

Kimseye kalmaz zamâne sen de ölürsün ben de ölürsün (G. 113/2)

(Come my darling do not touch the blood of this poor lover. No one can live forever; you shall die, I shall die.)

Kan eylemek (Causing blood): to shed one's blood, to act a murder.

Ey dil ü cân mülkini zulm ile vîrân eyleyen

V'ey cefâ tîğın çeküp nâ-hak yire kan eyleyen (G. 97/1)

(Alas you the villain who destroys the land of heart and takes the sword of pain to shed blood for nothing).

Kara günlü (Having a Dark day): unfortunate, unlucky, dark fated.

Âteş-i 'aşk ile yak bagruna dâğ

Hey kara günlü çerâğ ol gel çerâğ (S., 30)

(Open wound on your bosom with the fire of love. Hey dark fated man, come with your light sparkling.)

Kara yazılı (Dark fated): unfortunate, unlucky, dark fated.

Okurdu halka hasret nâmesini

Kara yazılı firkat nâmesini (S., 47)

(He would read people the letters of longing and separation)

Kara(lar) giymek (Wearing all black): to mourn.

Meger bir gice kim bu zâl-ı 'âlem

Kara geymişdi vü tutmuşdı mâtem (S., 46)

(It seems that one night this world wore all black and mourned.)

Kul olmak (Being a slave): to attach excessively, to submit like a slave.

Bu Usûlî ayagun toprağına kul olmuş

Mülk-i 'aşk içre yine başına sultân oldu (G. 139/5)

(Usuli became a sultan in the land of love after he became soil under your feet)

Kuyu kazmak (Digging a well): to set a dangerous trap for someone.

Tarîküm üzre yâ Rab kuyu kazma

Bu söz kim söylerem yazuga yazma (S., 52)

(My Allah, do not dig a well in front of my way and make me sad.)

Parmak basmak (Laying finger): to draw attention on a certain point.

Hatâ vâki' olursa bunda el-hak

Kalemveş basmaya harfine barmak (S., 51)

(If I make a misdeed do not put a finger on it like a pen.)

Toprak olmak (Turning into soil): to die, to go the way of all flesh.

Nice bir yel gibi yelem 'aşk yolında toprak olam

Meger ecel gele ölem kor mıym seni kor mıym (G. 112/6)

(I would never let you go if I became soil on the land of love or even I died.)

Üstüne ditremek (Treating with tender): to care for meticulously, to handle somebody with kid gloves.

Ditrer üstüne yavuz yel esdüğünü istemez

Fi'l-mesel cân-ı za'îfumdür benüm ol pîrehen (K. 4/20)

(Seeing that harsh wind blows it handles you with kid gloves. That shirt is my weak soul)

Yele vermek (Scattering to the winds): to destroy, to waste in vain.

Nice yıl yıldım hevâ-yı zülf-i 'anber-sâyile

'Ömrümü yile virdüm kurı sevdâyile (G. 121/1)

(With the desire of your lovely scented hair I spent so many years. I wasted a whole life for that dream)

Yürek(i) yanmak (Burning of one's own heart) : to be smitten by a disaster or calamity.

Âteş-i hicrân ile yandı yürek tutuşdı cân

Bagladı çeşmüm yolın cûş eyleyüp yaş ile kan (S., 83)

(My heart burned with the fire of separation. Tears and blood tied the road to my eyes.)

Yüzsuyu dökmek (Lowering your face): to abase oneself.

Yidüğün yarım itmekdür taleb tennûrına düşüp

Yüzün suyını dökmişsün be zâlim nîm-nân için (G. 103/5)

(It is only a half bread you could get when you were dragged after the stove of wills. Alas you villain you stepped on your pride for the sake of a half loaf.)

Yüzüne gülmek (Laughing in somebody's face): to make a false display of friendship.

Ger gülerse yüzüne sakın inanma sözine

Aslı yokdur gerçi kim yalana virme gönlünü (G. 130/2)

(Do not be fooled by the fake smile, do not surrender your heart to a lie.)

Yüz çevirmek (Making a right-about face): to turn a cold shoulder on.

Efendi kaçmagıl şeydâlarundan

Çevirme yüzünü pâşâlarundan (S., 54)

(Hey you, do not turn away from the ones loving you, from the ones superior to you.)

Yüz sürmek (Making somebody a low bow): to pay one's humble respects to a superior, to show great respect by bowing.

İzine yüz sürelden mihr-i gerdûn

Sa'âdet buldı oldu işi altun (S., 55)

(Since the day it rubbed its face on your track the sun in the sky became overjoyed, it is like even its work turned into golden.)

