

Dictionary in Verse: A Poetic and Lexicographic Work

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Manzum Sözlük: Şiir Olarak Yazılmış Leksikografik Bir Eser

Öz ■ Osmanlı döneminden önce Anadolu'da başlayan manzum sözlük yazma geleneği Osmanlı kültüründe de devam ettirilmiştir. Manzum sözlük tarzı eserler, öncelikle Arapça ve Farsçanın öğretiminde okutulmuş ve ezberletilmiştir. Bu eserlerde; Arapça ya da Farsça kelimelerin (veya her iki dilin kelimelerinin) Türkçe karşılıklarıyla birlikte nazmedildiği görülmektedir. 17. Yüzyılın ilk yarısında Muhammed Hevâî Uskufî Bosnevî tarafından *Makbûl-i Ârif* adlı Türkçe-Boşnakça bir manzum sözlük kaleme alınmıştır. Osmanlı dönemi yazma eserlerinin korunduğu Bosna-Hersek'teki kütüphanelerde bu sözlüğün birçok nüshası mevcuttur. Bu durum, *Makbûl-i Ârif* adlı manzum sözlüğün, Boşnaklar arasında Türkçe öğretiminde yüzyıllar boyunca kullanılageldiğinin bir göstergesidir. Bu çalışmada; *Makbûl-i Ârif* adlı sözlükte yer alan beyitler incelenmiş, eserin bazı leksikografik ve edebî özelliklerine işaret edilmiştir. Bir yandan yazarın, dil ve iki dilli sözlüklerle ilgili tasavvuru değerlendirilirken öte yandan da edebî şahsiyeti ele alınmış, sözlüğün ezberlenip hafızada tutulmasını kolaylaştıran unsurları üzerinde durulmuştur.

Anahtar kelimeler: Osmanlı kültürü, dil ve sözlük tasavvuru, Türkçe-Boşnakça, manzum sözlük, ezber teknikleri.

Introduction

"Tursku kavu, molim /Turkish coffee, please/, were the first words I uttered when I crossed from Iran over to Turkey and came to the easternmost little town of the former Ottoman Empire, Dogubayazit. (...) The Turks stayed in the Balkans long enough to make my linguistic communication there essentially easier than in Iran. Here, I am

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sitting outside a shop whose signboard reads Karaman Mobilya; when I feel hunger I'll order burek /meat pie/ or pilića /chicken/; I greet people as if I were in Bosnia; I say yok if I don't want anything, and I don't want much of what they offer me: so, I feel somehow closer and closer to home."

This is an excerpt from a text published by a Croatian dramaturge, journalist, and writer Jasen Boko, as the ninth installment of his report on the Silk Route on the 16th of August 2008 in *Slobodna Dalmacija*. While staying in Turkey, the author had a feeling of being "closer and closer to home" as he "felt" that he was able to establish communication using some of the Turkish words which he had in his own linguistic competence as Turkish loanwords.

Actually, "Turkish loanword" is the term given in the South-Slav linguistic literature to the words which, during the Turkish rule on the Balkans, entered from Turkish into the local languages as a result of immediate contact between Turkish and those languages as direct linguistic borrowing. The words that from Turkish (or through Turkish) entered the lexical corpus of the Balkan languages followed different paths. Mixed with those languages, they underwent phonological and morphological changes according to the rules of the borrowing language. Some of them were generally accepted and found their place in the active lexical layer. Some of them became obsolete in time and so withdrew into the passive lexical layer as historicisms or archaisms. Some were completely forgotten, while some of those words have survived until the recent time as localisms. Therefore, the question is irrelevant as to whether the author of the text quoted above used those Turkish words at home in everyday communication. He learned them in the cultural circle to which he belongs and used them in the circumstances where they proved useful. The awareness of knowing at least some words of the given (or some other) language in large measure overcomes the linguistic barrier that inevitably comes between a foreigner and the environment whose language he does not speak.

The experience presented by the author in his report call up a need, when one encounters another culture, to learn some words of the language of the respective culture in order to ease or try to overcome the feeling of being a foreigner – to establish communication with the people defined by a different language.

In the manuscript collections in Bosnia and Herzegovina, among the works from the time of the Turks' presence on the Balkans, there are a significant number of small notebooks which, with regard to their content, may be called small

“bilingual dictionaries”. They comprise words written in Turkish in one row and their meaning in Bosnian in the other. Needless to say, the script is Arabic.¹ They are usually entitled *Lügat-i Türki-Bosnevi* or *Lügat-i Türkçe-Boşnakça*. As a rule, those notebooks are of a smaller size, consisting of about 30 sheets at the most, containing different numbers of words – from about only 50 to 200 or 300. The following are the words from sheet one of one of those notebooks which, obviously, is a fragment of a Turkish-Bosnian dictionary by an unknown author: *kirpi* ~ *jež* ‘hedgehog’, *köstebek* ~ *krtica* ‘mole’, *kurd* ~ *crv* ‘worm’, *kurt* ~ *vuk* ‘wolf’, *tilki* ~ *lisica* ‘fox.’ Another such notebook is also a fragment of a Turkish-Bosnian dictionary beginning with: *kulp* ~ *držak* ‘handle’, *çenber* ~ *obruč* ‘hoop’, *tulum* ~ *mijeh* ‘bellows’, *tüy* ~ *runo* ‘fleece’, *tüyli* ~ *runavo* ‘fleecy.’ The notebook ends with: *ne kadar* ~ *koliko* ‘how much, how many’; *lazımdır* ~ *valja* ‘useful, suitable’; *kime benzer* ~ *na koga nalik je* ‘who does he look like’; *yüzinde sana benzer* ~ *u obrazu na te nalik je* ‘his face is like yours’; *gezişde bana benzer* ~ *u hodü na me nalik je* ‘his gait is like mine.’ The dictionaries preserved in their entirety show that they began with the words belonging to a religious discourse: *Tanrı* ~ *Bog* ‘God’; *peygamber* ~ *svetac* ‘saint’; *iman* ~ *vira faith*; *inanmak* ~ *virovat* ‘believe.’²

As the examples show, those small dictionaries do not hold any exclusive vocabulary and in this respect they are all quite similar. They were a kind of elementary readers for learning Turkish lexis. Their presence in all Bosnia-Herzegovina manuscript collections from the Ottoman period shows that such dictionaries were not compiled accidentally but rather as a result of a “method” of learning lexis of another language. Namely, those manuscript collections hold Arabic-Turkish, Arabic-Persian, Persian-Turkish, Arabic-Persian-Turkish dictionaries, then rare Arabic-Turkish-Bosnian, and even Arabic-Turkish-Persian-Bosnian ones.³

1 In Bosnia, in the Ottoman era, Arabic script was used for writing in the Bosnian language. In scientific literature, such texts were called *Aljamiado*. *Hrestomatija bosanske alhamijado književnosti* was published by Abdurahman Nametak (Sarajevo: Svjetlost 1981).

