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Use of Idioms in Usuli 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, Usuli, presented in his Divan as the finest samples of an expression style.

In this study, the way some of the idioms are used in Usuli 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 meaning provide great hints determining a nation’s ways of expression, the background, traditions and certain characteristics of its speakers. 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 Yildirim Bayezid’s vizier Kasim Pasha, reputed as Safi, in the 15th century and reached its peak with Necati Bey 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”. One of these masters is undoubtedly Usuli.

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In Usuli’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 Aşık Çelebi in his work Meşâirü’ş-Şuarâ which refers to some Rumelian poets like Hayreî and Taşlıcaî Yahya. 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 Usuli 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 Usuli’s language via certain examples which were used -and most of which are still in use - during that period.

An noticable feature belonging to the expressions used in Usuli 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 anything.

Sûfi sâfi-mesrebi olup bilse ağzınum dadım.

Menî ider miydi Usûliyi 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.

Yırlere sürüp yüzüm heure sû akıtlum yaştım

Aşdı başından diriğâ mâcerâ-ı 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 zinet iderse özini pirezen-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.

Toyîncâ tâ cemâltûnî görem devleltü başın’çütün

Ayagun toprâğını ko gözûne 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.

Ayagına yüz urname eli imrez Usülünün
Güzelsun(cs)un olsun ki işigünde fedük bari (G. 131/8)
(Usülü 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.
Genç-i maksuda gâye eli irişdi vü buldu hayât
Herki tufun 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.)

Gönül akmak (Letting one’s own heart flow): to have a strong feeling of love towards someone or something.
Su gibi divâne gönülün akdi gülşenden yana
Baglasun zencir ile Şimdi giriş kâlmaz kârâ (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.
Yıkmuş idûn gönülüm yapdun yine rahim eyledün
Eh Haliltün Hak biltir bir Kâbe bünyâd eyledün (G. 68/2)
(By rebuilding the heart of mine which you had broken earlier, you, almost like Prophet Ibrahim, built Kâbe.)

Gönül açmak (Opening a heart): to get rid of the troubles via funny stuff.
Gül yüzünsiz gam hazânumda belâh 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.)

Gönülü eğlemek (Enjoying one’s own heart): to spend joyful time.
Gamundan gönülüm eglenmez dem olmaz kim yürek yanmaz
Bu derde kimse kalamaz gidelüm bari 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 gönülüm
Kadınnı bilmez deli oglana virme gönültün (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 taşi ile yıkıma olursan
   Yapmaga gönül müklünü mımar olmazsın (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 gözün açıp gözet bu sırrı pinhâni
   Temâşâ eyle esyâda cemâl-i sun‘-ı Yezdâm (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.**
   Hic göz açtırmaz yaşam tufâna virdi ‘âlemi
   Gökler durnaz çekilir 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 mäh-ı tâbânun
   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 irktan merhaba etmek (Casting a furtive glance at somebody to say hello): to watch someone unnoticeably, to glance at somebody.**
   Gönül râh-ı meşakkatde ayakda kaldi sultanum
   Ide geh gâh göz ucuyla nakdan merhaba bâri (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 gerdün
   Sa‘âdet buldu oldı 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.**
Usuli eydûr bu sözüm derd ile göyinsün özüm
Kan aglasun iki gözüm sen de ölürsün ben de ölürin (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 çektim kıyma bu câna yazıkdu gîrne gel kana
Kimseye kalmaz zamâne sen de ölürsün ben de ölürin (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 virân eyleyen
V'ey cefâ tîgîn 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 günülü (Having a Dark day): unfortunate, unlucky, dark fated.**
Âtes-i ‘aşk ile yak bagruna dâg
Hey kara günli çerâg ol gel çerâg (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.**
Okûrdî halka hasret nâmessini
Kara yazılı firkat nâmessini (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 tutmuşû 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 ayagûn topragna kul olmuş
Mûlk-i ‘aşk içrê yine başına sultân oldû (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.
Tarıktım izre 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 váki‘ 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 miyin seni kor miyin (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 üstine yawuz yel esdüğini istemez
Fi‘l-mesel cán-ı za‘iftüm détir bentim ol vàhenen (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 yil yildüm hevâ-yi zulf-i ‘anber-sâyile
‘Ömrümü yile virdüm kuri 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)

**Yüreğ(i) yanmak(Burning of one’s own heart) :** to be smitten by a disaster or calamity.
Âteş-i hircân ile yandı yüreğ妞şidi cân
Bagladi çeşmûm yolın çiğ eleyüp yaş ile kan (S., 83)
(My heart burned with the fire of separation. Tears and blood tied the road to my eyes.)