Yüz vermek (Giving head to): to spoil a person, to give encouragement, to show tolerance.

Cemâlün döndi gülzâra sakın yüz virme her hâra

Yazıkdur bülbül-i zâra dil-âzâr olma sultânım (G. 91/7)

(My dear Sultan, your face turned into a garden of roses. Do not give your heart to any thorn. Do not be a heart breaker, it is a shame for the wounded nightingale.)

In certain idioms all words or some of them possess different origins (Arabic or Persian). It is striking to see that words of foreign origin such as "baht, cân, 'âr, amân, nûr, defter, dünyâ, gam, tîrâb, hâk, yeksân," which can be found in idioms are still present to a large extend in modern Turkish as well:

Amân vermemek (Not giving any respite): not to give any break.

Şerâr-ı nâr-ı 'aşkundan dolupdur cism-i cân âteş

Has u hâşâke irişse yakar virmez amân âteş (G. 56/1)

(My heart is filled with the sparkles of the love of fire. As soon as the fire touches grass it burns without any delay.)

Âr etmek (Feeling ashamed): to feel ashamed.

Câme-i medh ile zînet zâtuna hâcet degül

K'ehl-i devlet 'âr ider giymek libâs-ı müste'âr (K. 3/25)

(You do not need a dress made of pride. Masters of happiness feel ashamed of wearing rough clothes.)

Ayağı altında türâp olmak (Being devastated under one's footstep): to be the slave of a person, to submit to all his orders.

Açılır gülzâr-ı sînemde ma'ârif gülleri

Ehl-i 'irfân ayacı altında olursan türâb (G. 7/2)

(If I become the soil under the foot of wise men in the rose garden on my bosom roses of knowledge bloom.)

Bahtı kara (Having dark fate): to have no luck.

Kara bahtum anup feryâd kıldum

Karanı günlerümi yâd kıldum (S., 48)

(I lamented to my dark fate, I remembered my dark days.)

Canına kâr eylemek (Being sick to the back teeth): to get tired of.

Gel gel ey rûhum ki uş sensüz helâk oldu gönül

Ayrılık bî-çârenün çok cânına kâr eylemiş (G. 55/3)

(Come my soul because this loneliness has become so intolerable.)

Cana kıymak (Killing): to slaughter.

Gel begüm kıyma bu cânâ yazıkdur girme gel kana

Kimseye kalmaz zamâne sen de ölürsün ben de ölüürin (G. 113/2)

(Come my darling do not touch the blood of this poor lover. No one can live forever; you shall die, I shall die.)

Can vermek (Sacrificing one's life): to die.

Getür medh itdüğün kimdür görelüm

Yolında mümkün ise cân virelüm (S., 52)

(Bring us this person whom you praise so dearly. Let us sacrifice our lives for him.)

Can vermek (Reviving): to strengthen somebody's morale.

Cân virür enfâs-ı 'İsâ gibi ölmüş dillere

Ger sabâ dagıtsa bûy-ı zülf-i 'anber-bârunı (G. 128/3)

(If wind of saba scattered the smell of your amber hair it would bestow life to the deceased hearts like the breath of Jesus Christ.)

Canını yakmak (Giving pain): to cause pain to a person for punishment.

K'ışiden kişinün cânını yaksun

Gönüller mülkine âteş bıraksun (S., 52)

(Let him hurt the one who can hear and leave fire to the world of souls)

Defterini dürmek (Killing to cook a person's goose): to kill.

Dürülür çün kamu defterleri tomar gibi

Dehr sultânlarınınun defter ü dîvânına yuf (G. 57/3)

(Since all their accounts are balanced just like a roll shame on the accounts of all sultans.)

Dünyâyı zindân kılmak (Turning one's life into dungeon): to make life unbearable.

Hâtırum cem'ıyyetin itdi perîşân ayrılık

Ayrılık kıldı bana dünyâyı zindân ayrılık (G. 60/1)

(This breakup turned my life into a dungeon.)

Gam yemek (Grieving): to be oppressed with anxiety, to trouble oneself excessively.

Gönlüme râhunda gam yemek gıdâ-yı rûhdur

Ka'be-yi kûyunda cân virmek safâdur sevdiğüm (G. 86/3)

(My beloved, it is the food of my soul to endure pain on for your sake. It is also a bliss to lose life in your beautiful place resembling Ka'be.)

Hâk ile yeksân eylemek (Demolishing): to bring down, to destroy utterly.