2 Examples are from the small notebook-dictionary prepared for *Katalog arapskih, turskih, perzijskih i bosanskih rukopisa*, volume VII, prepared by Haso Popara and Zejnil Fajčić, (Sarajevo: Gazi Husrev-begova biblioteka u Sarajevu, 1420/2000), pp. 482-83.

3 For this paper, we checked the following catalogues of manuscript collections: *Katalog arapskih turskih i perzijskih rukopisa*, volume II, prepared by Hivzija Hasandedić (Mostar: Editions of Arhiv Hercegovine, 1977). *Katalog rukopisa Orijentalnog instituta: Lijepa književnost*, prepared by Salih Trako and Lejla Gazić (Sarajevo: Orijentalni institut, 1997).

Among those small bilingual (or multilingual) dictionaries, one group stands out – dictionaries in verse. The number of such preserved dictionary copies is much larger than the number of dictionaries which, compared with these, may be called prose dictionaries. This is a reliable indicator that dictionaries written in verse were more used for learning another language than dictionaries written in prose. So in Bosnia-Herzegovina manuscript collections, there are quite a few copies of Arabic-Turkish dictionaries written in verse *Lugat-i Firişteoglu*⁴; Persian-Turkish dictionary in verse *Tuhfe-i Şâhidî*⁵; and Turkish-Bosnian dictionary in verse *Makbûl-i Ârif*.⁶ In this paper, we will be primarily interested in this last one.

Description of the Turkish-Bosnian dictionary

The Turkish-Bosnian dictionary in verse was compiled in the 17th century by Muhammed Hevâî Uskufî. It is comprised of three parts, which is the structure of the known dictionaries written in Islamic culture generally.⁷ Part one is introduction (*mukaddime*) in the Ottoman Turkish language in the *mesnevi* form of 102

Katalog arapskih, perzijskih, turskih i bosanskih rukopisa iz zbirke Boţnjačkog instituta, volume I, prepared by Fehim Nametak and Salih Trako (Zürich: Boţnjački institut, 1997). *Kataloga arapskih, turskih, perzijskih i bosanskih rukopisa*, volume VII, prepared by Haso Popara and Zejnil Fajić, (London-Sarajevo: Gazi Husrev-begova biblioteka u Sarajevu, 1420/2000), pp. 279-501.

Kataloga arapskih, turskih, perzijskih i bosanskih rukopisa, volume I, prepared by Mustafa Jahić (London-Sarajevo: Historijski Arhiv Sarajevo, 1431/2010).

Kataloga arapskih, turskih, perzijskih i bosanskih rukopisa, Nacionalna i univerzitetska biblioteka BiH, prepared by Osman Lavić (London-Sarajevo: Nacionalna i univerzitetska biblioteka BiH, 1432/211).

- 4 See: *Katalog*, Orijentalni inst., ref. no. 493; *Katalog*, Boţnjački inst., ref. no. 105, 628; *Katalog*, volume VII, GHB Biblioteka, ref. no. 4480-4491, 4529, 4531, 4558, 4663, 4665, 4676, 4716; *Katalog*, volume II, Historijski arhiv, ref. no. 1150; *Katalog*, NiUB-BiH, ref. no. 142, 325, 392.
- 5 See: *Katalog*, volume II, Arhiv Hercegovine, ref. no. 2, 24, 114; *Katalog*, Boţnjački inst., ref. no. 413-416; *Katalog*, volume VII, GHB Biblioteka, ref. no. 4646-4693; *Katalog*, volume II, Historijski arhiv, ref. no. 210, 211, 214, 215, 217, 219, 222, 616; *Katalog*, NiUBBiH, ref. no. 1068, 1072.
- 6 See: *Katalog*, Orijentalni inst., ref. no. 479, 493; *Katalog*, volume VII, GHB Biblioteka, ref. no. 4744-4751; *Katalog*, volume II, Historijski arhiv, ref. no. 205-207; *Katalog*, NiUBBiH, ref. no. 1063.
- 7 Yusuf Öz, *Tuhfe-i Şâhidî Şerhleri* (Konya: Selçuk Üniversitesi Fen Edebiyat Fakültesi, 1999), p. 9.

couplets. The *mukaddime* starts with gratitude to God (*hamdele*) followed by the motive for writing the dictionary (*sebeb-i telif*) and values for its users. In couplet 15 of the introduction, the author states his name: Uskufi of Bosnia (*Gedâ kim Uskûfi Bosnevîyim / Şehunşâh-i Cihândâruñ kulyım* (2a/12-13))⁸. In a couplet at the end of *mukaddime*, the author says that he entitles his work *Makbûl-i Ârif* (*dedüm makbûl-i ârif aña namı* (5b/6)).

The central part of *Makbûl-i Ârif* is a dictionary composed of 343 couplets. The compiler offered about 700 words of Turkish with their meaning in Bosnian, writing “one line in Bosnian and the other in Turkish” (*ki bir mısra’ ola Bosna dilince / biri Türkî ola vezne gelince* (4b/7-8)). Actually, the words in the dictionary are given in Turkish and Bosnian explaining one another. Members of pairs do not stand as independent units; they are joined to make one simple sentence. The sentence is structured in such way that one of its parts is in one language and the other is in the other language. In places, relation between those parts is either subject-predicate (*Yedno birdur. Ferište ancel oldı.*) or direct-indirect object (*Hem bıçağa noj derler; meso dahi bil eti*). The linking grammatical element of such sentence (verbal component of the predicate) is in Turkish. So, when we read (or utter) the content of the dictionary, those simple short sentences produce rhythm and rhyme. Word order of the two languages is not regular; sometimes the first word in a line is Bosnian, sometimes Turkish, which certainly was determined by the meter and rhyme (*visokodur yüksek olan, alçak olan niz(o)ko*). A large majority of the words are nouns, and then there follow adjectives and verbs.⁹

The structure of the Turkish-Bosnian dictionary fits the structural characteristics of other dictionaries in verse.¹⁰ It is arranged in 13 chapters, each one being composed in a special ‘arûd-meter. Chapters vary in length. The shortest is Chapter Three with twelve couplets; the longest is the last one with 64 couplets. Since the shorter chapter is written in a longer meter, the difference in the number of the words presented in the longest and shortest chapters is not as big

8 All the verses in this article are quoted from the edition: Muhamed Hevai Uskufi, *Maqbul-i Ârif (Potur Tahidiya)*, (Tuzla: Općina Tuzla, Behram-begova biblioteka, Narodna i univerzitetska biblioteka, 2001). In brackets we show where the respective verse is in the text. The first number indicates the sheet and the second the number of the line in the sheet.

