

New Scholarly Books

The following list of new scholarly books has been compiled from information provided by the publishers. Most of the books are scheduled for release this month, but publication dates—as well as prices and numbers of pages—are sometimes approximate and are subject to change without notice. Some publishers offer discounts to scholars and to people who order in bulk.

ANTHROPOLOGY

Culture and the Evolutionary Process, by Robert Boyd and Peter J. Richerson (University of Chicago Press: 332 pages; \$29.95). Proposes models that help analyze how biology and culture interact—under the influence of evolutionary processes—to produce diversity in human cultures. **The End of Culture: Toward a Generative Anthropology**, by Eric Gans (University of California Press: 345 pages; \$29.95). Discusses the origins of forms of human representation, such as art, language, and ritual. **Exemplars**, by Rodney Needham (University of California Press: 272 pages; \$25). Argues that human beings of any period, and of any culture, are naturally inclined to certain ways of thinking; supports that argument with essays on eight people from the seventh century B.C. to the present.

Kingship and Sacrifice: Ritual and Society in Ancient Hawaii, by Valerio Valeri. Translated by Paula Hwang (University of Chicago Press: 446 pages; \$55 hardcover, \$22.50 paperback). A study of ancient Hawaiian religion that focuses on how kings maintained their power by symbolically sacrificing themselves.

ART AND ARCHITECTURE

The Production of Houses, by Christopher Alexander and others (Oxford University Press: 387 pages; \$39.95). Proposes a theory of construction to be applied to housing production around the world.

The Rise of the Black Magus in Western Art, by Paul H. D. Kaplan (Jagi Research Press: 344 pages; \$49.95). Describes how in art of the late Middle Ages and early Renaissance one of the three Magi who visited Jesus began to be depicted as a black African.

BIOLOGY

Biophysics and Biochemistry at Low Temperatures, by Felix Franks (Cambridge University Press: 224 pages; \$44.50). Discusses the responses of living things to low temperatures. **Genome Multiplication in Growth and Development: Biology of Polyplod and Polytene Cells**, by V. Y. Brodsky and I. V. Uryvaeva (Cambridge University Press: 312 pages; \$79.50). Includes discussion of Russian results previously available only in Russian.

CHEMISTRY

Polymer Degradation and Stabilization, by Norman Grassie and Gerald Scott (Cambridge University Press: 200 pages; \$34.50). Discusses chemical reactions related to the degradation of various kinds of polymers for as long as 100 years.

LITERATURE

Ascendancy and Tradition in Anglo-Irish Literary History from 1789 to 1939, by W. J. McCormack (Oxford University Press: 423 pages; \$37.95).

Collected Essays: Volume II: The American Novel and Reflections on the European Novel, by Q. D. Leavis, edited by G. Singh (Cambridge University Press: 312 pages; \$44.50 hardcover, \$15.95 paperback).

The Collected Letters of Thomas Hardy, Volume V: 1914-1919, edited by Richard Little Purdy and Michael Millgate (Oxford University Press: 304 pages; \$37).

The Dangerous Summer, by Ernest Hemingway (Charles Scribner's Sons: 227 pages; \$17.95). Contains Hemingway's account of the Spanish bullfighting season in the summer of 1959 and his friendship with the bullfighter Antonio Ordóñez.

Female Novelists of Modern Africa, by Oladele Taiwo (St. Martin's Press: 228 pages; \$22.50). Discusses the works of 14 contemporary African writers.

For Those Who Come After: A Study of Native American Autobiography, by Arnold Krupat (University of California Press: 195 pages; \$14.95).

God's Plot and Man's Stories: Studies in the Fictional Imagination from Milton to Fielding, by Leopold Damrosch, Jr. (University of Chicago Press: 344 pages; \$25). Analyzes the connection between Puritanism and the rise of the English novel.

Hamlet, Prince of Denmark, by William Shakespeare, edited by Philip Edwards (Cambridge University Press: 250 pages; \$29.95 hardcover, \$6.95 paperback). An edition of the play, with commentary and stage history.

James the Critic, by Vivien Jones (St. Martin's Press: 220 pages; \$25). Discusses Henry James's works of literary criticism.

Postmark on Art and Creativity, edited and translated by Angela Livingstone (Cambridge University Press: 304 pages; \$39.50). A collection of writings by the Russian writer-memoirist-psychoanalyst Vladimir Mayakovsky.

Poetry's Voice, Society's Song: Ottoman Lyric Poetry, by Walter G. Andrews (University of Washington Press: 232 pages; \$25). Analyzes the symbols and themes of *gazel* poetry, a major genre of Ottoman lyric poetry.

The Rhetoric of American Romance: Dialéctica and Identity in Emerson, Dickinson, Poe, and Hawthorne, by Evan Carton (Johns Hopkins University Press: 304 pages; \$25).

The Romances of John Fowles, by Simon Loveday (St. Martin's Press: 230 pages; \$25). A study of the contemporary English writer.

William Faulkner's Short Stories, by James B. Carothers (UMI Research Press: 166 pages; \$39.95). A critical analysis.

MATHEMATICS

Mathematics and the Search for Knowledge, by Morris Kline (Oxford University Press: 288 pages; \$19.95). A history and analysis of how mathematics extends our knowledge of the physical world.

The Discourse of Medicine, by Elliot G. Mishler (Abel Publishing Corporation: 224 pages; \$28.50 hardcover, \$18.95 paperback). Discusses the results of a study of conversation between physicians and their patients.

MUSIC

Essays on Handel and Italian Opera, by Reinhard Strohm (Cambridge University Press: 350 pages; \$49.50).

MEDICINE

The Discourse of Medicine, by Elliot G. Mishler (Abel Publishing Corporation: 224 pages; \$28.50 hardcover, \$18.95 paperback). Discusses the results of a study of conversation between physicians and their patients.

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University of Toronto Press, St. George Campus, Toronto M5S 1A6
University of Washington Press, P.O. Box 85569, Seattle 98105
University Press of Kansas, 303 Carruth, Lawrence, Kan. 66045

RELIGION

Apocalypse Delayed: The Story of Jehovah's Witnesses, by M. James Penton (University of Toronto Press: 432 pages; \$24.95). Discusses the doctrine, history, and sociology of the sect. **Shari'a in Songhai: The Replis of al-Maghili in the Questions of Askia al-Hajj Muhammad (c. 1498)**, edited by J. O. Hunwick (Oxford University Press: 224 pages; \$39.95). Contains an Arabic text, with English translation, of a discussion about *shari'a* or Islamic law between a ruler of the African empire of Songhai and an itinerant North African scholar.

SOCIOLOGY

Citizenship, Gender, and Work: The Social Organization of Industrial Agriculture, by Robert J. Thomas (University of California Press: 270 pages; \$24.95). A study of lettuce-industry workers in the southwestern United States. **Max Weber and German Politics, 1890-1920**, by Wolfgang J. Mommsen, translated by Michael S. Steinberg (University of Chicago Press: 498 pages; \$50). Discusses Weber's political views and activities during the period; this translation is based on a 1974 revised edition of the German book, originally published in 1959.

The Trouble with America, by Michel Crozier (University of California Press: 200 pages; \$19.95). Discusses various problems afflicting American society. **A Weber-Marx Dialogue**, edited by Robert J. Antonio and Ronald M. Glasman (University Press of Kansas: 352 pages; \$29.95). Includes original essays that examine recent scholarship about the two men.

PSYCHOLOGY

Elements of Psychophysical Theory, by Jean-Claude Falmagne (Oxford University Press: 470 pages; \$59). Psychophysics is the psychological study of the relation between physical stimuli and sensory responses. **Friendship and Peer Culture in the Early Years**, by William Corsaro (Abel Publishing Corporation: 300 pages; \$35 hardcover, \$19.50 paperback). A study of children's relationships with one another in nursery school.

MUSIC

Essays on Handel and Italian Opera, by Reinhard Strohm (Cambridge University Press: 350 pages; \$49.50).

(French) *A Dozen French Farces--Medieval to Modern*. Ed. and Tr. Albert Bermel. Limelight Editions. 1997. 405 pp. Paper: \$18.95; ISBN 0-87910-092-3. This collection includes "The Washtub" (Anonymous), "The Imaginary Invalid" (Molière), "The Barber of Seville" (Beaumarchais), "The Piggy Bank" (Labiche and Delacour), "Boubouroche" (Georges Courteline), "The Police Chief's an Easygoing Guy" (Courteline), "Ubu Cocu" (Alfred Jarry), "My Wife's Dead Mother" (Georges Feydeau), "Hey, Cut Out the Parading Around Stark Naked!" (Feydeau), "The Love for Three Oranges" (Sergei Prokofiev), "Professor Taranne" (Arthur Adamov), and "Autumn Violins" (Jacques Languirand).

(Swedish) *Five Swedish Poets*. Ed. and Tr. Robin Fulton. Norvik Press/Dufour Editions, Inc. 1997/98. 200 pp. Paper: \$23.95; ISBN 1-870041-34-8. Includes poems by Kjell Espmark, Lennart Sjögren, Eva Ström, Staffan Söderblom, and Werner Aspenström. Contains a preface about each poet.

(French) *Modern Poets of France*. Ed. and Tr. Louis Simpson. Story Line Press. 1997. 490 pp. Paper: \$16.95; ISBN 1-885266-44-8. Bilingual. Louis Simpson, Winner of the Pulitzer Prize for poetry, has here translated the "moderns" of 1848, the Symbolists poets of the end of the century, the Dadaists, and the Surrealists who flourished in the 1930s. Includes works by Apollinaire, Baudelaire, Desnos, Eluard, Gautier, Hugo, Mallarmé, Nerval, Reverdy, Rimbaud, Tzara, Verlaine, and others. The book contains extensive biographies of the poets and descriptions of main literary movements.

(Chinese) *The Moonlit Pond: Korean Classical Poems in Chinese*. Tr. Sung-Il Lee. Copper Canyon Press/Consortium Book Sales. 1997. 186 pp. Paper: \$17.00; ISBN 1-55659-076-8. This anthology, the first of its kind in English, presents more than 200 poems drawn from a tradition spanning a thousand years of Korean poets writing in the classical Chinese style. Some of the poems included are "From the Mirror Peak" (Ch'oe Ch'i-wŏn), "To My Drinking Friend" (Yi In-ro), "The Swallow Pavilion" (Chang Il), "From a Flunky to Success" (Yi Kong-su), "On a Swift Boat" (Kim-Ku-young), "Elegy for Myself" (Ki Joon), "An Abortive Harvest" (Yi Dal), and "The Martial Post" (Yi Hibal). Twice a *Korean Times* translation prize-winner, Sung-Il Lee has taught at the University of Toronto and University of Washington. His first book of translations, *The Wind and the Waves* (Asian Humanities Press, Berkeley), won the 1990 Grand Prize in the Republic of Literary Awards.

(Turkish) *Ottoman Lyric Poetry: An Anthology*. Eds. and Trs. Walter G. Andrews, Najaat Black and Mehmet Kalpakli. University of Texas Press. 1997. 323 pp. Cloth: ISBN 0-292-70471-2. Paper: ISBN 0-292-70472-0.

Bilingual. During the centuries in which the Ottoman Empire was one of the world's great powers, poetry was its central medium of cultural expression. From love to the most profound search for spiritual truth to impassioned pleas for employment or largesse, everything that touched people deeply was expressed in poetry. The editors offer free verse translations of 75 lyric poems (original texts at the back of the book). In addition to the poems, they provide background information on Ottoman history and literature, notes on the poems, and brief biographies of the poets.