Ben zelîli sâyeveş hâk ile yeksân eylemiş

Evc-i 'izzetde seni ser-hayl-i hûbân eyleyen (G. 97/6)

(The One who made you the head of all beauties brought me, such a loser, down on earth.)

Hor bakmak (Disdaining): to take a low view of somebody, to contempt.

Hor bakma her nemed-pûşâ sakın ey muhteşem

Her gedâyı Hızır gör her şahsa dervîşâne bak (G. 64/6)

(You the perfect man, do not underestimate anyone wearing rags. Treat each food as a godsend and every person as a dervish.)

Mat etmek (Checkmating): to defeat in a play of chess, to outwit somebody during a dispute, to make mincemeat of somebody.

Sürersen nat'-ı ma'nîde at

İdersün sen nice ferzâneyi mât (S., 49)

(If you ride horse on the world of meaning then can you defeat the wise men.)

Nûr inmek (Beverly Holy): to descend upon of a heavenly light.

Şehîdün nûr iner kabrine dirler lîk ben hasta

Ölürsem bu harâretle çıkar odlar mezârumdan (G. 95/6)

(The grave of a martyr is filled with heavenly light, if I die when I am so hot, fires will arise from my grave.)

Ser verip sır vermemek (Keeping under one's hat): to die rather than disclose a secret, to keep a secret no matter what.

Bu bezme lâf ile şâhum varılmaz

Dimişler ser virilür sır virilmez (S., 38)

(Dear Shah, you cannot reach this group by speaking. They say one must die rather than reveal a secret.)

There are also some idioms that are made up of words which are not frequently used in modern Turkish. Such idioms exist in their Turkish equivalents today:

Dehân açmak (Open mouth): to start talking.

Ma'nîde her zerre açmışdur dehân

Vahdet esrârını eylerler beyân (S., 33)

(Each particle is opening its mouth to expose the secrets of unity.)

Dil almak (Winning one's assent): to get around, to conciliate.

Sipâhîdür biri bir bî-bedeldür

Dil almak hâsılı ona mahaldür (S., 54)

(One of them is a unique cavalryman and to please a broken heart is his privilege.)

Dil-âzâr olmak: Breaking one's heart.

Cemâlün döndi gülzâra sakın yüz virme her hâra

Yazıkdur bülbül-i zâra dil-âzâr olma sultânım (G. 91/7)

(My dear Sultan, your face turned into a garden of roses. Do not give your heart to any thorn. Do not be a heart breaker, it is a shame for the wounded nightingale.)

Dest uzatmak (Turning a card up on the discard pile): to ask for money

Genc-i maksûda eli irişdi vü buldı hayât

Her ki lütfun umuben uzatdı dest-i iftikâr (K. 3/30)

(The ones who hoped your generosity and reached out their hand of poverty could grab the treasure of wills and attained life.)

Seng-dil (Heart of stone): to be cruel, merciless.

Dün dokındı gönlüme ol seng-dil gönlüm sıdı

Rûşen oldu buna hergîz taşa döymemiş zücâc (G. 10/3)

(This lover whose heart is stone touched my heart last night and broke it into pieces. It seems that glass cannot defeat stone.)

Serden çıkarmak (Leading astray): to seduce, to make somebody leave the straight and narrow.

Nice serverleri serden çıkardı

Nice serdârı efserden çıkardı (S., 44)

(This one seduced so many heroes and kicked them off throne.)

Ser-gerdân (Striking a bad patch): to feel depressed in the face of a trouble.

Ka'be-i maksûda yol buldı Usûlî her kişi

Nükbe gönlüm derd vâdisince ser-gerdân henûz (G. 39/9)

(Usuli, anyone who finds a way to the Ka'be of wills is just like my torn soul, dizzy wandering on the plain of sorrow.)

Idioms have fixed patterns. The words in an idiom have immobile places and cannot be exchanged with their synonyms either. We can observe that the usual syntax of idioms is disrupted in poems. The same is valid in Usûlî's poetry as well. In Usûlî's Divan certain idioms underwent minor or major changes and were penned in a syntax form not resembling the modern one. At first glance, it appears to be a matter of rhythm. However, it is possible to say that the idioms, the words rather than the syntax of which were transformed, have gone through various stages up to now day. The samples, related to this feature, we could detect in Usûlî's Divan are as follow:

'Âlem gözine karanu olmak: reminds of "dünya gözüne zindan olmak" idiom (to crash about one's world, to be in great distress).