9 Lexis in the dictionary *Makbûl-i Ârifu* was dealt with in the paper: Kerima Filan, “Turska leksika u rječniku *Makbûl-i Ârif* Muhameda Hevajia Uskufija,” *Anali Gazi Husrev-begove biblioteke*, 23-24 (2005), pp. 205-17.

10 See: Öz, *Tuhfe-i Şâhidî Şerhleri*, pp. 10-11.

as one could expect on the basis of the difference in the number of couplets. The chapters are detached from each other by titles arranged in syntagms according to the Arabic syntactic rules (*el-ki't atü'l-evvel, el-ki't atüs-sânî...*). At the end of each chapter, the meter used in it is presented with one or two couplets expressing a maxim. Chapter One begins with the words from religious discourse: *Bog (God) Tayrı, yedno birdür, hem yedini vahdeti*.

The closing fourteen couplets of *Makbül-i Ârif* are the final part (*hatime*) in Ottoman Turkish in the *mesnevi* form.¹¹ This part of the dictionary ends with the line *oldı biy kırk birde bu nüsha tamam*, which is a reliable piece of information about the composition of the dictionary – it was completed in 1041 AH, or 1631/1632 AD. In a collection of poems of Muhammed Hevâî Uskufî, there is the author's note that he was born in 1010 AH, which is 1601 AD.¹² Therefore, he was about thirty when he compiled his Turkish-Bosnian dictionary.

The motive to write a Turkish-Bosnian dictionary

In the introduction the writer tells us about what inspired him to compile a Turkish-Bosnian dictionary. He says about himself that he stayed in the centre of the Empire, among poets writing splendid *kasidas*, the artists who wrote in calligraphy and scholars who wrote beautiful dictionaries thus showing the ruler their skill,¹³ so he himself wished, in such an environment where “everyone writes something”¹⁴, to write one *risala* as nobody had ever thought of:

11 Most of the preserved manuscripts of Turkish-Bosnian dictionary *Makbül-i Ârif* do not contain the final verses. We found them in: Muhamed Huković et al., *Muhamed Hevâî Uskufî*, (Tuzla: Univerzal, 1990), pp. 124-25. They were transferred into that book from: Otto Blau, *Bosnisch-türkische Sprachdenkmäler*, (Leipzig: Abhandlungen für die Kunde des Morgenlandes, V. Band No. 2, 1868), p. 87, established also by us on inspection of Otto Blau's quoted book.

12 The collection is known under the title *Risâle-i tebsiretü'l-ârifin*, and the verses about the year of birth read: *İrişmiş idi biy on mâh u sâle / muhakkak Hicret-i fahrü'r-risâle / tüfeyl iken atam anam bu darı / koyum dutdı vatan dârü'l-karârî*. (*The year 1010 began after the Prophet's migration (AH), and I was still a child when my parents departed this life for Eternity*). See: Derviş M. Korkut, “Makbül-i âryf (Potur Tahidija) Üsküfi Bosneviye”, *Glasnik hrvatskih zemaljskih muzeja LIV*, (1943), p. 377.

13 *Nazır kıldüm bu gılmân-ı derûna / ma'arifde çoğu gâlib bîrûna / kimi şâ'ir düzer a'lâ kâsîde / kimi kâtib çeker ra'nâ keşîde / kimi fâzıl yazar yahşı lügatler / kemâlın her biri 'arz etdi şâha* (2a/4-9).

14 *Anı gördüm ki her kes bir 'alâmet / edüp tahrîr anı düzer be-gâyet* (3a/2-3).

Murad etdüm ki düzem bir risale / hiç evvelden alınmaya hayale (3a/5-6).

That *risala* will be a Turkish-Bosnian dictionary in couplet:

Der an dem hatıra düşdü tezekkür / edem Bosna dilince bir lügat cem' (3b/1).

Giving the reasons which aroused him to write *Bosna dilince bir lügat* in verse, Uskufî says that “many good dictionaries were written, popular and in as great demand as precious stones,”¹⁵ but “none was written in Bosnian, either in prose or in verse.”¹⁶ Saying this, Uskufî showed that he knew that dictionaries in prose and dictionaries in verse existed in the Ottoman culture. He wrote his dictionary on the model of Şâhidî’s, which he clearly expressed in the line:

*Mühassal Şâhidî tarzı düzümüz*¹⁷ (4b/5)

We succeeded in achieving our verse to be like Şâhidî’s.

Ibrahim bin Salih Şâhidî compiled a Turkish-Persian dictionary in verse *Tuhfe-i Şâhidî* in the 16th century. The popularity of *Tuhfe-i Şâhidî* is proved by its numerous transcripts found in manuscript collections.¹⁸ We also know of a number of sherhs (*şerh*) written on that dictionary.¹⁹ Such popularity of Şâhidî’s Persian-Turkish dictionary may have been a reason as to why this work became a model to other writers of dictionaries in verse. Indeed, in introductions to some of the dictionaries written in verse after *Tuhfe-i Şâhidî*, Şâhidî is mentioned as a poet exceptionally skilled at the art of compiling a dictionary in verse.²⁰ The

15 *Lügatler çok yazılmışdur iken hub / kamu cevher gibi mergûb u mahbûb (3b/2-4).*

16 *Veli Bosna dilince yok yazılmış / ne nesrile ne nazmîle düzülmüş (3b/4-6).*

17 In the transcript we used, it reads *düzümüz*. In the transcript used by Derviş M. Korkut for “Makbûl-i âryf (Potur Tahidija) by Üsküfî Bosnevi”, it also reads *düzümüz*. See the quoted work, p. 387.

18 For example, in the paper entitled “Denizli Mustafa b. Osman Keskin ve Eseri *Manzûme-i Keskin*”, (*Turkish Studies / Türkoloji Araştırmaları*, 2/3 (2007), p. 343) Atabey Kılıç says that at the National Library in Ankara (Millî Kütüphane) there are over 40 manuscript copies of Şahidî’s dictionary. Different manuscript collections in Bosnia and Herzegovina hold several copies of that dictionary each; this shows how popular it was in that geographical region, too. As Kılıç writes in the mentioned article, the dictionary was reprinted five times from 1848 to 1867, which means that it was used also in the 19th century as a manual for learning Persian.

19 About the sherhs (*şerhs*) written on *Tuhfe-i Şâhidî*, see: Öz, *Tuhfe-i Şâhidî Şerhleri*, p. 86.

20 Öz, *Tuhfe-i Şâhidî Şerhleri*, p. 26.