(Russian) *Out Visiting and Back Home: Russian Stories on Aging*. Ed. and Tr. Thomas H. Hoisington. Northwestern University Press. 1998. 230 pp. Cloth: \$26.95; ISBN 0-8101-1470-4. Gathering short stories by 10 well-known and highly regarded contemporary Russian authors, this book offers a wide-ranging portrait of aging and old age in Russia. From tales about the harsh realities of urban life, to portraits of inter-generational conflict, to the story of a young Jewish girl just entering puberty as her grandfather is dying, these are stories that expand our insight into old age. Stories include "Out Visiting and Back Home" (Denis Dragunsky), "Making the Rounds With the Shopping Bag" (Friedrich Gorenstein), "The Profitted Land" (Nina Katerli), "That Kind of War" and "The Burial Ground" (Vasily Belov), "I Wanna Live" (Vasily Shukshin), "One Old Man" (Vladimir Makanin), "Waterloo Bridge" (Ludmila Petrushevskaya), "My Dear Shura" (Tatyana Tolstaya), "Double Star" (Anatoly Kim), and "March Second of That Year" (Ludmila Ulitskaya). Hoisington received the PEN/Book-of-the-Month Club Translation Award for his translation of Ignacy Krasicki's *Adventure of Mr. Nicholas Wisdom* (Northwestern University Press).

(Chinese) *An Oxford Anthology of Contemporary Chinese Drama*. Eds. Martha P. Y. Cheung and Jane C. C. Lai. Oxford University Press. 1997. 898 pp. Cloth: Hong Kong \$495.00; ISBN 0-19-586880-3. This collection of 15 plays aims to introduce Western readers to some of the finest Chinese spoken drama produced in China, Taiwan, and Hong Kong over the last 20 years. The plays illustrate the distinct cultural development of drama in the three areas and offer a record of the socio-cultural history of the Greater China region. Notes by the editors about the plays, performances, and playwrights place the works within their historical and artistic contexts. Among the plays included are "The Legend of Old Bawdy Town" (Ma Zhongjun), "Birdmen" (Guo Shixing), "National Salvation Corporation Ltd." (Lee Juo-hsiu), "Before the Dawn-wind Rises" (Joanna Chan), and "America House" (Anthony Chan).

A Poem at the Right Moment: Remembered Verses from Premodern South India. Eds. and Trs. Velcheru Narayana

Walter G. Andrews, *Poetry's Voice, Society's Song: Ottoman Lyric Poetry*. University of Washington Press, Seattle and London: 1985. Publications on the Near East, Number 1.

The recent efflorescence of Ottoman studies is one of the more surprising and happier developments in the study of the Near East in the United States. Turkish, which was for so long the poor relation in departments of Near Eastern Studies, has begun to receive the attention it has deserved all along. But while the study of Ottoman history has benefited from ever more sophisticated and original studies, literature has not. And this is largely because there is little in Turkish literary studies that would persuade potential students that an understanding of Ottoman poetry was both intrinsically rewarding and essential to an understanding of Ottoman culture. As Walter Andrews points out at the beginning of his study, Ottoman poetry, and the *gazel* in particular, has suffered almost equal indignities at the hands of its friends and its enemies. The monumental *History of Ottoman Poetry* by E. J. W. Gibb, which has for many years been the starting point for western students, is pervaded by an ethnocentric condescension that belittles the tradition it should celebrate. And at home, the first generation of Turkish republican scholars, such as M. F. Köprülü, established the pattern of making Ottoman divan poetry the enemy in opposition to which modern Turkish literature would define itself. The message of both Gibb and Köprülü is that while it is possible to appreciate the technical skill and linguistic subtlety of Ottoman poets, the meaning of their works is trivial and their audience was restricted exclusively to the nation's elites. It is a poetry with no roots in popular culture and no appeal to the nation at large.

Andrews begins by challenging many of the received assumptions about Ottoman poetry and by showing that they are more reflective of ideological presuppositions than careful research or, even, common sense. How else are we to make sense of such assertions as that the Turkish literary muse had slumbered like the dead until awakened to life by the trumpet blast of Western culture (thus Gibb), or that a literary tradition which had nothing to say about matters of enduring human consequence and no real connection to its community could grow up, flourish, and attract a devoted audience of learned and powerful men? As transparently silly as such assumptions seem when presented so baldly, they had become virtually canonical in Turkish literary studies. It is very much to Walter Andrews' credit that he has seen beyond them to recognize the need to approach Ottoman literature with unclouded eyes. What he has done is to begin, simply, from the more plausible assumption that Ottoman poetry was a meaningful and significant body of literature, with all that implies, and that the task of the scholar and student is to determine what and how it means, not whether it does.

The approach Andrews has taken to examine the question of the meaning of the Ottoman *gazel* is both broad and varied. He begins with the linguistic stuff of the *gazel*. His first chapter is devoted to so basic an element as the

special syntax of poetry. He uses the close examination of a single *gazel* to illustrate some general rules about what is distinctive in the syntax of poetry, and how it both differs from and resembles that of ordinary speech. In particular, Andrews shows how the poet uses syntax to create a referential ambiguity that holds the real and metaphysical worlds in constant play before the reader. Chapter two is concerned with the vocabulary of poetry. The repetitiousness of the vocabulary of the *gazel* is a commonplace, but an unexamined one. Andrews has broken new ground here again, first by making a careful statistical sampling of the vocabulary of representative works to see wherein this repetitiousness lies, and second by his illuminating interpretation of the results. He argues persuasively that the restriction of the vocabulary of the *gazel* was in effect a trading off of lexical variety for enrichment of meaning. The intensity of allusion that results when many poets share the same vocabulary over a long period of time allows each individual poem to embody the whole tradition. The whole corpus becomes the text one reads. That modern poetry has chosen a radically different conception of poem and poet should not blind us to the beauties of Ottoman poetry.

Chapters three through six address more familiar thematic concerns—the domains of mysticism, political authority and emotion, but in illuminating new ways. Andrews' concern here, as he expresses it, is "to isolate patterns in the life of Ottoman society that have recognizable analogues in the *gazel*. The focus will be less on what persons in that society actually did . . . than on how they interpreted what they did" (p. 60). That is, he is concerned to show that although the *gazel* lacked the topical referentiality of modern and realistic poetry, it was not marginal to Ottoman society, but deeply in harmony with and expressive of that society's own conception of itself. Here Andrews has made good use of his reading in anthropology and modern criticism as he has earlier made use of linguistics. Chapter seven, among the most original and provocative, attempts to illuminate the fascinating question of the relation between the imaginary context in which the poem occurs and the real context in which it was experienced and enjoyed—what Andrews terms the ecology of song.

Walter Andrews' study of the Ottoman *gazel* promises to breathe new life into the long neglected study of Ottoman poetry and to re-establish poetic texts as an essential source for the understanding of Ottoman society. It should also encourage students of other Islamic literatures, most notably Persian, to rethink many of their own assumptions about the nature and meaning of lyric poetry. He has also demonstrated once more that modern, western approaches to literary study can yield surprising and suggestive results when applied to the study of a non-western literature.

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Andrews, Walter G.: Poetry's Voice, Society's Song: Ottoman Lyric Poetry. (Publications on the Near East, University of Washington, No.1.) University of Washington Press, Seattle and London 1985. X + 219 p., 8°, US \$ 25.00.

The most popular form of classical and post-classical Ottoman *divân* or literary poetry for as long as this poetry was held in high esteem, that is for roughly four centuries, was the lyric form, the *gazel*. Then, from the second half of the nineteenth century onwards this poetry (and with it the *gazel*) was increasingly relegated by Turkish literary opinion to the dead and gone past; the consensus was that it was better forgotten. While it went into semi-oblivion, the assumption that the true expression of Turkish culture was to be found in Turkish folk literature gained hold of the general literary consciousness. *Divân* folk literature that its description was henceforth mostly restricted to the negative process of contrasting it to its detriment with folk literature. Stressed particularly were a) that *divân* poetry was produced by and for an educated elite and, therefore, had no impact on a broad section of the population, and b) that *divân* poetry was divorced from „real“ life and feelings.

Though it seemed to be the general opinion, this annihilating critique was not unanimously adhered to in spite of the change of taste in literary poetry, the turning away from the traditional towards the West. Especially of late there have been isolated statements acknowledging the important integral role *divân* poetry played in Turkish cultural life. However, Andrews has the honour, and the burden, of being the first to attempt a reasoned correction of the picture. Put somewhat simplistically Andrews works up to the proposal of two hypotheses: 1) "The views advanced by this study suggest that the *gazel* may not have been as exclusively the property of the highest classes or as limited 'in audience as generally assumed.'" (p.176) 2) "If the *gazel* were at some level a part of the experience of the broader Turkish culture, then there is reason to doubt the assumption that it is separated by an unbridgeable and unbridged gulf from the folk poetry." (p.179) What rivets the attention are not the hypotheses themselves – after all they refer to what should be self-evident – but how ANDREWS led up to these.

ANDREWS starts with preliminary remarks on the nature of meaning (pp.5–11), asserting the "fundamental impossibility of reproducing meaning 'in other words'" (p.6), that is by paraphrasing. (It is for this very reason that key statements in this study are given verbatim below.) The question of how then to perceive the meaning of a poem is answered as follows: "The easy answer to this question – Live the life that the poem reflects! – is in many cases impractical or impossible. The more difficult answer involves the adoption of a method, a way of looking at this and other poems in order to make the imperfect substitution of a largely conscious but limited comprehension. Thus, to a large degree, this study will be about a way of looking at Ottoman *gazels*." (p.6) Then, with reference to translation – unavoidable when trying to express the meaning of poetry in a foreign language – ANDREWS states two evident truths: that the "vital initial task of philology – the determination of the sense of vocabulary used in the creation of the text – is clearly inadequate to encompass the meaning of the text", but also that, "it is true that we cannot begin to comprehend the meaning of a literary text without knowing the sense of the language used in its construction". (p.7) Were the latter statement not the general *sine*

qua non condition it is, it would become one if nowhere else then in a study having to do with meaning as does ANDREWS's. Unfortunately it is necessary to remark here that ANDREWS has not shown the indispensable strict accuracy in "the determination of the sense of vocabulary". This is all the more a pity because the illustrative material in his study consists of only six *gazels*, twenty-four *beyts*, and five *mısrâ*'s (as well as five *beyts* out of a *megnevi*). That the inaccuracies of translation, of which there are more than just one or two, need not all directly influence the findings is clear; a few examples have been chosen as illustration:

Verse 6 on pp. 50–51 by AYMED PAŞA:

Parnağūñda hāme-i dūr-bāruña gören didi

Bu ne iñfūdūr kim aña sımiden bāl eyledūñ

This is translated as follows:

He who saw, in your finger[s], your pearl-bearing pen, said,

What parrot is this that you made for it honey out of silver?

What might the meaning of "you made for it honey out of silver" in this context be? No explanatory commentary is given. The translation brings to mind the fact that parrots eat sugar. This is relevant of course, but only as far as associations of ideas (here based on homonymy) are. The translation should, we think (and in this we have the support of HARUN TOLASA, cf. *Ahmet Paşa'nın Şiir Dünyası*, Ankara 1973, p. 295), be as follows:

He who saw your pearl-strewing pen in your fingers said,

"What parrot [= pen] is this that you made wings out of silver [= the fingers holding the pen] for it?"

Verse 4 on p. 51 by NEVİM and its translation:

İsvap cümle kulüb āb-i bürūdet gitti

Cilbe-rız olsa 'acch mi dōnerek arz u senā

All the hearts are warmed, the water of coldness is gone

Were it to flow with coquetry, would it be any wonder so long as sky and earth still turn.

What is the first "it" in the second hemistich? Should this not rather be: Would it be any wonder if [even] sky and earth were to scatter coquettish airs and graces, turning round and round.

(Cf. ŞEVKET KUTKAN: *Nedim Divānı'ndan Seçmeler*, Istanbul 1981, *Kültür Bakanağı Yayınları*: 385, p. 68, whose understanding of this hemistich corresponds with ours.)

FİĞANİ's verse and its translation on p. 194:

Ruhsārlarūñ zulfūñ içün ildi şehādel

Bir dñ-i karadur ki ider şemse 'ibādel

Your cheeks witnessed for your lock

It is a black [evil] religion that worships the sun.