Göz açup görmesem ol mâhî bir dem

Gözine karanu olurdu 'âlem (S., 46)

(If I could not once open my eyes and see the moon-faced darling, my world would be crashed.)

Bagrı su gibi erimek: reminds of "bağrı yanmak", "bağrı yanık" idioms (to suffer greatly, to be in great pain).

Bir avuç topragum kaldı miyân-ı âb u âteşden

Eridi su gibi bagrum yürekde oldu kan âteş (G. 56/2)

(Only a piece of soil is left, my heart is in great pain.)

Başa varmak: reminds of "başa çıkarmak" idiom (to bring to a successful issue, to accomplish).

Âh-ı âteş-bârdur gökler yüzine râh iden

Zâhidâ iş başa varmaz kuru hây u hây ile (G. 121/4)

(Fired alas reached the sky. You sofı, you cannot finish a deed with vain words.)

Başına devlet konmak: reminds of “başına devlet kuşu konmak” idiom (to have a piece of good luck, to have pennies from heaven).

Kanı tâli‘ ki başuma devlet kona ‘ömrüm
Dikile başum ucına ölecek işigün taşı (G. 140/4)

(Where on earth is luck, how can I have happiness? When I die let happiness come to the side of my head and then as a gravestone.)

Canı tutışmak: reminds of “cânı yanmak” idiom (to suffer pain, to be grieved, to be afflicted).

Âteş-i hicrân ile yandı yürek tutışdı cân
Bağladı çeşmüm yolın cûş eyleyüp yaş ile kan (S., 83)

(My heart burned with the fire of separation. Tears and blood tied the road to my eyes.)

El arkası yerde (olmak): reminds of “pes etmek” idiom (to say ‘Uncle’ to somebody, to give in to somebody, to accept one’s defeat).

Râstî el arkası yerde ayacı toziyuz
Var ise bir serv-kad ol kâmet-i bâlâ gibi (G. 142/5)

(If you show us a beauty just like this lanky queen we will be immediately the dust under her foot.)

El sunmak: reminds of “el uzatmak” idiom (to reach for something).

Hânuna el sunma zehr-i mârdur ey kendüyi
Bu misâfür-hâne-i dehr içre mihmân eyleyen (G. 97/7)

(You who is a guest in the guest house named world: Do not reach for the table on this world because it is like a snake poison.)

Gönle âteş bırakmak: reminds of idioms “içine (yüreğine) ateş düşmek”, “yüreği yanmak”, “canı yanmak” (to be deeply grieved, to feel very sorry).

K’işiden kişinün cânını yaksun
Gönüller mührine bıraksun (S., 52)

(Let him hurt the one who can hear and leave fire to the world of souls)

Odlara yakmak: reminds of “ateşe atmak” idiom. (to throw into fire, to put somebody in a dangerous position).

Eyleyüp şem‘i şebistândan cüdâ pervânevâr
Odlara yakdun Usûlîyi oda yan ayrılık (G. 60/9)

(Just like butterflies, you took the candle away from bedroom and put Usuli into fire. Hey loneliness you also burn in fire.)

Yalın bıçak etmek: reminds of “bıçak çekmek” idiom (to draw a knife, to be ready to attack somebody).

Gamzeden kâfir gözi yalın bıçag itmiş yine

Hak o bed-mesti Usûlî şûr u şerden saklasun (G. 101/7)

(Darling, your leer caused the heretic to draw a knife again. Usuli, May Allah keep bad drunken man away from fight.)

Yavuz göz: reminds of “kem gözle bakmak” idiom (to look at somebody with evil intention, to have a malicious regard or intention).

Ey Usûlî ayagı topragı gözler nûrîdur

Saklasun anı yavuz gözden Hudâ-yı zü'l-minen (K. 4/21)

(Alas Usuli, the soil on her feet is heavenly light for the eyes. May Allah save her from evil eyes.)

Yolını bağlamak: reminds of “yolunu kesmek” and “önünü kesmek” idioms (to waylay somebody, to dash the cup from somebody’s lips).

Ey serv-i revân gerçi ki çeşmümden ırıldun

Baglar yolunu eşk-i revân kanda giderşün (G. 106/2)

(Alas my lanky beloved, your looks have hurt me. My tears follow your way, where are you heading?)