Turkish-Bosnian dictionary *Makbûl-i Ârif* is one of those compiled on the model of *Tuhfe-i Şâhidî*.

The Persian-Turkish dictionary *Tuhfe-i Şâhidî* is known for the “uncommon” Persian words comprised in it from Mevlâna Rumi’s *Mesnevi* which the author of the dictionary, Ibrahim Şâhidî, explained in verse with Turkish words.²¹ Ibrahim Şâhidî was a sheikh of the Mevlevi Sufi brotherhood²² ; so, he developed the idea to prepare a manual which would make a very important work of Mevlevi tradition more familiar to a broader circle of users.

Now, the question poses itself about what the lexicographic dimension of those dictionaries in verse is reflected in.

In other words, composing a poetic work, which dictionaries in verse certainly are, where words from different languages are arranged to rhyme, definitely required an exceptional skill. To what extent did such poetic works satisfy the criteria established by a lexicographic manual?

In the context of this question, it is important to point out that the Persian words from *Mesnevi* included in the Persian-Turkish dictionary *Tuhfe-i Şâhidî* were explained with the corresponding Turkish words with the meaning they have in Mevlâna’s work.²³ From the aspect of modern lexicography, this work could be called a limited dictionary since, in terms of lexis, it is limited to the words from a poetic composition (*Mesnevi*), and in terms of interpretation to the meanings those words have in the respective work.

Muhammed Hevâî Uskufî’s perception of a dictionary

In the introductory couplets Muhammed Hevâî Uskufî twice calls his work *lûgat*:

Der an dem hatıra dîşdü tezekkür / edem Bosna dilince bir lûgat cem’ (3b/1).

At that moment it crossed my mind / to compile a dictionary in Bosnian.

21 Zehra GümüŖ, “Klasik Türk Edebiyatında Manzum Sözlükler Ŗerhleri,” *Turkish Studies*, 2/4, (2007), p. 425.

22 Öz, *Tuhfe-i Şâhidî Ŗerhleri*, p. 23. Also: Kılıç, “Denizli Mustafa bin Osman Keskin,” p. 343.

23 Öz, *Tuhfe-i Şâhidî Ŗerhleri*, p. 23.

Lügat yazdum olur nef'i bilince (3b/8-9).

So I wrote a dictionary, he who learns it will benefit from it.

The following couplets show that for Muhammed Hevâî Uskufî the word *lügat* implies dictionary in a lexicographic sense:

İki kimse bulur bunda ifade / biri Bosna biri tabî'î *kuşade*

ki Bosnaya olur Türki müfâde / ve gayrının olur 'ilmi ziyade (5a/1-4).

There are two kinds of people who will benefit from this / one is Bosnians and the other those who want to expand their knowledge.

Bosnians will thus learn Turkish / and the latter will enlarge their knowledge.

The purpose of a Turkish-Bosnian dictionary, such as described by Uskufî in the quoted couplets, reflects the basic role of a bilingual dictionary – it serves for learning words of another language and their meanings. This purpose is the major feature of a dictionary. It has linked that type of manuals since old times to this day.

Modern lexicography states that lexicographic works have a similar, recognizable form due to their purpose, unchanged for centuries.²⁴ This statement certainly does not cover dictionaries in verse. However, this type of dictionaries formed tradition, too. It is clear from the verses quoted above that Uskufî gave his Turkish-Bosnian dictionary the form (*tarz*) which İbrahim Şâhidî achieved in his Persian-Turkish dictionary. In the introductory couplets of his work *Tuhfe-i Şâhidî*, Şâhidî says that, while studying the art of dictionary compiling, he read many dictionaries in verse,²⁵ that few were those which remained unknown to him²⁶ and that of all such works he first read (studied) Husâmî's.²⁷ The writer of the dictionary *Tuhfe-i Şâhidî* indeed refers to the first Persian-Turkish dictionary in verse compiled by Husâmî bin Hasan Konevî (14th century) as his model.²⁸

24 Maja Bratanić, *Rječnik i kultura* (Zagreb: Filozofski fakultet, Odsjek za opću lingvistiku i orijentalne studije, Biblioteka SOL, 1991), p. 7.

25 *Dahi manzûm okutdı çok lügatı*. (Verse 27 in transcript *Tuhfe-i Şâhidî* kept at the Gazi Husrev Bey Library in Sarajevo, call no. R-5909 in: *Katalog*, volume VII, GHB Biblioteka, p. 426, ref. no. 4649).

26 *Lügat kim bilmesem olaydı nâdir* (30th verse of Preface to the quoted manuscript).

27 *Okudum evvelâ Tuhfe-i Hüsamî*. (25th verse of Preface to the quoted manuscript).

28 *Nazîre ola ol Tuhfe-i Hüsamî* (56th verse of Preface to the quoted manuscript).

Ibrahim Şâhidî says that, while obtaining education, he derived a great benefit from his knowing Husâmî's dictionary by heart.²⁹

Having decided to compile a dictionary of Turkish-Bosnian, Uskufî had to respect, on the one hand, the tradition that determined the form of the work, and on the other hand to be creative as he was looking for solutions to the work which nobody before had undertaken – he had to fit the words from Turkish and Bosnian into verses according to a specific meter. What great skill was required to compile such dictionary, Uskufî expressed through comparison: he compared rhyming words from the two languages to the bending of an iron bow:

Çu Bosnalı olur iri be-kâmet / iri bil hem lügatların be-gâyet
pes imdi bunları vezne getürmek / demir yaydur değil mümkün çekilmek
 (4a/4-7).

Bosnians are of a large build / their words are large, too

To fit them into a verse is as impossible as to bend an iron bow.

In a couplet the writer refers to “experts in such job” as witnesses who will understand how great endeavour was put into the compilation of the dictionary:

Bilür ehli ki var bunda meşakkat / çekilmişdür emekler fi'l-hakikat (4b/8-9).

The couplets quoted are not the writer's only telling about his own work. He instructs the user that in the dictionary “allusions, signs and figurative meanings will be detected by those who can understand such meanings,” and then he says that his dictionary contains jokes “which will sound good to those who are able to understand them”:

Kemal ehli olan anlar rumuzın / o fehm eyler işaret u gumuzın (3b/9 – 4a/1).

Letâ'ifden beyan etdüm Bosnaca / ki der gören be vallahi hasenca (4b/1-3).

These couplets show that the author included, in his Turkish-Bosnian dictionary, the words which, interrelated, would create allusions and jokes. The dictionary was organized according to a certain concept and entitled it *Makbûl-i Ârif* – it pleases the knowledgeable.³⁰

29 Öz, *Tuhfe-i Şâhidî Şerhleri*, p. 23.

30 *Dedüm makbûl-ı ârif ana namı* (5b/6).