**Yüzsum dökmek (Lowering your face):** to abase oneself.
Yidütün yarım itmekdîr taleb teyûruna düşüp
Yüzün suyum dökmişstün be zâlim nim-nân içtün (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 stipped 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 gülere yüzüne sakın inanma sözüne
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 sûreliden mihr-i gerdün
Sa‘âdet buldu oldı 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.)

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

Cemâltûn döndü gülezâra sakin yüz virme her hâra
Yazıkdu bu bûbtûl-i zâra dil-ázâr olma sultânüm (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 “bâht, cân, ‘ár, amân, nâr, defter, dînîyâ, 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 aşıklıdan dolupdur cism-i cân âtes
Has u hâşâke irişse yakar virmez amân âtes (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 hâçet degül
(You do not need a dress made of pride. Masters of happiness feel ashamed of wearing rough clothes.)

Ayagı altında tûrâp olmak (Being devastated under one’s footstep): to be the slave of a person, to submit to all his orders.
Açılır güzâr-ı sinemde ma’ârif güllerî
Ehl-i ‘îrfân ayâgî altında olûrsân tûrâb (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 kûldum
Karanu gülerûmû yâd kûldum (S., 48)
(I lamented to my dark fate. I remembered my dark days.)

Canna kâr eylemek (Being sick to the back teeth): to get tired of.
Gel gel ey rühûm ki uş sensüt helâk oldû göntül
Ayrik bi-çâremân çok cânna kâr eylemiş (G. 55/3)
(Come my soul because this loneliness has become so intolerable.)

Cana kıymak (Killing): to slaughter.
Gel bégûm kıyma bu câna yazikdu girme gel kana
Kimseye kalmaz zamânê sen de öltürsin ben de ölürün (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.
Getûr medh itdûtûn kimdûr görelûm
Yolunda mûmkin ise cân virelûm (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 virtûr enfâs-ı ‘îsâ gibi ölmış dallere
Ger sabâ dagûsa bury-ı zülîf-i ‘amber-bûrunû (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’işiden kişinûn cânımı yaksun
Gönûller múlkine âtes biraksun (S., 52)
(Let him hurt the one who can hear and leave fire to the world of souls)

**Defterini dûrmek** (Killing to cook a person’s goose): to kill.
- Dürlür çın kamu defterleri tomar gibi
- Dehr sultanlarınım defter ti divânına yuf (G. 57/3)
(Since all their accounts are balanced just like a roll shame on the accounts of all sultans.)

**Dünyayı zindân kalmak** (Turning one’s life into dungeon): to make life unbearable.
- Hâtrum cem‘iyyetin itidi perîşân aynîlik
- Aynîlik kildi bana dünyayı zindân aynîlik (G. 60/1)
(This breakup turned my life into a dungeon.)

**Gam yemek** (Grieving): to be oppressed with anxiety, to trouble oneself excessively.
- Gönülme râhunda gam yemek gidâ-yi rûhdur
- Ka‘be-yi kûyunda cân virmek safâdur sevdiğim (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 zelili sayeves hâk ile yeksân eylemîş
- Evc-i ‘izzetde seni ser-hayl-i hübân 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-pušâ sakın ey muhteşem
- Her gedâyi Hızır Gör her şahsa dervîsâne 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.
- Streßsen nat‘-i ma’nide at
- Idersîn sen nice ferzâneyi mât (S., 49)
(If you ride horse on the world of meaning then can you defeat the wise men.)

**Nûr inmek** (Bevery Holy): to descend upon of a heavenly light.
- Şehîdün nûr iner kabrîne dîler lih ben hasta
Ölürsem bu harâretle çıkar odalar mezârundan (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 sir 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 sir 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 esrärmı 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.**
Sipâhidür biri bir bi-bedeldttır
Dil almak hâsılı ona mahaldûr (S., 54)
(One of them is a unique cavalrmyan and to please a broken heart is his
privilege.)