The reason accounting for the syntax change of idioms in Usûlî Divan is the rhythm. Some of the uses in Divan are as follow:

Yirlere sürüp yüzüm her sû akıtdum yaşumı

Aşdı başumdan dirîgâ mâcerâ-yı rûzgâr (K. 1/31)

Açılır gülzâr-ı sînemde ma‘ârif gülleri

Ehl-i ‘irfân ayagı altında olursan türâb (G. 7/2)

Ditrer üstine yavuz yel esdigüni istemez

F’il-mesel cân-ı za‘îfümdür benüm ol pîrehan (K. 4/20)

Şerâr-ı nâr-ı ‘aşkundan dolupdur cism-i cân âteş

Has u hâşâke irişse yakar virmez amân âteş (G. 56/1)

Except for the idioms aforementioned, we also see the use of the idiom “*ayakta kalmak*” which underwent a total transformation in meaning. In Usûlî, this idiom means “to be all alone, to be left unconfined”, whereas in modern Turkish it means “not being able to find a seat, not giving up, not surrendering, not losing value, keeping its value”:

Egerçi sâyeveş kaldum ayakda bî-karâr oldum

Cihân durdukca dursun serv-i kaddün pâyidâr olsun (G. 96/7)

(Dear beloved! Although I stayed upright just like a shadow let your tall figure stay all right as long as the world turns around.)

We see that in Usûlî Divan some idioms are given with their explanations. In the following samples, the idiom “*yüz çevirmek*” (making a right-about face) is explained with “*kaçmagıl*”, the idiom “*kara giymek*” (wearing all black) is explained with “*mâtem tutmak*” (to mourn) verbs:

Efendi kaçmagıl şeydâlarundan

Çevürme yüzünü paşalarundan (S., 54)

(Hey you, do not turn away from the ones loving you, from the ones superior to you.)

Meger bir gice kim bu zâl-ı ‘âlem

Kara geymişdi vü tutmuşdı mâtem (S., 46)

(It seems that one night this world wore all black and mourned.)

Conclusion

Usûlî, similar to some other Rumelian poets, preferred simplicity in meaning and image and made use of idioms as one of the elements ensuring to reach simplicity. Most of the words employed by the poet are Turkish rooted, yet some are the combinations of Arabic, Persian and Turkish words.

Most of the idioms used in Divan are still alive in modern Turkish.

As a condition of forming a style and applying rhythm, certain idioms in Usûlî Divan have at times lost their traditional use. Therefore, some changes have occurred in the syntax of idioms.

Certain idioms were also presented via explanatory elements within the same couplet.

Based on the aforementioned deductions, it should not be wrong to say that the idioms used by Usûlî in his Divan assisted in declaring him as one of the most brilliant representatives of this practice.

¹ **Türkçe Sözlük**, TDK Yayınları: Ankara 2005, p. 517.

² Doğan Aksan, **Her Yönüyle Dil Ana Çizgileriyle Dilbilim**, Ankara: AKM Yayınları, 1998 p. 36.

³ Mine Mengi, “Necati'nin Şiirlerinde Atasözlerinin Kullanımı”, **Erdem**, Atatürk Araştırma Merkezi Dergisi, C. 2, S. 4, 1986 s. 47; A. Atilla Şentürk,- Ahmet Kartal, **Eski Türk Edebiyatı Tarihi**, İstanbul: Dergâh Yayınları 2004, p. 182.

- ⁴ Cemal Kurnaz, **Türküden Gazele (Halk ve Divan Şiirinin Müsterekleri Üzerine Bir Deneme)**, Ankara: Akçağ Yayınları, 1997, p. 113.
- ⁵ Ahmet Mermer, “Türki-i Basît’e Yeni Bir Bakış”, **Turkish Studies International Periodical For the Languages, Literature and History of Turkish or Turkic** Volume 4/5 Summer 2009, p.275.
- ⁶ In our study we realized that some idioms were repeated a few times; nonetheless we did not interpret them in terms of frequency of use. Modern usage and meanings of the idioms used in Divan are given in italics.
- ⁷ The meanings of idioms in modern resources are taken from the sources below:
<http://tdkterim.gov.tr/atasoz/>; Ömer Asım Aksoy, **Atasözleri ve Deyimler Sözlüğü 1-2**, İstanbul: İnkılap Yayınları, 1998; M. Ali Tanyeri, **Örnekleriyle Divan Şiirinde Deyimler**, Ankara: Akçağ Yayınları 1999.
- ⁸ Sample couplets are taken from “Usûlî Divanı” Akçağ Yayınları, 1990 by Mustafa Isen and for gazel “G.”, for kaside “K.” abbreviations are used. After these abbreviations gazel/kaside numbers and couplet numbers are indicated. Except for gazel and kaside, only the page numbers of other verse forms have been noted.