What is the connection between the two hemistichs in ANDREWS's translation? Also, the *iāfet* construction *dñ-i kara* is neither usual nor necessary, as correction to *dñi kara* yields an immediately understandable meaning:

It [= the lock] is one with a black [evil] religion worshipping the sun [= the cheeks].

Cf. TOLASA, op. cit. pp. 43–45, 177f., 224f. on the fact that the beloved's black locks are often compared to a heathen and his/her cheeks to the sun. Cf. also KARAHAN's edition of FİĞANİ's *divān*(ABDULKADİR KARAHAN: *Figani ve*

Divânçesi, Istanbul, *Edebiyat Fakültesi Basımevi*, 1966) from which ANDREWS has taken this verse, where we also have *dîni kara*.

Elsewhere we find ANDREW's interpretations too farfetched. For example a verse by FİĞÂNÎ (p. 102) is first translated and then interpreted as follows:

Esrâr-i işkuñ anılayalı hayretin şehâ

Terkeb-i cismüm eyledi bād-i fenâ gubâr

Since I came to realize the amazement of the secret of loving you, oh monarch!

The wind of annihilation has turned the structure of my body to dust.

The interpretation on p. 105 (what we find farfetched is italicized): "Ever since I perceived the true meaning of devotion to you, the authority figure, my mind has been unable to focus on anything but you. The desire to sacrifice myself for you has made my personal needs and wants as worthless to me as dust. Since I have no sense of my own person, *I am, in effect, an extension of you and, therefore, should participate in your success and well-being.*"

Another beyt of the same poem (p. 102):

Sultân-i 'işqam oldı şivâr ile dâd-i âh

Şahrâ-yi gâmda üstüme bir çetr-i zer-nigâr

I am the monarch of love, the smoke and sparks of sighs

Have become a gold parasol over me in the wilderness of grief.

The interpretation on p. 104: "I have a likeness to the authority figure in that I am preeminent in the area of devotion. When I am away from his locale, the signs of my devotion indicate my preeminence in affection just as the parasol and wealth indicate his in the area of authority. (*It would be fitting if my devotion were rewarded by the things that its signs resemble - being taken under the protection of the monarch (the parasol) and wealth (the gold).*)"

All the same. ANDREWS has an original approach. In his own words, his "study will examine how repetitiveness and a limited vocabulary can contribute positively to structures of meaning, which might not be producible by other means. Likewise, this study will focus less on the internal world of the poetry than on attempting to reach out and consider how that internal world operates to organize and clarify concerns of the broader world of Ottoman society." (p. 37) In fact, following an analysis of the poetic syntax and vocabulary (pp. 19-61), his study tries to delineate patterns of mystically oriented religion (pp. 62-88), of power and authority (pp. 89-108), and of emotion (pp. 109-142) in the *gazel*. It then goes on to treat the *gazel*'s "ecology": that is its social context (seen here as a gathering for the ostensible purpose of entertainment, with its participants and rules) and its typical setting (given as the garden - as microcosm and as sanctuary) (pp. 143-174).

Methodologically the study is frustrating. For one thing, the base is too narrow. ANDREWS himself states about his data and method (cf. p. 38) that "achieving a statistically accurate picture of the vocabulary of the Ottoman lyrics would demand a vast recording, sorting, and counting project" but that "it has been possible, by hand counting and sorting, to get a glimpse of what a complete statistical picture might be like". To this end, using the vocabulary index in KARAHAN's edition of the *divân* of FİĞÂNÎ and a sample of fifty-two *gazels* from the *divân* of YAHYÂ BEY, "a master index was compiled for the basic vocabulary of that group of poems. The vocabulary items were then sorted and ranked according to the number of occurrences within the sample. The index was then checked against poems [how many?] from the *divâns* of Ahmet Paşa,

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Zatî (1471-1546 C. E.) Hayatî (d. 1557 C. E.), and Nedim (d. 1730 C. E.) in order to determine its relevance to various *divans* over the whole tradition of *2 tahmis*, 8 *kasides* to provide a base for scientific statistics. However, the statistics are suggestive and correlate well with the soundings taken in the mathematical bent, the total number of words in the sample was 1,142; the total number of occurrences of words was 6,335; and the average number of repetitions was 5.55. "That the number of illustrations in the study itself is also low has already been mentioned.

In addition to the limited quantity of data and inaccuracies in rendering the meaning of the poems cited, we find (as illustrated above) that the evidence supplied for some of the inferences drawn is too slight. However, these disadvantages for some of the original suggestions aiming in the right direction.

Edith Guÿin Ambros (Vienna)

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Tigers on the Tenth Day. Denys Johnson-London. Quartet. 1985. 123 pages. £7.95.

Johnson-Davies admits privately to having translated "no less than sixteen books of fiction in Arabic." *Tigers on the Tenth Day*, a collection of stories by a Syrian writer who now lives in London, is the first to be published.

Born in Damascus, Tamer experienced a very privileged childhood and is largely self-educated. Published by Yusuf al-Khal, the poet, critic, and editor of *al-Shi'r*, Tamer's first book caused a sensation in the literary world some twenty years ago. Since then, he has edited several children's magazines and periodically to current affairs and has distinguished himself as the author of satirical columns for the Arab daily *al-Nahd*. Collections of his short stories have been published in French, Italian, Spanish, Serbian, Bulgarian, and Russian translations.

An excellent introduction to his translations, Johnson-Davies points out that Tamer, here as elsewhere in his work, is mainly "with man's inhumanity to man, like the oppression of the poor by the rich and of the weak by the strong." Many of the stories in *Tigers* are faithful to an ancient tradition of Arabic literature that goes back to the exempla of the Middle Ages. The world that Tamer depicts is one of poverty, rigid taboos, injustice, and violence. In "A Summary of What Happened to Mohammed al-Mahmoudi" an innocent man becomes involved, like a character in a Kafka story, with the secret police, who continue to pursue him



TIGERS
ON THE TENTH DAY
and other stories
ZAKARIA TAMER
translated by Denys Johnson-London

after his death. At his best, Tamer can indeed remind one of the absurdly and rigidly overrationalized world of Kafka.

Edouard Roditi
Paris

Turkey

Walter G. Andrews. *Poetry's Voice, Society's Song: Ottoman Lyric Poetry*. Seattle. University of Washington Press. 1985. x + 222 pages. \$25.

With its esoteric language and subject matter, difficult syntax, and foreign forms, Ottoman divan poetry has been considered the product of an educated elite, written exclusively for its esthetic enjoyment and divorced both from the Turkish society in which it flourished, unchanged, for four centuries and from any larger social, political, or even human concerns. Walter Andrews challenges these assumptions about Ottoman lyric poetry and suggests that the condescension of Western scholars to an alien tradition has dovetailed with the political anachronism of modern Turkish critics in judging Ottoman verse irrelevant and merely decorative.

Focusing on the *gazel*, a short lyric form of couplets linked with a monorhyme, Andrews demonstrates that its syntactic liberties correspond to those of spoken Turkish. Since, in spoken Turkish, the context of the utterance partly determines its inflection, Andrews argues that the *gazel* audience must have shared a well-defined context. The paradoxical combination of a highly conventional and restricted form and vocabulary with great syntactic freedom engenders a polysemy that gives the *gazel* form its special force. It could address at once a variety of experiences central to urban Turks, conflating "universal" or mystical-religious concerns, "worldly" or political interests, and "psychological" or emotional values. The paradisiacal world that the mystic poet worships has analogues in the sequestered center of political power, which the worldly citizen must court, and in the life of the emotions, largely segregated out of social life. Such a polyphonous voice itself suggests the difficult balance between religious and worldly commitments that Ottoman life required.

The Ottoman lyric tradition was communal: poets sought to illuminate various facets of an already-integrated and meaningful experience, and individual voices, innovative forms, and novel symbols had no value in such a context. *Poetry's Voice, Society's Song* successfully illuminates just this context, so that Ottoman verse appears no more "foreign" than the folk poetry traditionally seen as its truly "Turkish" antithesis.

Mutlu Konuk Blasing
Brown University

ing of Arab nationalism, the impact of oil on Arab life and economy, the vicissitudes of the Palestinian problem, the Algerian war of independence, the Lebanese civil war, the rise of female writers, the authoritarian character of Arab regimes, the crushing burden of poverty, the rise of Islamic fundamentalism, and many other aspects of Arab society and polity are reflected in the quality of the Arabic novel and in the insightful analysis of Allen and his sympathetic presentation. The major contemporary Arab novelists are studied in a much more richly documented survey, and a special new section on Najib Mahfuz, his works, and his impact has been added—since he received the Nobel Prize in 1988, after the publication of the first edition. Further, the transformations of fictional perspective are studied with a deeper understanding of their relationship to socio-political realities, as new techniques or modalities are adopted by Arab novelists, such as meta-fiction, inter-textuality, fractured time, textual pastiche, and other innovations, to express their view of their society and their sense of alienation from it.

Chapter 4 analyzes in detail twelve Arabic novels in 120 pages, compared with eight novels in sixty-three pages in the first edition. This is by far the longest part of the book in both editions; yet, in the second, it is a further attempt in the book to be geographically more representative of the Arab world, historically more inclusive of recent novels, and artistically more typical of a variety of styles. While no selection is perfect or ideal, this one is quite in line with the book's aim as an "Introduction," and the critical analyses of the twelve novels clearly illustrate the issues and concerns discussed earlier in the book.

This is an excellent book for students of the Arabic novel and for the interested general reader. It is also a good addition to the library of Arabic literary studies. Its bibliography is quite comprehensive, if not exhaustive, and—like the book itself—opens the way for further, and still much needed, studies of the topic.

WALTER G. ANDREWS, NAJAT BLACK, AND MEHMET KALPAKLI, *Ottoman Lyric Poetry: An Anthology* (Austin: University of Texas Press, 1997). Pp. 327. \$14.95 paper.

REVIEWED BY ROBERT DANKOFF, Department of Near Eastern Languages and Civilizations, University of Chicago

Certain things leap to mind when one thinks of the Ottomans: conquest, the *ghazi* ethos, administration (good and bad), dynastic power and tribulations, the exercise of *kanun* and *seriat*, even the building of great mosques. But poetry? Though it seems paradoxical, it may be true that poetry is a more typical indicator—or at any rate, a more revealing one—of Ottoman mindsets and ideals than those other activities and institutions. Walter Andrews' works seem to argue this point (see especially *Poetry's Voice, Society's Song* [University of Washington Press, 1985]). If there is a case to be made, still it has been hard to persuade those not already attuned to Ottoman poetry that it might offer something more appealing and interesting than the disguises of translation have hitherto revealed. Neither the deadly archaisms of E. J. W. Gibb (*A History of Ottoman Poetry*, first published in 1900) nor the pretty rhymes of John R. Walsh (in *The Penguin Book of Turkish Verse*, 1978) have served very well. Now Andrews has teamed up with a first-rate philologist (Kalpaklı) and a talented poet (Black), and together they have tried to make something which will break down resistance to Ottoman poetry and show it forth in something like its native glory.

The result is impressive. Whether it will accomplish the goal suggested here depends on the willingness of teachers to use it as a textbook—for which it is eminently suited—and of students and other readers, whether poetry-lovers or poetry-haters, to accept the challenge.

2nd ed. (Syracuse,

niversity, Montreal

1982 by the University of Syracuse, through funds by Syracuse University. *The American Oriental Bibliotheca Orientalis*

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introduction and Conclusion at the University of Syracuse rate an expansion that addresses artistic matters of the Arab world. Adopting a written text integrates a certain attitudes, a criticism and theory. A satisfying discussion of the edition's "The Novel: is about the essence of the relation of its relationship to the next chapter on the early book.

the presentation of 19th-century discussion of Jurji Zaydan's *Hadith al-Muwaylihi's* *Hadith* an invaluable bridging. In the first edition, he "the first non-historical relations about *Zaynab* and novel in Arabic" but not velistic developments in 140s, giving more infor-

tribution to scholarship. concentrates on the Arabic text that Allen has rightly and their effect on Arabic literature. After an account of themes of the Arabic novel texts and techniques, develop. The waxing and wan-

The seventy-five poems presented here, mostly *ghazals*, belong to thirty-six Turkish poets who lived from the 15th to the 19th centuries. While all the major figures in the tradition are included, the poems chosen are not necessarily the ones usually anthologized or thought of as classics, but rather ones "that translate well into English" (p. 12). They stand on their own, uncluttered by annotation, and thus invite consideration in the first place as (English) poems—and it is this consideration on which any translation ultimately stands or falls.