The concept of the Turkish-Bosnian dictionary

It is certain that the allusions, signs and jokes mentioned by the author in the introduction determined the word organization in the dictionary. Following his concept, his idea, the author found the terms to denote them. In doing so, rhyming the words was another requirement for the selection and arrangement of words. This is a good reason to not look for an explanation in purely linguistic methods. Those relations had to be based on extralinguistic relations belonging to the understanding of the world.

Indeed, in some parts of the Turkish-Bosnian dictionary, we can recognize groups or pairs of semantically related words. But it strikes us immediately that the words between which we see semantic relations are not all grouped at the same place in the dictionary and that a word of a completely different meaning appears in such “semantic cluster”. It is clear that the words *sunce* ‘sun’, *myesec* ‘moon,’ *oblak* ‘cloud.’ and *vitar* ‘wind’ appeared in consecutive couplet of Chapter Six:

De sunce güneş hem aya *myesec*, *oblak* ne bulut *vitar* ne yeldur (13a/5-6).

However, the word *skies* was not included in the group with them. It was presented as early as Chapter One in the line *Hem ferişte ancıl oldı göklere di nebesa* (*skies*) (6b/1) where it was given together, as we can see, with the word *angel*. The words *led* ‘ice,’ *voda* ‘water’ and *potok* ‘brook’ are put in one line (7b/9), while the word *bujica* ‘torrent’ is placed in another (13a/8). We could quite easily understand how at Uskufi’s time a semantic relation was established between the words *boriti se* ‘fight’, *navaliti* ‘fall upon/attack’, *grad* ‘town’, *top canon* ‘dobitakgain,’ *junak* ‘hero,’ *nevjernik* ‘non-coreligionist / unbeliever’ presented in several consecutive couplets (19b/8-20a/2). It is equally easy to understand why the words *grob* (tomb), *kopati* ‘dig,’ *nosila* ‘stretcher,’ *smrt* ‘death,’ *zaliti* ‘mourn,’ *plakati* ‘weep,’ *suze* ‘tears’ are in the immediate vicinity (16a/3-6). But then the series is interrupted with the adjective *ljut* ‘angry’ offered in the same line with *suze* ‘tears’:

Gözyaşına suze (tears) *denür* hem *yavuz* *dedi ljut* (angry) (16a/6).

Among the names of cereals and fruits appearing in ten consecutive couplets (19a/1-10) there is the word *vrag* ‘devil’! Needless to say, we can assume that such “surprises” in the series were needed for the purpose of rhyming. A surprise is, for example, that in the series of the names of days there is the proper name *Meryem* ‘Mara,’ i.e., *Mary*, but it was given alongside the word *nedyelya* ‘Sunday’: *Pazar güne*

der nedyyelya hem Meryeme derler Mara (9a8). The idea offers itself that in that way the poet makes an allusion to the celebration of that day in Christianity.³¹

Judging by this example, we may assume that the words *demon* and *vila* (*demon* and *fairy*) express a folk belief when mentioned alongside *Wednesday*. The assumption may be supported by a passage from *The Bridges of Edirne* (*Edirne'nin Köprüleri*) story by the modern Turkish author Füzuzan in which the heroine, talking about her childhood, mentions “ghosts appearing on Wednesdays”:

“Our grandmother used to tell us that at night ghosts came out of [that] crock and that they would take us away if we made a noise. We called them Wednesday-ghosts because we were told that at night ghosts, when they came out of the crock, kept saying “Wednesday has come, it is Wednesday” and they took away disobedient children”.³²

After these examples, the thought that Uskufi was primarily meeting the requirement of the semantic word organization according to the conventional perceptions and beliefs seems plausible. Otto Blau’s attempt to reconstruct the “stories” by relating the words in Chapter Six and Chapter Thirteen of Uskufi’s dictionary and Ismet Smailović’s attempt to similarly explain a few more couplets³³ are another two possible explanations of some parts of the dictionary.

A conceptually organized text does interpret the pattern of thinking and acting of its author who is inevitably immersed in a broader social framework. Such a text on its own merits reflects the specificity of the socio-cultural or ideological context. It exists in parallel with “the mechanism” through which it is understood; namely, that they develop in the same environment.³⁴ Signs in such text may be explained when factors important to the writer are explained, and “those factors are as versatile as life itself.”³⁵ That is why, for the understanding of Uskufi’s signs and allusions, it is necessary to reconstruct the context in which they appeared.

In his introduction, Uskufi presented the reasons which inspired him to compile a Turkish-Bosnian dictionary. Expressions of piety at the very beginning of the

31 The allusion was used by Ismet Smailović to explain this word order. See: Huković et al., *Muhamed Hevai Uskufi*, p. 135.

32 Füzuzan, *Pet priča*, trans. Kerima Filan, (Sarajevo: Connectum 2008), p. 5.

33 About this, see: Huković et al., *Muhamed Hevai Uskufi*, pp. 130-35.

34 Clifford Geertz, *Yerel Bilgi*, çev. Kudret Emiroğlu, (Ankara: Dost Kitabevi Yayınları 2007), p. 131.

35 Geertz, *Yerel Bilgi*, p. 132.

introduction are in tune with the understanding of life at the time when he lived. In those couplets the writer announces the character of his work and expresses gratitude to God for having created man as a perfect being, “gave him life while he was earth and bestowed upon him all the words and languages”:

Hemişe hamd ola Ol Zül-Celala / ki insanı erişdürdi kemala

Türab iken ana verdi hayatı / 'ata kıldı kamu ism ü lügatı (1b/4-6).

Then the writer relates language to God's Word. For him, that relation is reflected in the opinion that God's Word, i.e. the revelation made by God to people can be expressed in any language as God's gift to people:

Mübah oldı tekellüm dedi fazıl / Kitabu'llah³⁶ o dilce ki ola nazil (5a/6-8).

These Uskufi's verses are evocative of those composed by poets and philosophers such as Aşık Paşa, Mu'innüddîna b. Mustafa, Yazıcıoğlu Ahmeda Bican, Hoca Mes'ud b. Ahmed, Yusuf Devletoglu in which they say that all languages tell one meaning (one truth).³⁷ Here is Sanâî's expression of his belief in God's omnipresence:

The words you utter about your faith may be both in Hebrew and in Syrian.³⁸

Of God's books, Uskufi mentions the Bible, revealed to Isa, and declares the belief that through the Revelation God provided guidance for people:

Çu İncil hazreti 'İsaya geldi / Hodadan kullara saye geldi (5a/8-9).