**Dil-ázâr olmak: Breaking one's heart.**
Çemâltün döndü gûlzâra sakn yüz virme her hâra
Yazikdur bulbul-i zâra dil-ázâr 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 buldi hayât
Her ki lütfun umuben uzatdi 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 dokundu gönlümde ol seng-dil gönlüm vidi
Rüşen oldû buna hergiz taşa döymezmiş zûcâc (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.*
- Kadıne-i maksûda yol buldu Usûlî her kişi
- Nûkbe gönlüm derd vâdisince ser-gerdân henüz (G. 39/9)

(Usuli, anyone who finds a way to the Kadıne 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: reminders of “dünya gözüne zindan olmak” idiom (to crash about one’s world, to be in great distress).`
- Göz açıp görmesem ol mânu 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.)

**Bağrı su gibi erimek:** *reminders 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 öldü kan âteş (G. 56/2)

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

**Başa varmak:** *reminders of “başa çıkarmak” idiom (to bring to a successful issue, to accomplish).*
- Âh-ı âteş-bârdur gökler yüzüne râh iden
- Zâhidâ iş başa varmaz kürû hûy u hây ile (G. 121/4)
(Fired alas reached the sky. You sofú, 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 tali’ ki başuna devlet kona ‘ömrüm Dikile başum ucuna ölecek işğin 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.)

**Cam tutişmak:** reminds of “câmi yanmak” idiom (to suffer pain, to be grieved, to be afflicted).

Ates-i hircan ile yandý ýürek tutişdi cân Baglässi çesmitüm yolün çus eyleyip 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 ayagı tozıyz
Var ise bir serv-kad ol kâmet-i bálá 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 mûrdur ey kendüyi
Bu misâfir-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 âtes bırakmak:** reminds of idioms “içine (yüreğine) ates düşmek”, “yüreği yanmak”, “câmi yanmak” (to be deeply grieved, to feel very sorry).

K’îşiden kişinm cânımı yaksun Göntüller mihrine 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).

Eyleyip şem’i şebistândan cudâ pervânevär Odlara yakdun Usuliyi oda yan aynılık (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 biçak etmek: reminds of “biçak çekmek” idiom (to draw a knife, to be ready to attack somebody).
Gamzeden kâfir gözi yalın biçak itmiş yine
Hak o bed-mesti Usûli şur 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 Usûli ayagi topragi gözler nûridur
Saklasun ani yavuz gözden Hudâ-yi 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.)

Yolunu baglamak: reminds of “yolumu kesmek” and “önnünü kesmek” idioms (to waylay somebody, to dash the cup from somebody’s lips).
Ey serv-i revân gerçi ki çesmümden ildun
Baglar yolunu esk-i revân kanda giderstin (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 Usûli Divan is the rhythm. Some of the uses in Divan are as follow:
Yırlere sürüp yüzüm her sür akıtsım yaşumü
Aşdı başumandan dirigâ mâcerâ-yi rüzgâr (K. 1/31)

Açılır güzâr-ı sinemde ma’ârif gülleri
Ehil-i îrîân ayagi altında olursan türâb (G. 7/2)

Dîrter üstine yavuz yel esdîgîni istemez
F’il-mesel cân-i za’îfûndür benüm ol pürelen (K. 4/20)

Şerâr-ı nâr-ı ‘aşkundan dolupdurm cism-i cân âtes
Has u häsâke irîsse yakar virmez amân âtes (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 Usûli, 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 sâyeves kaldum ayakda bi-karâr oldum
Cihân durdukça dursun serv-i kaddün páyídâr 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 Usûli Divan some idioms are given with their explanations.
In the following samples, the idiom “yüz çevirmek” (making a right-about face) is
explained with “kaçmâgl”, the idiom “kara giyemek” (wearing all black) is
explained with “mâtem tutmak” (to mourn) verbs:
Efendi kaçmâgâl şeydâlarûndan
Çevürme yüzînî paşâlarûndan (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-i âlem
Kâra geymişdi vû tutnûsdî mâtem (S., 46)
(It seems that one night this world wore all black and mourned.)

Conclusion
Usûli, 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
Usûli 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 Usûli in his Divan assisted in declaring him as one of the
most brilliant representatives of this practice.

2 Doğan Aksan, Her Yöniyle 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.
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.
8 Sample couplets are taken from “Usuli Divanı” Akçağ Yayınları, 1990 by Mustafa İsen and for gazele “G.”, for kaside “K.” abbreviations are used. After these abbreviations gazele/kaside numbers and couplet numbers are indicated. Except for gazele and kaside, only the page numbers of other verse forms have been noted.