We are desire hidden in the love-crazed call
of the nightingale
We are blood hidden in the crimson heart
of the unbloomed rose (p. 131)

When Neşati uttered this ecstatic cry in the mid-17th century, he was saying something new, though using well-worn imagery. A translation cannot avoid the cliché character of such verse, but it can suggest, as this one does, something of the tortured delight which the original conveys through its sounds and rhythms as well as its meanings and tropes.

Sometimes the lyric flight of the original finds its perfect counterpart, as in this verse by Nejati (late-15th century, p. 43):

Spiraling, the sparks
of my sigh
reach the skies
Where the heart of the lamp
of the heavens
burns, turning.

Even where the verse is very difficult, it has an appeal, as in the following by Şeyh Galib (18th century, p. 153):

I am a pearl
born of a fevered trembling
rolling perfectly
in exile.
To me,
mother-of-pearl sun,
dawn sun,
you are a morning in Nishapur—
earthshaking!

Andrews et al. do not leave us in the lurch if we try to make sense of this and many other passages. They provide us with the original Turkish texts (placed unobtrusively but easily retrievable at the end of the book); with biographies of the poets; and with a set of notes explicating difficult images and conceits. What makes the book particularly attractive are the interspersed essays—on such topics as "Iskender, Hızır, and the Fountain of Eternal Life" and "The Indian Style"—as well as a selection of Ottoman miniatures and calligraphies brilliantly juxtaposed to illustrate themes in the texts. Thus, for example, we read this verse of Na'îlî (17th century, p. 124):

Your sapling body is like the slender *elif*
in the *âh* of my heart's passion . . .

and on the facing page we see a beautifully calligraphed *âh* in Arabic script (by Ali Alparslan), along with a deft explanation.

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In the representation of the beloved, Andrews et al. plump for the feminine in their translations, while pointing out (in the introductory essay, pp. 14–16) the gender ambiguity of the Turkish, and the convention of describing the beloved as a young male. While their decision will no doubt ease the way of many readers into this poetic tradition, it has a large drawback. Despite their contention (in the essay "The Down on Your Cheek," p. 107) that the peach fuzz which the poets dote on can characterize a woman as well as a boy, this must be wrong. When Nejati exclaimed (p. 39):

The heart is pleased when black down covers
your shining cheek
The sun of the love-thief rises when the moon
is dark

he was surely describing the sprouting of hair on the cheek where there was none before. The beloved here has to be a boy, and so it is a bit disconcerting to read a few verses later:

Following the path of the beloved, I shout
"yâ hû"!
And hope that loving spirit will turn
and give her glance to me.

Zeyneb Hatun (late 15th century, p. 53), at any rate, was certainly thinking of a young man when she devised the following playful verse, with its amphibological use of *hat* for "cheek down" and "official decree":

The black down of your cheek wrote a royal
command to the east wind
It said—go quickly to Cathay and captivate all
of China with your sweet scent!

As the final verse of Zeyneb Hatun's *ghazal*, we read:

Oh Zeyneb, go simply, bravely,
surrender all decoration
Abandon your love for this adorned
and deceiving world.

Fine as it sounds, this is not correct. The Turkish original is:

Zeyneb kı meyli ziyinet-i dünyâya zen gibi
Merdâne-vâr sâde-dil ol terk-i zîver it

In their note (p. 170), Andrews et al. explain that "simply, bravely" corresponds to *merdâne*, which actually means "manly," and that in making this choice they have "given up" the "manly." But in doing so, and in ignoring the corresponding phrase "like a woman" (*zen gibi*), they have given up the point of the verse. (They have also translated the comparative suffix *-vâr* as though it were the imperative *var*, "go!") What Zeyneb Hatun is telling herself here is: be plain (*sâde-dil*), like a man, and stop hankering after frills, like a woman. (All those seductive *zs*—*Zeyneb*, *zen*, *ziynet*, *zîver*—echo the sentiment.)

One other case (and there are very few of these) where the translation goes awry is the final verse of the other female poet represented, Mihri Hatun (also 15th century, p. 50):

Oh my rival, if Mihrî dies on the thorn of love,
why grieve?

You dog! The grave-keeper stones you, but the
rose-mouthed one slays him too.

The Turkish original is:

*Hâr-ı cefâda Mihri ölürse ne ğam rakîb
İt kabrcı seni anı gül-femler öldürür*

The "him" must be wrong, whether it refers to the grave-keeper or to the rival. She is addressing the rival and drawing the contrast between their fates: he, like a dog, is slain by the grave-digger, while she, like the bulbul, is slain by the rose-mouthed beauty on the thorn of love—so there is no reason to grieve for her. "Dog!" she cries, "YOU are slain by the grave-keeper, but SHE (i.e., Mihri) is slain by the rose-mouthed one."

The few lapses of this kind hardly detract from the signal achievement. Andrews, Black, and Kalpaklı have given us a fine selection of Ottoman lyrics, with beautiful translations, excellent explanations, and stunning visual correlations, all at a very reasonable price. What more could we ask for?

PETER HEATH, *The Thirsty Sword: Sîrat ʿAntar and the Arabic Popular Epic* (Salt Lake City: University of Utah Press, 1996). Pp. 344. \$50.00 cloth.

REVIEWED BY DWIGHT F. REYNOLDS, Institute for Advanced Studies, Princeton, N.J.

Peter Heath's study of the Arabic popular epic *Sîrat ʿAntar* consists of ten chapters (three previously published as articles), substantial appendixes representing nearly one-third of the volume, meticulous notes, and a sizable bibliography. The basic study is divided into two large sections: the first treats such external concerns as the text's history, its reception in Europe, and the performance tradition of the Arabic popular/folk epics; the second turns to the text itself and offers an analysis of structural patterns within the narrative, oral-formulaic compositional techniques, and epic modes of description, then closes with discussions of elite versus popular uses of history and potential future research on the ʿAntar epic.

The Thirsty Sword opens with a detailed history of how the ʿAntar epic first came to the attention of Europeans, in 1799, and their various reactions to its "discovery." Scholars praised or denigrated the epic according to their own expectations, evaluating it—often at cross-purposes—variously as great literature, history, and ethnographic description of early Arab customs and mores. Heath points out that all of these approaches fell short for lack of a satisfactory understanding of "popular" literature, its modes of composition, and its social context. He then proposes to come to grips with the epic in the present work "on its own terms." He begins this process by untangling (to the degree possible given the sparse documentation) the historical ʿAntara ibn Shaddad, from the larger cultural figure of ʿAntar in myth and legend, and the specific characteristics of ʿAntar the hero of the *sîra*. He then offers a brief survey of the literature concerning the performance traditions of the Arabic epics, a critical discussion of the categories of "elite," "popular," and "folk" literature, and a useful listing of historical sources regarding Arabic "popular" literature, both secular and religious, from the early Middle Ages to the present.

The second section, "Narrative Analysis," turns to the text itself. Building on the work of earlier scholars of the life pattern of the hero, Heath develops a detailed "heroic cycle" specific to the ʿAntar epic. This model accounts not only for the central character, ʿAntar, for but a large number of the secondary heroic characters, as well (chap. 5). He goes on to demonstrate

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Peter Heath has in and to Arabic popula text's structures and more directly to both them. For example, t common, for exampl may be acting out p ments in Arab folklo of the epic typically note that this intercor action—is a belief r (see, for example, th drastically affect his

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Walter G. Andrews, Poetry's Voice, Society's Song: Ottoman Lyric Poetry.
Seattle and London: University of Washington Press, 1985.
(Publications on the Near East, 1)

Walter Andrews' eminently readable analysis of Ottoman divan poetry sheds new light on that long-misunderstood tradition and brings its study into the twentieth century; it should be compulsory reading for students of all Near Eastern literatures, not merely Ottoman. Challenging traditional views of Ottoman gazel that originated largely with E.J.W. Gibb's History of Ottoman Poetry and were based on assumptions of Western cultural superiority and the normative status of post-Renaissance European literature, Andrews employs critical methods drawn chiefly from the field of semiotics (but with rather more flexibility than generally found in that discipline) to analyze the Ottoman lyric and its interaction with the society and values contemporary to it.

Central to this study is the assumption "that Ottoman divan poetry thrived and flourished for approximately five hundred years primarily because it spoke eloquently, meaningfully, and directly to important concerns of a broad and large audience" (p. 17; author's emphasis). To those of us who have long listened to animadversions on the artificiality of the Near Eastern poetry (whether Arabic, Persian, or Ottoman) and its tenuous link with "reality", this premise provides a breath of fresh air. Further, Andrews maintains, poetic texts are more complex, or rather, are complex in different ways, than is generally recognized: first, because no text can be said to have a single, unequivocal "base reading" (p. 9), and second, because no text can be isolated from the sociocultural and literary forces that produced it. The book is devoted to demonstrating these two interrelated assumptions: that the poetic text is polysemous, and that there is a dynamic interaction between text and context, between

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the lyric and its social milieu.

After stating his basic premises in Chapter 1 ("The Gazel: Meaning and Tradition"), Andrews begins by establishing the particular linguistic features of divan poetry (Chapters 2 and 3): its syntax, characterized by a high potential for ambiguity, and its vocabulary, the limited and highly redundant nature of which provides for multiple levels or fields of meaning, as vocabulary items are related to a variety of such fields, and signals a specific "poetic register of language....[which] indicates that a certain set of contexts and certain modes or rules of interpretation will be appropriate" (p. 59). After these preliminaries (which, as Andrews himself suggests, may be passed over lightly by the reader more interested in problems of interpretation), he proceeds to the central portion of his study, a discussion of the interacting "voices" of Ottoman lyric: the "mystical-religious voice", the "voice of power and authority", and the "voice of emotion" (Chapters 4, 5 and 6). In each chapter, a brief general discussion is followed by a detailed analysis of a gazel illustrating its basic premises, providing both precept and example.

The first two "voices" may be seen as complementary: one depicts the relationship between lover and (divine) beloved, the other the analogous relationship between subject and ruler, who possesses absolute temporal authority over the subject just as the transcendental beloved possesses authority over the believer (and the human beloved over the lover's emotional life). The first relationship, because socially acceptable, is overtly communicated and received; the second, less overtly expressed, is nevertheless implicit throughout the tradition; while the "voice of emotion" links these interpretive patterns and renders them meaningful from a variety of societal and individual perspectives. Part of the success of the mystical-religious field of signification (apart from

meaningfulness in its own right) thus lies in its legitimizing function: it furnishes "an acceptable context for systems of relation which are not considered to be properly in the domain of poetry" (p. 87; author's emphasis), a context in which problems of the power-based relationship between ruler and subject, and of the more general area of emotional life, may be discussed in acceptable language and their dangers dealt with by sublimation to a higher moral order. Throughout, the emphasis is on multivalence, on the presence of "simultaneously operating patterns of signification" (pp. 106-07): a special benefit of the discussion of the "voice of emotion" is its emphasis on the differences between Ottoman and Western views of emotional life (pp. 140-42).