Then in the line reading *nüzul etdi lügatlerden Latince* (5b/1), Uskufi refers to Latin as “one of the languages bestowed by God upon people” and thus relates Latin to the Bible. Eventually, he offers a line equalizing Latin with Bosnian: *Latin dili veli birdür Bosanca* (5b/2). In what sense are the two languages, Bosnian and Latin, equal for the writer of the Turkish-Bosnian dictionary, Muhammed Hevâî Uskufi? He seems to be making the point that God can

36 The term *Kitabu'llah* in this verse is understood as God's Revelation – what God revealed, not the Book containing God's Revelation.

37 See: İhsan Fazlıoğlu, “Osmanlı Döneminde ‘Bilim’ Alanındaki Türkçe Telif ve Tercüme Eserlerin Türkçe Oluş Nedenleri ve Bu Eserlerin Dil Bilincinin Oluşmasındaki Yeri ve Önemi”, *Kutadgu Bilig* 3, <http://www.kutadgubilig.com/makaleler/>; (Accessed on 11 November 2013).

38 Annemarie Schimmel, *Mystical Dimension of Islam* (Chapel Hill: The University of North Carolina Press, 1975), p. 147, quoted from Abû'l-Majd Majdûd Sanâî, *Diwan*, ed. Mudarris Razawi, (Tahran, 1341 sh./1962), p. 52.

be praised in any language spoken by people, as he had already mentioned in one of his previous couplet.

Uskufi continues his deliberation about language using the words *zarar mı var ki biz tahsil kıluyduk / kamu nasun lisanından bileydük* (5a/4-6). With this couplet the writer addresses the reader asking him a rhetorical question: *Would we have any harm in learning something from every language!* Obviously, Uskufi's encouragement to learn another language is not limited only to Bosnian and Turkish whose dictionary he is writing. The writer recommends learning any language, and the purpose of such learning is getting to know others and bonding with them. He might have been taken with such thinking when he wished that his dictionary be the light on that path: *ki ola ol dahi halince bir şem'* (3b/2).

This Uskufi's perception of language fits very well into the framework within which language was perceived in Ottoman culture: different languages do not affect perception of a phenomenon in the world no matter how differently they (perception and phenomenon) are expressed. In other words, the fact that perception of a phenomenon is differently expressed in different languages (therefore differently registered) does not affect and does not change the authenticity of that phenomenon.³⁹

With regard to the Christian elements in Uskufi's Turkish-Bosnian dictionary *Makbûl-i Ârif*, we should remember that his couplets about the Bible and learning other languages have a foothold in the Muslim Holy Book – the Qur'an⁴⁰. Some great Sufi poets also gave space to Jesus in their works; Javad Nurbakhsh in his book *Jesus in den Augen der Sufis* says that "in Sufi literature Jesus is a synonym of a perfect man and an example of the proper teacher."⁴¹

Bearing in mind that Uskufi's ideal in poetry was Ibrahim Şâhidî, a sheikh of the Mevlevi Sufi brotherhood, Uskufi, too, may have held the Sufi view of the world.⁴² The word ârif in the title of the dictionary offers itself as a Sufi term

39 Fazlhoğlu, "Osmanlı Döneminde 'Bilim' Alanındaki Türkçe Telif ve Tercüme Eserlerin Türkçe," visited on 11 November 2013.

40 The Bible, as the Holy Book revealed to Isa/Jesus, is mentioned in the Qur'an, in al-Mâ'ida (5/46), al-Hadîd (57/27).

41 Quoted from: Annemarie Schimmel, *Isus i Marija u islamskoj mistici*, trans. Sead Muhamedagić, (Zagreb: Naklada Jesenski & Turk, 2009), p. 9.

42 The assumption that "In Uskufi's dictionary we may look for echoes of Rumi's well-known message (*come, come, whoever you are...come and come yet again...*)" was made also by Adnan Kadrić in his paper "Originalnost izvan ili unutar leksikografske tradicije:

meaning “he who perceives/learns with a particular spiritual energy”. With such title the writer suggests that his dictionary should appeal to those who have a knowledge achieved through the inner cognition. Finally, the expression *kemal ehli*, used by the writer to name those who will understand the allusions and signs in his dictionary, also has a foothold in learning and comprehending.

Dictionary in verse and oral transmission and zationmemorization

By singling out those who will understand allusions in his poetic composition, Muhammed Hevâî Uskufî shows that he did not design his dictionary only for them. When we look at the words he offers in his Turkish-Bosnian dictionary, it is obvious that they refer to common, everyday topics. This is a good indicator that the dictionary, with regard to vocabulary, could have been suitable for ordinary users. Speaking in the preface about his dictionary as an already completed work, Uskufî says: *I relied on God and wrote a dictionary in Bosnian, who masters it will benefit from it.*⁴³ Dictionaries in verse inevitably had a different purpose from that of dictionaries in prose.

Dictionaries in verse were intended for rote learning. The most important principle of mnemonics is to rhyme what we want to commit to memory. Thus the author of a dictionary in verse had to word a text which would facilitate memorizing words from a new language – both their meaning and their phonetic (i.e. morphological) forms. A safe way to facilitate memorizing is to present words in the semantic correlation. If such semantically related words are arranged in an allusion or joke easily recognisable by the dictionary user, zationmemorization is further facilitated. We know that it is actually easier to recall the words arranged in a logically sequenced sentence or story than those memorized as unrelated particles.⁴⁴ A semantically organized material is memorized more easily and retained longer in memory. Further, zationmemorization is facilitated if semantic zationorganization of what is to be memorized refers to real life.

We note that in some places in the Turkish-Bosnian dictionary adjectives are presented in antonymous pairs: *high - low* (6b/5), *heavy - light* (17a/2), *deep - wide - long* (11a/1). This organization corresponds to the fact that antonymy is the basic

Komparacija Uskufijina rječnika i rječnika Ibrahima Tahidije,” *Prilozi za orijentalnu filologiju* 52-53 (2004), p. 79.

43 *Tevekkelna deyüp Bosna dilince / lügat yazdum olur nefi bilince* (3b/8-9).

44 Predrag Zarevski, *Psihologija pamćenja i učenja*, (Zagreb: Naklada Slap, 2002), p. 175.

semantic feature of descriptive adjectives. On the other hand, adjectives describing colors do not have their proper antonyms; several of such adjectives, e.g. *green, red, deep blue, yellow* are given in the first couplet of Chapter Two. However, adjectives such as *white* and *black* or *soft* and *hollow* (12a8) are offered somewhere else in the dictionary. We can assume that the writer used them elsewhere to express, linking them to some other words, some “hidden” meanings.

Antonymous pairs are found in some places with other parts of speech: *father - mother* (10/6), *old woman - young girl* (10a/7), *godfather - godmother / best men - maid* (13b/2), *hear - fail to hear* (16a/8).