Chapter 7, "The Foolery of the Sord", uses the notion of "play" (i.e., "activities that are not directly task-oriented") to discuss "the relationship between the qazal and its immediate environment" in terms of its constitutive elements: activity (the drinking party), location (the garden), participants (players and audience), and rules ("the regulations and interpretations of the activity") (pp. 144-45). Andrews demonstrates the internal and dynamic relationship between the Ottoman lyric and its societal context and shows that the qazal does not merely mirror this context but is a formative element in determining it. Of importance here are the idea of limits, of a perceived demarcation between "party" and "non-party" (everyday life), and the notion of the qazal as constituting an ideal mode of discourse in which matters of importance may be discussed in the context of the party and its protocols.

In conclusion, after voicing two more hypotheses which further challenge received opinion -- first, "that the qazal may not have been as exclusively the property of the highest classes or as limited in audience as generally assumed", and second, that "there is reason to doubt the

assumption that it is separated by an unbridgeable and unbridged gulf from the folk poetry" (pp. 176. 179; author's emphases), Andrews stresses the need for scholars not only of Ottoman literature but of other traditional Near Eastern literatures to approach them, not from the standpoint of twentieth-century notions of art as individualistic and exploratory, but from a perspective which acknowledges the very different beliefs which motivated artists in those traditions:

Let us assume that we already know how the world is and what it means. In such a context, searching for "new" meaning has no value whatsoever; life is already whole, integrated, and meaningful. To explore anything else would be to seek out delusion and meaninglessness....The focus of art would then be on better experiencing the wholeness of existence rather than on the open-ended exploration of a vast or even infinite reality. Art would function more to affirm a preexisting truth than to seek new truths....It would exist primarily to confirm the values, vision, and world view of one particular community, and the application of genius in art would be in effectively communicating and affirming the experience of the whole (p. 104).

This first volume in the University of Washington's new series of Publications on the Middle East is wholly welcome, and not merely with respect to its content: the book is attractively produced, with a remarkable freedom from typographical errors. The author's analyses are readable without being tedious, and the translations strike a nice balance between prosaic literalism and fanciful liberality.

Julie Scott Meisami, Oriental Institute, University of Oxford

study of the literary function of his female protagonists. Although she has chosen not to deal with his controversial post-1967 works here (p. 165), it would be interesting to see such a study undertaken.

Miriam Cooke, *Duke University*, is author of *Yahya Haqqi. The Anatomy of an Egyptian Intellectual (1984)*.

Poetry's Voice, Society's Song. Ottoman Lyric Poetry, by Walter G. Andrews. Seattle and London: University of Washington Press, 1985. Publications on the Near East, no. 1. x + 196 pages. Notes to p. 210. Bibl. to p. 215. Index to p. 219. \$25.00.

Reviewed by Bill Hickman

Ottoman literature, including Ottoman poetry, has been a stepchild in the family of Middle Eastern studies for many years. A massive outpouring of Western writing in the 19th century focused on one facet or another of Ottoman history. The notable exception, of course, was E. J. W. Gibb's six-volume *A History of Ottoman Poetry*. Like the subsequent surveys of Arabic and Persian literature by R. A. Nicholson and E. G. Browne respectively, Gibb's monumental endeavor offered a leisurely narrative of half a millennium of Ottoman poetry, draped around a virtual anthology of nearly 500 texts in translation. While research of the last half century has made much of Gibb's *History* seriously out of date, especially for the earlier periods, it has retained something of the position of a family elder: acknowledged but mostly ignored. This landmark study by Walter Andrews is a challenge to the validity of some of Gibb's assumptions, assumptions shared by most writers on Ottoman poetry in 20th century Turkey. More important, it is a thoroughgoing revisionist approach to the study and criticism of Ottoman *divan* poetry.

Attempting a broad historical *tour de force*, Gibb balanced his own views of the major figures of Ottoman writing against the opinions of both the Ottoman poet-biographers

and prominent 19th century Turkish critics. Andrews, for his part, eschews the *tezkere* compilers altogether and offers no judgments on individual poets. This is not a survey of periods or styles. Rather, this book is "about the ways of looking at Ottoman gazels" (p. 6). Andrews urges that we judge the *gazel* by standards derived from an understanding of Ottoman society, not by those of our own in which individual creativity and novelty are most highly prized. Andrews wants us to see the meaning of the poetry and the recurring concerns of the poets. Layers of interpretive annotation are appended to literal translations of select poems in order to illustrate three central ideas: mysticism, authority and emotion. These, he believes, correspond to the "religious, social and psychological contexts" of the poetry (p. 143). In his final, topically unified chapter Andrews shows how the *gazel* suggests a garden setting for a small party and so reflects a pervasive feature of Ottoman social life.

In Chapter 3 Andrews takes a close look at poetic vocabulary. Included is a frequency list of the most commonly used words in a sampling of 170 poems by two 16th century poets. All the nouns and adjectives from the sample are grouped according to 11 major categories, such as Person (human body), Love (lover/beloved), Cosmos (fate), Suffering, etc. Comparison of these lists with randomly chosen poems from 15th to early 18th century authors leads the author to believe there is a high degree of uniformity in the vocabulary of *divan* poets. Such an approach may be more fruitful when applied to the work of individual poets, and while further work is certainly called for, Andrews has provided a worthwhile sounding.

In the second of two hypotheses with which he concludes his book, Andrews returns to the question of the place of Ottoman *divan* poetry in the history of Turkish literature and asks whether there really is such a gulf between the *gazel* and Turkish folk poetry as Gibb and many others had insisted. He believes there is not: "At a certain level, the folk poetry and the *gazel* are dealing with the same essential material through structur-

ally similar roles and dramatic situations with the same *manner* of reference to significant patterns of life . . ." (p. 182). The arguments he marshalls in support of this view suggest the fertility of the line of approach he has taken throughout the book.

This book is not without its problems. The prose has a densely opaque quality about it which comes from a tendency to frame the discourse in philosophical terms together with a relentlessly abstract style. This makes for tough going. Andrews also has a habit of endlessly qualifying his assertions. The reader is told repeatedly that "the analysis herein does not presume to reveal all . . .", or words to that effect. Such equivocations are unnecessary. The author knows his material and in fact believes passionately in what he has written. Also, more texts might have been offered for consideration, as there are only six complete poems and roughly a score of individual couplets. Finally, the opportunity to combine an application of traditional text analysis with the approach pioneered here is sidestepped. Readers generally unfamiliar with Ottoman poetry will want to look at Andrews' earlier *An Introduction to Ottoman Poetry* for information on prosody and the range of metaphorical figures. Certainly the two methods of approach complement each other.

Despite these ultimately minor problems, *Poetry's Voice, Society's Song* is an important book. Andrews' study has significance for more than just the small but growing band of Ottoman specialists. He demands that Ottoman historians take seriously the poetry produced by the society they seek to understand through other sources. The author also challenges students of all Middle Eastern poetries to read their texts in a new way. If this challenge is taken up we will be in a better position to see to what extent the Ottoman poets shaped a view of the world distinctively their own and so to put to rest finally the sweeping judgement that Ottoman poets were only poor imitators of the Persian, a view which Gibb, despite himself, did much to further.

Bill Hickman, Department of Near Eastern Studies, University of California (Berkeley).

Studies in the Grammar of Early Arabic, Based upon Papyri Datable to before 300 AH/912 AD, by Simon Hopkins. London and New York: Oxford University Press, 1984. London Oriental Series, Vol. 37. xlvii + 266 pages. Addenda to p. 268. Indices to p. 309. \$42.00.

Reviewed by Mouldi Hadji

To the four main categories of material usually relied upon to study early Arabic, namely pre-Islamic poetry, the Qur'an, the Prophetical literature (such as *sīra* and *ḥadīth*), and the narratives of the *ayyām al-'Arab*, the author adds a fifth one, the Arabic papyri. The originality of this work lies in the investigation of new source materials, mostly taken from Arabic papyri dating from 22 AH to 370 AH, and found mainly in Egypt. (See his bibliography for complete listing of sources.) The case is made for the need to consider this body of linguistic information, which is very thoroughly analyzed and expertly presented. A short introduction states the problem, followed by three chapters, ("Orthography and Phonetics," "Morphology," and "Syntax"), which contain a detailed study of the language used in the papyri. Each item is given a paragraph number and is analyzed in terms of its differences and similarities with Classical Arabic, colloquial Arabic and Middle Arabic. Footnotes abound and form a welcome supplement to the comments and explanations found in each paragraph. The reader feels quite comfortable with the author's knowledge of Arabic, both Classical and colloquial.

Hopkins observes that almost everywhere "the language of the Arabic papyri deviates from CA [Classical Arabic], it deviates unmistakably in the direction of Middle Arabic" (xlvii). He also suggests that "most of the CA sources belong to the genres of poetry and ornate prose, surely very far removed from the Old Arabic *usus loquendi*, which may be

via Roger Allen Jan. 11th 1986
Literature

Walter G. Andrews. Poetry's Voice, Society's Song: Ottoman Lyric Poetry. Seattle and London: University of Washington Press, Publications on the Near East, Number One, 1985. 219 pages, figures, appendix, bibliography, index. \$25.00

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WALTER: TO APPEAR IN THE
NEXT MEBA BULLETIN
- PM

Semiotic in approach this study takes as its object of analysis an entire poetic tradition laying the groundwork for a radical, and much-needed, reassessment of "what everybody knows" about the Ottoman gazel. As the metaphor of the title indicates, "the tradition is seen as the poem-text sung by a whole culture--centuries in the making, the labor of many minds, but nevertheless and identifiable literary object of immense richness and power." The stance is new, the methodology contemporary and the scholarship meticulous and provocative. Virtually every major premise of the received canon of scholarly opinion regarding Ottoman poetry is called into question, and if one can not always agree with the author's own interpretations of the evidence presented, there is no doubt that his analysis will generate productive controversy of significance for both literary theorists and cultural historians.

The first of eight chapters raises issues relevant to the study in the context of meaning and interpretation theory, presents a frank account of the "deadly" effect of racial, cultural and political biases embodied in previous scholarship, and introduces the main assertions of the study which are as follows: 1) There is no meaningful distinction between "Ottoman" and "true Turkish" culture 2) Ottoman divan poetry is no more Persian than Milton's poetry is Latin 3) The "difficult" or "esoteric" features of the poetry no more comprise "the meaning" than do many simple and not-at-all esoteric features, and 4) Ottoman divan poetry

flourished for approximately five hundred years primarily because it spoke eloquently, meaningfully and directly to important concerns of a broad and large audience.

Of the analytic chapters which follow, Chapters 2 and 3 deal with the poetic syntax and the poetic vocabulary respectively, while in Chapter 4, "The Mystical-Religious Voice," Chapter 5, "The Voice of Power and Authority," Chapter 6, "The Voice of Emotion," and Chapter 7, "Ecology of the Song," simultaneously operating patterns of meaning are identified in the poetic tradition and an attempt is made to relate them to patterns in the life of Ottoman society at large. Although Chapters 4 through 7, as the author himself states, do not present "a vast array of 'new' facts," they do contain many valuable and illuminating analyses of individual poems and taken as a whole provide some concrete grounds for the emergence of a genuinely comparative approach to literature both within the context of classical Islamic literary traditions and cross-culturally in the context of the Western traditions of courtly love.

It is my opinion that the most fundamental assertion of the study, i.e., that the Ottoman gazel is, in fact, a manifestation of "true Turkish" culture, finds its strongest support in Chapter 2, "The Manner of Speaking: Poetic Syntax." This chapter, the result of a collaboration between the author and Dr. Güliz Kuruoğlu, a specialist in linguistics, presents irrefutable new evidence which substantiates and complements the long-overlooked assertion of the literary historian, Ahmet Hamdi Tanpınar, (articulated in his posthumously published work, Yahya Kemal, 1963, pp. 110-113; 1982, pp. 126-130), that there exists a very

close relationship between spoken Turkish and the language of Ottoman poetry. The linguistic analysis of Chapter 2 reveals that the syntactic rules of Ottoman divan poetry are the same as the syntactic rules of modern spoken Turkish and that the exceptions to the rules governing word order and word order variation which distinguish the "poetic" syntax from that of ordinary speech are predictable as demonstrated systematically in an appendix to the chapter. This is an extremely important finding, one which can not, and should not, be overlooked by any scholar with a serious interest in Ottoman culture and society.

The concluding chapter, "Critical Perspectives," emphasizes those aspects of the study which make it stand as a significant challenge calling for the establishment of a genuinely interdisciplinary approach in the further exploration of relationships between Ottoman art and Ottoman society. The book as a whole can be considered a meaningful sequel to the author's earlier work, An Introduction to Ottoman Poetry (Bibliotheca Islamica, 1976). Together they constitute a major departure and a new beginning marking a critical turn towards the development of a rational appreciation of a magnificent literary tradition.

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Atatürk Kltr, Dil ve Tarih Yksek Kurumu
ATATRK KLTR MERKEZİ

ERDEM

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Ocak 1986

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FATMA TULGA OCAK

(Tanıtma)

Walter G. Andrews, *Poetry's Voice, Society's
Song-Ottoman Lyric Poetry*

Ayrıbasım - Offprint

TRK TARİH KURUMU BASIMEVİ, ANKARA
1986

WALTER G. ANDREWS, *Poetry's Voice, Society's Song—Ottoman Lyric Poetry*, Publications on the Near East, number 1, Washington Üniversitesi yayını, Seattle ve London 1985, IX+219 sayfa.

Divan edebiyatı adı ile de tanıdığımız Eski Türk edebiyatı, edebiyat tarihçileri ve araştırmacıları tarafından Tanzimat'tan bu yana çeşitli şekillerde tenkit edilmiştir. İran edebiyatı tesirinde gelişmiş olan bu edebiyat, yaşanan hayatı yansıtmayan, yüksek zümre adı verilen aydın kesimin edebiyatı olup geniş halk kitlelerine hitap etmeyen ve daha çok Farsça ve Türkçenin karışımından meydana gelen anlaşılması güç bir dil kullanan bir edebiyat olarak tanınmış ve suçlanmıştır. Bu edebiyatın en çok kullanılan nazım şekillerinden gazel, altı yüzyıl boyunca Anadolu sahasında söylenmiş, edebiyat tarihçilerimizin ileri sürdükleri kadar da dar olmayan bir topluluk tarafından okunmuş, duyulmuş ve yaşatılmıştır. Nihayet çok ihmâle uğramış olan bu konuda yeni ve yerinde görüşler taşıyan, gazeli yalnız sentaks yapısı ve anlam bakımından çok ince özelliklerine kadar incelemekle kalmayıp Osmanlı kültür ve toplumu içerisinde ele alan bir çalışma yayımlanmıştır. Washington Üniversitesi elemanlarından Walter G. Andrews'ın "Şiirin Sesi, Toplumun Şarkısı—Osmanlı Lirik Şiiri" adını verdiği eser, bir önsöz, sekiz bölüm, ekler, notlar, bibliyografya, ve indeks bölümlerinden meydana gelmiştir.

Gazel — Anlam ve Gelenek — başlığını taşıyan birinci bölümde yazar bu konuda uzmanlaşmamış olanların bile bu çalışmadan yararlanabilmelerini amaçladığını belirterek kısaca gazel nazım şekli ve bu şeklin Anadolu sahası Türk edebiyatına girişini anlatmıştır. Şiiri çeşitli seslerle söylenebilen ve işitilen bir iletişim alanı olarak kabul eden yazar, asıl meselenin söylenilenin ne demek istediğini anlamak olduğunu yani şiirde anlam konusu olduğunu belirtir. Osmanlı Divan şiirinin anlaşılması için incelemenin Divan şiir geleneği üzerine oturtulması gerektir. Andrews, edebiyat tarihçilerinin konuyu ele alış tarzlarının aksine geleneği meydana getiren metinlerin her birini tek tek ele alıp ortak özelliklerinin varlıklarını ortaya koyarak gazeli açıklama metodunu uygulamıştır. Böylece metin ve muhteva veya onu yaşatan gelenek ve toplum ilişkisi açıklanabilir. Divan şiiri konusunda çeşitli yanlışlar hissettiğini belirten yazar, Divan şiirinin Osmanlı toplumuna yabancı oluşu, yalnız eğitilmiş küçük bir zümrenin edebiyatı olduğu, günlük hayatla ve ortamla veya daha geniş anlamda yaşadığı toplumla ilişkisinin çok az olduğu gibi XIX. yüzyılın yarısından daha geriye gitmeyen, Divan edebiyatı için söylenmesi gelenek halini alan ve bu edebiyatın sevilmemesine sebep olan iddiaların üzerinde durur ve bunları reddeder. Osmanlı Şiir Tarihinin yazarı E. J. W. Gibb ve modern Türk edebiyatı tarihinin kurucusu M. F. Köprülü'nün yaşadıkları dönemin siyasî, sosyal, ve kültürel baskılarının tesirinde bu yanlış neticelere vardıklarını belirtir. Gibb'in ileri sürdüğü, Türklerin duygularını ve düşüncelerini ancak Batıya yönelip Batı edebiyatını öğrendikten sonra ifade etmeyi başardıkları gibi son derece mantıksız iddiası eleştirilir. Yazar, "nasıl Chaucer'ın şiiri Fransız, Milton'unki Latin şiiri değilse, Osmanlı şiiri de Farsların değildir" dedikten sonra, bugün bir üniversite sınıfında Shakes-

pear'ın zor anlaşılması şâirin yaşadığı günlerde insanları "Globe Tiyatrosuna" toplamadığını göstermezse, bugün zor anlaşılan Osmanlı şiirinin yaklaşık olarak beş yüz sene anlamlı şeyler söylemediği, hayatla yakından ilgili olmadığı neticesi çıkarılmamalıdır" diyerek şimdiye kadar divan şiiri için söylenenlerin tam tersini iddia eder.

Kitabın ikinci bölümü, "Konuşma Tarzı — Şiirin Sentaksı" başlığını taşır. Konuşulan standart Türkçe ile Divan şiirinin sentaksı arasında büyük bir fark görmeyen yazar, örnek gazeller üzerinde Divan şiirinin sentaks özelliklerini belirtir. Divan şiirinin anlaşılmasında büyük yarar sağlayacak olan bu çalışma tablolar halinde gösterilmiştir.

"Kelimelerin Seçilişi—Şiirin Kelime Hazinesi" başlıklı üçüncü bölümde, Prof. A. N. Tarlan'ın Şeyhî Divanını Tetkik çalışmasıyla başlattığı, öğrencileri Prof. Dr. M. Çavuşoğlu ve Prof. Dr. H. Tolasan'ın incelemeleri ile devam eden çalışmalar neticesinde Divan şiirinin kelime yapısı açıklığa kavuşturulduğu belirtilir. İstatistikî bir çalışma yapabilmek için Prof. Dr. A. Karahan'ın Figânî divançesinin indeksinden faydalanabildiğini ifade eden yazar, Divan neşrinde eksik olan kelime indeksi çalışmalarından bahsederek oldukça önemli bir konuya parmak basmıştır. Figânî divançesinin indeksi ile Yahyâ divanından 52 gazelin kelimeleri toplanarak yapılan liste Ahmet Paşa, Zâtî, Hayâlî ve Nedîm divanları ile karşılaştırılarak bütün gazel geleneği boyunca kullanılmış olan kelimelerin kullanılış sıklığı ve çeşitliliği ortaya konulmuştur. Listeler halinde verilen bu kelimelerin karşıladıkları anlamlar sıralanmıştır. Bunun yanı sıra gazelin kelime listesi konularına göre sıralanarak çok yararlı uzun bir tablo yapılmıştır. Üç yüzyıl ara ile söylenmiş olan Ahmet Paşa ve Nedîm'in birer gazeli kelime yapısı bakımından karşılaştırılarak incelenmiştir.

Kitabın dördüncü bölümü "Tasavvufî — Dinî İfade" başlığını taşır. Tasavvuf ve İslâmî düşünce hakkında bilgi verildikten sonra Osmanlı toplum hayatında bu düşüncenin yeri belirtilir. Gazâlî'nin "Mişkâtü'l-Envâr" adlı eserinden yararlanan yazar, tasavvufî düşüncenin gazele ne şekilde yansıdığını, nasıl ifade edildiğini şematik olarak verir. Divan şiirinde yer alan bu dünya ve öbür dünyaya ait unsurlar, dünya, evren, tabiat, bahçe, mutasavvif ve İslâm başlıkları altında sıralandıktan sonra Necâtî'nin "bir yana" redifli gazeli üzerinde tasavvufa ait semboller dünya unsurları yani hakikî anlamları ile karşılaştırılarak incelenmiştir.

"Kudret ve Otoritenin İfadesi" adı ile verilen beşinci bölümde Osmanlı sosyal hayatında kuvvet ve kudreti temsil edenlerin şiire nasıl yansıdığı incelenmiştir. Yazar "davranışları tarif etmek şiirin yapısında yoktur. Dolayısıyla gazelde insanların otoriteye karşı nasıl davrandıklarını aramak yersizdir. Buna rağmen birçok araştırmacı, şimdi pek popüler olan "edebiyat ve toplum" diye adlandırılan kavramları şiirde aramaktadır. Eğer insanların olaylar karşısında nasıl davrandıklarını arayacaksa tarihe ve arşivlere bakmalıyız. Eğer psikolojik hakikatlere meraklı isek o zaman şiir bizim için en önemli kaynaktır" diyerek şiirde tarihî ve toplumsal olayları aramanın doğru olmayacağı doğrultusundaki düşüncesini ortaya koyarak, gazelde sultan-köle, sevgili-âşık münasebetlerini ve bunların arasındaki psikolojik davranışları söz konusu eder.

Altıncı bölümde "Duygunun Sesi" başlığında, gazelin en önemli unsuru olan lirizm konusu işlenmiştir. Yazar, gazelin bu kadar yüzyıl ayakta kalabilmesini,

onun hissî muhtevasına, eğlence göre gazelin okuyucusunun he

Önceki bölümlerde gazel önüne sererek, bunları anlam a olarak "Şarkının Ekolojisi" b meclis unsurları olarak işler. Bu belirli zaman içerisindeki harç kültürel oyuna benzetilmiştir.

Sekizinci bölümde, başta atar: 1 - "Gazel yalnız yüksek katını çekmiş bir nazım şekli c kından ilgilendirmiştir". 2 - "I hayatının bir parçası ise, Hal sından şüphe etmek gerekir. T gelişme çizgisi takip etmiş, aynı muş şiirlerdir".

Eski edebiyatımızın nazım vermenin yanı sıra, Divan şiirir sürdüğü iki hipotezle dikkat ç içerisinde ele alıp bugün anlaşı özelliklerini gözler önüne serere vermiştir. Ciddi bir çalışmanın transkripsiyon yönünden ele z eltilmesi temin edilseydi metin edebiyatı araştırmacılarının ve Tü bilmesi için en kısa zamanda b yabancı dillerde yapılmış yayı olmakla beraber, yirminci yüz Tarihi'nin, Halide Edip Adıvı çevirisinin yapılmamış olması b Edebiyatımız için oldukça önem burada bir kez daha dile getir. önemli konulara çektiği ve Diva şekilde göz önüne çıkardığı için

ları "Globe Tiyatrosuna" toplandı. Şiirin yaklaşık olarak beş ilgilili olmadığı neticesi çıkarıl-
nenlerin tam tersini iddia eder.
Şiirin Sentaksı" başlığını taşır.
si arasında büyük bir fark gör-
in sentaks özelliklerini belirtir.
k olan bu çalışma tablolar ha-

başlıklı üçüncü bölümde, Prof.
başlattığı, öğrencileri Prof. Dr.
eri ile devam eden çalışmalar
vuşturulduğu belirtilir. İstatist-
m Figânî divançesinin indek-
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uya parmak basmıştır. Figânî
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ları ile karşılaştırılarak bütün
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konularına göre sıralanarak
e söylenmiş olan Ahmet Paşa
karşılaştırılarak incelenmiştir.

fade" başlığını taşır. Tasavvuf
Osmanlı toplum hayatında bu
ir" adlı eserinden yararlanan
ıdığını, nasıl ifade edildiğini
a ve öbür dünyaya ait unsur-
m başlıkları altında sıralan-
rinde tasavvufa ait semboller
arak incelenmiştir.

sinci bölümde Osmanlı sosyal
nasıl yansıdığı incelenmiştir.
r. Dolayısıyla gazelde insan-
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düşüncesini ortaya koyarak,
mların arasındaki psikolojik

zelin en önemli unsuru olan
üzyıl ayakta kalabilmesini,

onun hissi muhtevasına, eğlendiriciliğine ve düşündürücülüğüne bağlar. Yazara göre gazelin okuyucusunun hepsi aydın değildir.