Another characteristic of the dictionary is that the author put together the words having the same or similar phonic values. So the Bosnian words *kosa* ‘scythe’ – *kosi* (a form of the verb ‘to mow’) – *kose* ‘hair’ were grouped in one couplet:

*Oldı tırpan dahi kosa , hem biç demek oldı kosi
De saçlara dahi kose, lipa žena güzel karı. (8b/8-9)*

The first two words are semantically related, while the third one is phonetically related to them. The third word (*kose/hair*) is followed by the syntagm *lipa žena* ‘beautiful woman’, which definitely helps memorise that word by visualization.

The semantic correlation can easily explain why the following four Bosnian words were put in the same couplet: *opanak* ‘peasant (Balkan) shoe’ – *oput* ‘shoe strap’ – *obojak* ‘foot cloth’ – *obut* ‘put on (footwear)’ (15b/8–9). All of these words refer to footwear – what is put on feet. Here our attention is attracted by the common syllabic element in these words *op* or *ob*. The semantic correlation is noticeable also in the words *lovac* ‘hunter’ and *lonac* ‘pot’, 9a/6) being in a contact position in one couplet, while it is difficult to establish such relation between the words *most* ‘bridge’ and *mast* ‘fat, grease’ (*most* köpri *mast* yağ, 7b/1) in another couplet. But, in both pairs (*lovac/lonac*, *most/mast*) a very similar phonic value is obvious. Such phonetic similarity can be noticed in the Turkish words *kız, toz, iz* (*moma* kızdur, *pirah* tozdur, *tırag* izdür *put* yol, 6b/3) used in the same couplet. The words quoted did not rhyme with each other – the rhyme in them was achieved with other lexemes – but it is quite certain that phonetically similar words evoke one another.

Finally, “surprises” in couplet, like the ones mentioned above *Mary, demons,* and *fairies* amidst the names of days, might have helped in memorizing

as a surprise is “a powerful contextual sign” and “it enables easier restoring of a whole framework of the information stored.”⁴⁵

Being written in verse according to certain metrical rules, the dictionary obtained rhythm. Bringing rhythm and rhyme into the material to be memorized facilitates memorization and equally helps with remembering.⁴⁶

It is certain that dictionaries in verse were divided into chapters written in different meters so that such changeover might facilitate both memorizing and recalling textual units, i.e., the words grouped in one part of the text. The form of chapters in dictionaries in verse is uniform: the writer presents the meter of the chapter concerned in the verse second from the last, and in the last one he gives some advice or a maxim.⁴⁷ That last couplet usually has a didactic function, but it also serves as a reminder of the rhythm, thus helping the user recall the words presented in that part of the text. Fixed expressions set in patterns, “apart from providing rhythm to discourse, also support recollection.”⁴⁸ With regard to rhyme, it helps us memorise and learn “by exclusion of ‘competitive candidates’ for a position in a series.”⁴⁹

If we bear in mind that oral tradition was quite alive at the time of appearance of dictionaries in verse, poets must have been familiar with mnemonics. Such dictionaries did not develop action, i.e. no event was presented to facilitate memorization, like reciters of epics in societies of the primary orality who were able to reproduce thousands of verses by reconstructing the action of epics.

Although they appeared as written works, thus belonging to written culture, dictionaries in verse were intended for oral transmission and memorization; therefore, they were undoubtedly based on mnemonic “techniques.” In his book *The Muse Learns to Write*, in which he gives his views about orality and literacy from Antiquity to the present, Eric Havelock says that it is “a great historical error to hold rote learning to be bad” because “the key to our cultured existence is not

45 Zarevski, *Psihologija pamćenja i učenja*, p. 175.

46 Walter J. Ong, *Orality and Literacy: The Technologizing of the Word*, (London and New York: Routledge, 2002), p. 34.

47 Here is an example from Uskufi’s dictionary: Chapter 10 ends with the verse: *feülün feülün feülün / kişiye gerekli eyüce ameldür*. Sometimes a maxim in Turkish is very short and followed by its translation into Bosnian: *fâilâtün fâilâtün fâilâtün fâilün / Sana benzer hûb yokdur. Nije nitko kako ti /Nobody is like you!*

48 Ong, *Orality and Literacy*, p. 34.

49 Zarevski, *Psihologija pamćenja*, p. 175.

in creativity but in recalling.”⁵⁰ In Ottoman culture, among the dictionaries in verse, *Tuhfe-i Şâhidî* enjoyed the greatest popularity for the learning of Persian, and *Lügat-i Ferišteoglu* for the learning of Arabic.⁵¹ Dictionaries of Turkish, Arabic, and Persian preserved in Bosnia-Herzegovina manuscript collections also show, as mentioned above, that *Tuhfe-i Şâhidî* and *Lügat-i Ferišteoglu* are found in the largest number of copies.⁵² Alongside these, there are a large number of copies of Turkish-Bosnian dictionary in verse *Makbûl-i Ârif*.

Closing comments

The conception and success of its poetic composition did determine the destiny of a dictionary in verse and its influence at the time for which it was intended. Uskufi himself said that in his dictionary there were allusions, figurative senses, and jokes and that “his verse is easy to read and clear, which sets the listener’s heart aflutter.”⁵³

Makbûl-i Ârif was used in Bosnia to learn Turkish from Evliya Çelebi’s time to the first half of the twentieth century. The former piece of information is found in *Seyahatnama*.⁵⁴ The copies preserved in Bosnia-Herzegovina libraries witness that it has been copied also in recent times. So some ten copies of *Makbûl-i Ârif*,

50 Eric A. Havelock, *Muza uči pisati: Razmišljanja o usmenosti i pismenosti od antike do danas*, trans. Tomislav Brlek (*The Muse Learns to Write: Reflections on Orality and Literacy from Antiquity to the Present*), (Zagreb: AGM, 2003), p. 124.

51 Öz, *Tuhfe-i Şâhidî Şerhleri*, p. 26. This author gave information about 32 dictionaries in verse. Sixteen of them are Persian-Turkish and 16 Arabic-Persian-Turkish dictionaries. See. pp. 16-18.

52 See the catalogues of manuscripts quoted above.

53 *Selis etdüm yazup veznin müsarrâh / eden ısgâ’ olur kalbi müfarrâh* (4a/9-4b/1).