Önceki bölümlerde gazelin dini, toplumsal ve psikolojik muhtevasını göz önüne sererek, bunları anlam açıklayıcı unsurlar olarak işleyen yazar, yedinci bölüm olarak "Şarkının Ekolojisi" başlığı ile gazelin çevresini, hareket, mekân, kişiler, meclis unsurları olarak işler. Bunun sonucunda gazel, özel mekânı, özel karakterleri, belirli zaman içerisindeki hareketleri ve rol verilmiş belli gruptan kişileri ile bir kültürel oyuna benzetilmiştir.

Sekizinci bölümde, baştan beri açıklamaya çalıştığı şu iki hipotezini ortaya atar: 1 - "Gazel yalnız yüksek zümrenin ve çok sınırlı bir dinleyici grubunun dikkatini çekmiş bir nazım şekli değildir. Osmanlı toplumunun geniş bir kesitini yakından ilgilendirmiştir". 2 - "Eger gazel daha geniş bir Osmanlı kültürünün ve hayatının bir parçası ise, Halk edebiyatından aşılamaayan bir uçurumla ayrılma-
sından şüphe etmek gerekir. Türk Halk şiiri ve Divan şiiri birbirine paralel ayrı bir gelişme çizgisi takip etmiş, aynı kültürün, aynı ihtiyaç ve motivasyonlarından doğmuş şiirlerdir".

Eski edebiyatımızın nazım şekillerinden gazel konusunda çok değerli bilgiler vermenin yanı sıra, Divan şiirine daha realist ve objektif bir gözle bakan yazar öne sürdüğü iki hipotezle dikkat çekmektedir. Andrews, gazeli Osmanlı-Türk sentezi içerisinde ele alıp bugün anlaşılabilmesi için sentaksını, kelime hazinesini ve ifade özelliklerini gözler önüne sererek okuyucuya gazeli daha kolay anılabilmek imkânı vermiştir. Ciddî bir çalışmanın mahsulü bu çok kıymetli eserde verilen örneklerin transkripsiyon yönünden ele alınıp bir birlik içerisinde olması ve hataların düzeltilmesi temin edilseydi metin bakımından yararlı olurdu kanısındayız. Eski Türk edebiyatı araştırmacılarının ve Türk okuyucularının bu kıymetli çalışmadan yararlanabilmesi için en kısa zamanda bu eser Türkçeye çevrilmelidir. Edebiyatımızla ilgili yabancı dillerde yapılmış yayınları Türkçeye kazandırmak gereği açıkça ortada olmakla beraber, yirminci yüzyıl başında yazılmış olan Gibb'in "Osmanlı Şiir Tarihi"nin, Halide Edip Adıvar başkanlığında yapılan ilk cilt çevirisi dışında, çevirisinin yapılmamış olması bu konuda epey ihmâlkâr davrandığımızın delilidir. Edebiyatımız için oldukça önem taşıyan bu eserin dilimize kazandırılması dileğimi burada bir kez daha dile getirmek isterim. Yazar, bizim dikkatlerimizi de bazı önemli konulara çektiği ve Divan şiirinin müşterek açıklayıcı özelliklerini titiz bir şekilde göz önüne çıkardığı için teşekkürlerimizi hak etmiştir.

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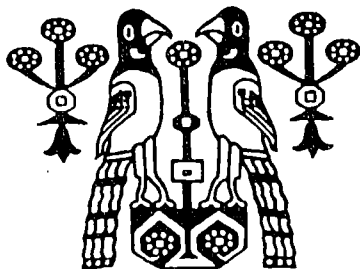
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It is very important that you inform MESA of any change of address as soon as you know your new address. These changes should be sent to the Secretariat and not to Cambridge University Press. The Post Office will only forward 1st class mail; 3rd and 4th class mail is considered undeliverable and is therefore discarded. This means that you won't receive your publications if we don't have your correct current address. Additionally, we need to know your most current address, university affiliation, academic or professional status for the 1988 Roster of Members. We have already begun compiling it and you will receive a copy of your Roster entry for approval in the fall.

IJMES VOLUME 19 #1

We have incorporated a new accounting and distribution system with Cambridge University Press (the IJMES publisher). As with any new system, there may be a few problems at first; therefore, if you haven't received Volume 19 #1 yet and you paid your membership dues before April 10, please notify Nancy by letter or phone at the MESA headquarters in Tucson.



SCHOLARLY AWARDS

FOUNDATION FOR IRANIAN STUDIES ANNUAL DISSERTATION PRIZE

FIS announces a prize of \$1000 for the best Ph.D. dissertation in the field of Iranian Studies. All students completing their dissertations between July 1, 1986 and July 1, 1987 are eligible to apply for the 1987 prize. Dissertations must be nominated by the author's advisor, with a letter of acceptance for the degree accompanying the dissertation. Applicants for the 1987 award should submit two copies of the dissertation to: Secretary, FIS, 4343 Montgomery Ave., Bethesda, MD 20814, Deadline for submission is August 1.

TURKISH STUDIES ASSOCIATION

The Turkish Studies Association announces a prize, to be awarded in 1987, for the best article in English in the field of Turkish studies published within the preceding two-year span, 1985-1986. The prize, the Institute of Turkish Studies Award for an outstanding contribution to Ottoman and Turkish studies, is \$500. The winner will be announced at the annual meeting of the Turkish Studies Association next November in Baltimore (in conjunction with the MESA meeting). The prize for best article is awarded in odd-numbered years. In even-numbered years the same prize is awarded for the best book published in the preceding two-year span. The book prize will next be awarded in 1988 for a work published in 1986-1987. The first book prize was awarded in 1986 to Prof. Walter G. Andrews of the University of Washington for his study, Poetry's Voice, ~~University of Washington Press~~ (Seattle and London: University of Washington Press, 1985). Authors of articles, or others on their behalf, may submit articles published in 1985 and 1986 for consideration for the 1987 award. Three copies of entries should be sent to: Prof. Roderic Davison, History Dept., George Washington University, Washington, DC 20052. Deadline for receipt of entries is June 15.

MESA DISSERTATION AWARDS

Just a reminder about our 1987 competition, which is open to all students completing their dissertations between July 1, 1986 and July 1, 1987. Deadline for submission of dissertations is August 1. Please see the Winter Newsletter (page 4) for details.

DÜNYA VE BİZ

GAZELDEN GAZELE

Talât Halman

"Dünya ve Biz" genel başlığı altında ayda bir süreklilik olarak yazacağım yazıların ilkinin Divan şiirimiz konusunda Amerika'da yeni yayınlanan bir kitapla başlaması, anlamlı bir rastlantı...

Kimi yazılarım, yalnızca kendi sanatlarımızı ele alacak; kimisi yurt dışındaki sanat olaylarını izleyecek. Ama, genellikle, bizim yaratıcı çabalarımızla dışardaki gelişmeler arasındaki ilişkiler üzerinde durmayı tasarlıyorum.

İçerden yazarsam dünya perspektiflerinden uzak kalmamaya, dışardan yazarsam "haricîden gazel" okumamaya özen göstereceğim.

En önemlisi, bizim geleneksel ve çağdaş sanatlarımızı uluslararası çerçevede gözden geçirmek... Biz, tarihimize boyunca, birçok uygarlıklardan aldık, aktardık, uyarladık... Bugün de, özellikle Batıdan her sanat dalında, her türde, inanılmaz ölçüde alıntı yapıyoruz. Bunu izlemek ve yorumlamak kolay... Etkiler o kadar belirgin ki...

Bizim dünya kültüründeki yerimiz ise pek belli değil... Çünkü hâlâ yurt dışında yeterince varlık gösteremiyoruz. Hangi alanda iz bıraktık, söylemek zor...

İlginc bir gerçek de şu: Kendi sanatlarımızın değerlendirilmesini bazen yabancılardan bizden daha iyi başarıyor. Günün birinde, bunun somut örneklerini sunacağım. Örneklerden biri, şimdi ele alacağım eser...

"Şiirin Sesi, Toplumun Türküsü"

Birkaç hafta önce, A.B.D.'de, Washington Üniversitesi Türkiyat Profesörü Walter G. Andrews, Divan şiiri (özellikle gazel geleneği) konusunda önemli bir inceleme yayınladı: *Poetry's Voice, Society's Song: Ottoman Lyric Poetry* (Şiirin Sesi, Toplumun Türküsü: Osmanlı Lirik Şiiri) 1...

Profesör Andrews'un eseri, İngilizce konuşulan ülkelerde klasik şiirimiz



Prof. Walter Andrews

konusunda yayınlanmış olan en değerli çalışmalardan biridir. Geçtiğimiz on-on beş yılda Orta Doğu araştırmaları, siyasal nedenlerle, inanılmaz bir hızla yaygınlaştığı halde, Osmanlı şiiri, hâlâ öksüz çocuk durumundadır. Yüzyılın ilk yıllarında İngiliz müsteşiri E.J.W. Gibb, altı ciltlik *A History of Ottoman Poetry* (Osmanlı Şiiri Tarihi) 2 adlı dev eserini yayınladıktan sonra, yetmiş yıl Divan şiiri hakkında İngilizce hiçbir kitap çıkmadı. Nihayet, 1976'da Walter Andrews *An Introduction to Ottoman Poetry* (Osmanlı Şiirine Giriş) 3 başlıklı yararlı bir inceleme yayınlayarak bir boşluğu doldurdu.

Ne tuhaftır ki önemini herkesin kabul ettiği *A History of Ottoman Poetry*, çıkmaya başladığından 80 yıl sonra dilimize çevrilmiş değildir. (Eserin yalnız birinci cildi Halide Edip Adivar ve öğrencileri tarafından çevrilmiş, ama özel bir yayın olarak kalmıştı.) Eserin tümünü, eleştiri ve düzeltmelerle, şimdi ben Türkçeye uyguluyorum. Andrews'un *An Introduction to Ottoman Poetry*'si de havsalaya sığmaz bir ihmale uğradı ülkemizde. Aynı akibetin Andrews'un yeni ve çok daha önemli eserinin başına gelmemesini yürekten dilerim.

Divan Şiirinde Biz ve Başkaları

Yirminci yüzyılda, Türk bilginleri ve eleştirmenleri, klasik şiirimiz konusunda az yayın yapmadılar. Bu çabanın en fazla yoğunlaştığı türler şunlardır:

Bellibaşlı Divan şairleri üzerinde monografiler ve münferit incelemeler; metin şerhleri; divan transkripsiyonları; dar kapsamlı konularda makaleler; antolojiler; birtakım genel temalar üzerinde incelemeler... Bu çalışmaların

çoğu, bilimsel yönden sağlamdır, geleneksel kültürümüzü ve edebiyatımızı daha iyi anlamamız bakımından azımsanamayacak yararlar sağlamaktadır.

Ancak, Divan şiiri uzmanlarımız, bu temel çalışmaları hariciâlerin, hatta pörsümüş (bazı hallerde, 19'uncu yüzyıldan kalmış) usullerle sürdürürken, iki türü ihmal edegelmışlerdir:

1. Gibb'in eserine benzer geniş kapsamlı (Divan şiirini baştan sona, bütün yönleriyle inceleyen) genel tarihler... (Türkçemizde telif veya çeviri bir sistemli "Divan Şiiri Tarihi" olmayışı, acıklı bir gerçektir.)