54 Evliya Çelebi noted that scholars and poets of the City of Sarajevo compiled a dictionary in verse in Bosnian modelled on the Persian book *Shahidi*: *Ve bu şehri Sarâyın ârifânî nâzikân musannifinleri lugatı Fârisî’de şâhidî kitâbına nazîre lisânî Bosnevî üzre bir lugat etmişler kim bir iki bahri böyle tahrîr olunmuşdur*. Although Evliya did not note the name of the author of the dictionary, based on some 20 verses he quoted in *Seyahatnama*, it is obvious that the subject under discussion is *Makbûl-i Ârifu*. See: Evliyâ Çelebi b. Derviş Mehmed Zillî, *Evliyâ Çelebi Seyahatnâmesi*, V. Kitap, Topkapı Sarayı Kütüphanesi Bağdat 307 Numaralı Yazmanın Transkripsiyonu–Dizini, haz. Yüce Dağlı, Seyyit Ali Kahraman, İbrahim Sezgin (İstanbul: Yapı Kredi Yayınları, 2001), p. 223. Also: Evliya Çelebi, *Putopis: Odlomci o jugoslovenskim zemljama*, trans. Hazim Tabanović, (Sarajevo: IRO Veselin Masleša, 1979), p. 121.

copied between the 18th and 20th centuries, were prepared for *A Catalogue of Arabic, Turkish, Persian and Bosnian Manuscripts at the Gazi Husrev-bey library of Sarajevo*, volume VII (pp. 491-494). We should note that, with regard to the content, not all copies are identical. The differences are seen in the shifting of couplets or, less frequently, in the replacement of a word with another. On the one hand, this shows that the dictionary was much used and, on the other, that it was adapted to individual needs. The dictionary, like other dictionaries in verse, was intended for oral transmission and memorization, and its copies were used as a basis for further reading and memorizing.

We cannot expect a dictionary in verse to offer many lexicographic details since what is memorized should be economical to be kept more easily in memory.⁵⁵ In such manual, words from two languages are explained according to the “word-for-word” principle. In the Turkish-Bosnian dictionary *Makbûl-i Ârif*, the author achieved “the verse easy to read and clear,” “allusions, jokes, hidden meanings.” which he mentioned in the introduction to his work, using the words from everyday communication: most of them are concrete nouns, those without proper synonyms, and then there follow adjectives and verbs. His selection of “common” words may have been the reason why *Makbûl-i Ârif* became known among people under another name - *Potur Tahidija*. In that name, “tahidija” may have been a determinant suggesting the type of the work – that it was a dictionary in verse and, perhaps, that its content was pervaded with the Sufi (Mevlevi) view of life. The meaning and etymology of the word “potur” have not been reliably explained, but it was certainly used to denote an ordinary Bosnian person.⁵⁶

The Turkish-Bosnian dictionary in verse could have been a good first reader to master one, the most essential, lexical layer of the Turkish language; at the same time it could have served as a basis for creating one’s own dictionary of Turkish. The small dictionaries-notebooks we mentioned above were probably compiled through such, more or less, individual efforts.⁵⁷ Their purpose may have been a

55 Havelock, *Muza uči pisati (The Muse Learns to Write)*, p. 85.

56 In his dictionary, Uskufi explains the word “potur” with the Turkish noun *köylü* (peasant, a man from a village). In his *mecmua*, Mullah Mustafa Basheski uses the word “potur” in some places. In that text, too, it denotes a man from a village, e.g.: *Recooglu köylü, potur libâst ve çebre ve sîmâst*. In Autograph 123b/16.

57 The idea that they were compiled as personal dictionaries is endorsed by the fact that they have been preserved in only one copy. Thus Derviş M. Korkut in his paper “Turško-srpskohrvatski rječnik nepoznatog autora iz XVII stoljeća”, *Prilozi za orijentalnu filologiju* 16-17 (1970), pp. 135-82 showed that after thorough research he established

need (or a wish) of an individual, immersed in the Turkish culture, to feel at home in that culture and, in some measure, to be able to linguistically find his way as the contemporary author, whose excerpt we quoted at the beginning of this paper, says that his “linguistic getting along in Turkey was facilitated” by his knowing some Turkish words.

Obviously, the small dictionaries were insufficient for a more serious knowledge of Ottoman Turkish. It would have taken the study of several dictionaries. So in Bosnia-Herzegovina manuscript collections, beside Turkish-Bosnian dictionaries, there are also Arabic-Turkish, Arabic-Persian, Persian-Turkish, Arabic-Persian-Turkish dictionaries. Sometimes these dictionaries, too, are small notebooks, like Turkish-Bosnian dictionaries; sometimes they are part of a *mecmua*.⁵⁸ That the people of learning in Bosnia, like in other parts of the Ottoman Empire, used the well-known Vankuli's dictionary of Arabic and Turkish is witnessed by a copy of that dictionary printed in Istanbul in 1728 and held in the Gazi Husrev-bey library in Sarajevo. Another piece of information about Vankuli's dictionary in Bosnia is a note in Mulla Mustafa Basheski's *mecmua* saying that Mehmed Velihodžić, one of the 18th century scholars in Sarajevo, hand-copied that comprehensive work.⁵⁹ Of the manuscript dictionaries of a bigger size containing Bosnian words, one with 379 sheets of the original pagination has been preserved to date. It was compiled by Husejin Husni Hadžihusejinović (d. 1899).⁶⁰

All the dictionaries mentioned in this paper are relevant for the diachronic dimension of Turkish; those including Bosnian words are important sources for the study of historical dimension of Bosnian.

that it was the only copy of that prose dictionary from the 17th c. by an unknown author.

58 Dictionaries of Turkish, Arabic and Persian in *mecmuas* are discussed by Öz in *Tuhfe-i Şâhidî Şerhleri*, p. 16.

59 In *mecmua* autograph 36a5.

60 *Katalog arapskih, turskih, perzijskih i bosanskih rukopisa*, volume VII, Gazi Husrev-bey library in Sarajevo, p. 479. As presented by the authors of *Katalog*, this dictionary comprises Turkish and Bosnian words, while Arabic words were added in pencil later.

Dictionary in Verse: A Poetic and Lexicographic Work

Abstract ■ The practice of writing dictionaries in verse was cherished in Ottoman culture as a continuation of the tradition existing earlier in Anatolia. These dictionaries were primarily manuals for learning Arabic and Persian by memorizing verses including a certain vocabulary of one of the two languages (or both) with Turkish semantic equivalents. In the first half of the 17th century, Muhammed Hevâî Uskufî Bosnevî compiled a dictionary in verse of Turkish and Bosnian and called it *Makbûl-i Ârif*. A large number of preserved hand-written copies of the dictionary tell us that for several centuries it was used by the Bosnians for learning Turkish lexis. Through analysis of the couplets, this paper reveals some poetic and lexicographic features of that work. On the one hand, it shows the author's understanding of language and bilingual dictionaries; on the other hand, it shows the author's poetic skills which made it easier for the user to memorise vocabulary.

Keywords: Ottoman culture, understanding of language and dictionary, the Turkish language, the Bosnian language, dictionary in verse, mnemonics.

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