2. Andrews'un eserine benzer çağdaş uluslararası eleştiri ve kültürel yorum usullerinden yararlanan tema ve tür incelemeleri... (Bizde bu kategoriye girebilecek birkaç küçük kitap yayınlandı; ama, uzmanlar, gerçek anlamda eleştirisel çalışmalara yönelirlerse Divan şiiri alanında büyük bir hamle olacağına eminim.)

Andrews'un Yorumları

Gazel geleneğinin tarihi çerçevesi içinde, ama her şeyden önce kendi edebi estetiği açısından inceleyen A.B.D.'li Profesör, yalnızca yeni yöntemler getirmekle kalmıyor. (Bu bile, başlıbaşına, muazzam bir katkı olurdu; çünkü ne yazık ki bu alandaki metodolojimiz yerinde saymaktadır.) Andrews, geleneksel eğitimimizdeki "metin şerhi" ve "açıklama" usulünü üstün başarıyla uyguladığı gibi, modern eleştirinin en ileri tekniklerini, bu arada, yapısalcılığı ve hatta karşı-yapısalcılığı yerinde kullanıyor. Ortaya çıkan "yaklaşımlar sentezi", tek boyutlu yorum üzerinde ısrar edenlerin hoşuna gitmeyebilir, ama Divan şiiri gibi çok yönlü bir gelenek, bana sorarsanız, ancak "çepeçevre" incelenebilir.

Andrews'un kitabı, baştan sona, genel ve belirli konularda sadece ilginç değil, bazıları daha önce hiç kimse tarafından öne sürülmemiş görüşlerle, yorumlarla dolu... Amerikalı bilgin, bunların hemen hepsini bilginlere yaraşan bir temkinle sunuyor. Aşına olduğumuz ve olmadığımız öneri ve kuramları, "Divan şiiri ölmüştür" diyenlere karşı güçlü yanıtlar getirmektedir ama, egzotik bir geleneğe uzaktan duyulan bir romantik ilginin ifadeleri de değildir.

"Şiirin Sesi, Toplumun Türküsü"ndeki bellibaşlı görüşler arasında şunlar var:

1. Gazel, sırf yüksek sınıfa özgü değildi; okuyanlar ve dinleyenler arasın-

da, yüksek sınıftan olmayan çok kimse vardı.

2. Kelime dağarcığı çetin olsa bile, Divan şiirini her kelimenin anlamına varmaksızın da zevkle dinlemek mümkündür. (Günümüzde İngilizlerin ve Amerikalıların birçok terimleri anlamadan Shakespeare'li zevkle izlemesi gibi.) Kaldı ki belirli kavramlar ve deyimler, gazellerde çok tekrarlandığı için, eğitilmiş olmayanlar tarafından bile kolayca anlaşılıyordu.

3. Divan şiiri ile halk şiiri arasında geniş bir uçurum olduğu görüşü doğru değildir. Bu ikisi, tek ve birleşik bir kültürün aynı gereklerden ve itilimlerden doğan ürünleridir. İkisi arasında farklar vardır, ama kesin ilişkiler yabana atılamaz.

Prof. Andrews, özellikle, Divan şiirinin dünya görüşü, toplum içiride estetik işlevi, estetik özellikleri, Divan şairinin psikolojik yönleri bakımından, son derecede değişik ve önemli görüşler sunmaktadır.

En değerli katkılarından biri, Osmanlı lirik şiirinin —özellikle başlangıçtaki etkilere ve esinlemelere rağmen— Arap ve Fars şiirinin bir kopyası olmadığı, kendi kültürel kişiliğini geliştirdiği anlayışıdır.

Biz, uzun süre, Divan şiirimize hak-sızlık ettik. Bir avuç bilgin ve şair, klasik zevki sürdürdü. Bazı çevrelerde, klasik şiir ve Osmanlı sanat müziğine herak, gerikatalılık, hatta gericilik gir-görüldü.

Şimdi, bir Amerikalık bilim adamı, objektif açılardan, klasik şiirimi-değerini hatırlatıyor. Çoğumuzun açmış saplanıp kalmış ve "geri-ali" damgası yemekten korkarak lemediği sözleri vurguluyor.

"Şiirin Sesi, Toplumun Türküsü", geleneksel şiirinin dünya edebi-da özgün bir yeri olduğuna işaret si bakımından da önemlidir. And-un eserinin bir an önce dilimize erek yayınlanmasını dilerim. Böy-e Divan şiiri konusunda yeni ve atıcı tartışmalar başlayacağına yorum.

G. Andrews: Poetry's Voice, So-Song, Seattle and London, Üniver-Washington Press, 1985, 220 p.

Gibb: A History of Ottoman Po-etry, London, Luzac, 1900-1907.

G. Andrews: An Introduction to Poetry, Minneapolis and Chica-go theca Islamica, 1976.

Giderayak: 8

Vedat Günyol

Gitmek, bir yerlere, bilinen, özellik-le bilinmeyen bir yerlere gitmek biz in-sanların önüne geçilmez birözlemidir. Hep geleceği düşün-e düşün-e yaşa-maktır bunun asıl adı. İnsan denilen yaratık, farkına varmadan, içinde yaşa-dığı iyi kötü koşullardan sıyrılıp, yaka paça, başka koşullara adar benliğini, gönlünü, umudunu, umarını. Yeni ko-şullar elverişli midir, değil midir, öne-mi yoktur. Elverişli ki, koşullar değişsin. Çoğu kez, pişmanlık yapıyor insanın yakasına. Ne zararı var. Varsın insan pişman olsun. Bunun da eğitici, uya-rıcı bir yanı yok mu dersiniz?

Atılan her adımda, girilen her iş-te haklı olmak ya da olmamak diye bir sorunçukar, çoğu kez insanın karşısına. Ben hiçbir konuda haklı çıkmak istemem. Daha doğrusu haklı çıkmaktan övünç duymam. Çünkü, ben haklı ol-duğum sürece, karşımdaki insan hak-sız durumda demektir. Bu da beni çok üzer.

Gitmekten söz ederek başladım yazıma. Evet, gitmek, yani yeniliklere, kimbilir belki de özenilen güzellikle-re açılmaktır. Aslında bunun adı.

Bu yaz, geçen yaz gibi, Almanya-da aldım soluğu, dost çağrılarına uyarak. Kısa bir gezi. Bir bakıma, Av-rupa'da Türkiye'yi yaşadık diyebilirim. Daha doğrusu Türkiye'yi yaşattım on-lara.

Almanya'ya sığınmış, orayı geçici bir süre yurt edinmiş kimselerle tanış-tım. Ahbaplarımız çoğu, Almanya'nın kültür yaşamına karışmış kimselerdi. Heinrich Böll, Günter Grass, Günter Walraff'la ilişki kurmuş ve Türkiye adı-na övünülesi saygınlık yaratmışlardı. Hele bir genç adam vardı ki, yedi yıl-lık Almancasıyla, Alman televizyonun-da program hazırlayacak duruma gel-miş.

Almanya'da kaldığım iki haftalık sü-re içinde gördüğüm şu oldu: Biz doğu-lara yabancı bir düzen, kılı kırk ya-ran bir düzen. Öyle bir düzen ki, insa-nı insana yabancı kılma pahasına sür-dürüyor egemenliğini. Diyelim saat 22.00'den sonra haddine düşmüşse daktilonu kullan, radyonu şöyle bir aç, televizyonunu bağır.

Aslında çok güzel şeyler bunlar. İnsan insana saygısını belirleyen şey-ler. Bu düzen Almanya'daki insanları-mıza aykırı geliyor, portakal kabukla-rını, sigara izmaritlerini sere serpe yer-lere geliş güzel atma alışkanlığında-ki insanlarımızla.

Nice insanlarımızla tanıştım, tüke-

tim toplumunun koşullarına köle ol-muş insanlarımızla. Üç odalı bir daire sahibi olmuş bir işçiyle karşılaştım. Donatmış odalarını zevksiz resimler ve halılarla. Adamın derdi başı, yurda dö-nüp han hamam sahibi olmak. Alman-ya'da yaşamıyor aslında. Para pul bi-riktirip gerisin geri dönmek, eli avucu markla dolu olarak.

Rus bilgini Tomaşevski'nin bir sö-zünü anımsadım bu ara. Şöyle diyor bilgin: "Hayvan bir kez, insansa iki kez doğar. Ana baba yavrusunu dünyaya getirdikten sonra, bir kez de toplum onu oluşturur."

Almanyalara kadar gitmeyelim. Bi-zim insanlarımız kaç kez doğuyorlar dersiniz? Çoğu insanımız bir kez do-guyor ne yazık ki.

Büyük kentlerimizi düşünelim. Hep, bir kez doğmuş insanlarla dolup taşıyor dört bir yanımız.

Türkiye'nin bütün sorunu, içte ve dışta, insanlarımızı ikinci kez doğurt-maktır. Yani eğitmek, insanca bir or-tama yerleştirmek.

Elimde bir kitap var. Adı: **Türkçe Dil ve Okuma Kitabı**, 8. Almanya'da yaşa-yan Türk çocukları için hazırlanmış. Gerhard Weil'in gözetiminde, eğitim-ci İncila Özhan'la değerli dostum yet-kin yazar Adnan Binyazar'ın insan sev-gisiyle dolup taşan yüreğinden, kafa-sından sözle elene, daha çok çağdaş yazarlarımızdan seçilmiş örnek yazılar-la dolu bir okuma kitabı bu. Türk ço-cuklarına dünyayı ve yurtlarını tanı-tma, sevdirmeye amacını güden bu ki-tabın başlıca özelliği, gençlere insan sı-caklığı aşılamaktır.

Hasan Ali döneminde, içinde S. Eyüboğlu ve Pertev N. Boratav'ın da bulunduğu bir komisyonca hazırlanan **Türkçe okuma** kitaplarının anlayış doğrultusunda, ama, renkli resimler, kroki, fıkralarla daha bir çelici çekici kılınan bu kitabın Türkiye'deki ilsele-rimizde okutulmasını isterdim, genç-lerimizi ikinci kez dünyaya getirme yo-lundaki iyi niyetli atılımıyla.

Kitaptaki seçme yazılar arasında bir tanesi üstünde durmak istiyorum. Bu yazı Nurullah Ataç'ın **Devrik Cüm-le** adlı yazısıdır.

Ataç, bu yazısında, ulusça en bü-yük eksikliğimiz olan bir noktaya parmak basıyor: Düşünmemek alışkanlığımı-za. Ataç'a göre, düşünmeyen kişi, ka-fası bir şeye, bir noktaya saplanmış ki-şidir. "Düşünmediklerinden, o inanç-lardan öteye geçemedikleri içindir ki vezin, kafiye hatırlarını sayarlar da mana-da, düşünce hatırlarını saymazlar."

Evet, anlamda düşünce hatırlarını saymaz insanlar olarak mı sürdürece-ğiz yaşamımızı? Alman İmparatoru Frederich "Hiçbir kaplan şimdiye dek doğasını değiştirmemiştir" diyor.

Ama, insanlar öyle mi? Doğasını değiştirmek insanlara özgü bir erdem-dir. O da, ne yoldan olur, eğitimden ge-çe geçe değil mi, yani ikinci kez doğ-makla.

Pir Sultan "Çok keramet var insanda" derken bu noktaya parmak basmıyor mu? Ne dersiniz?

Review: "Milliyet Sanat Dergisi" (Milliyet Newspaper Fine Arts Supplement) by Talat Halman: (Begins left Column, last full paragraph, "Bir kac. . .")

Several weeks ago, in the USA, Walter G. Andrews, Professor of Turkish at the University of Washington, published an important study on the subject of divan poetry (particularly the gazel tradition): Poetry's Voice, Society's Song.

Professor Andrews' work is one of the most significant studies on the subject of our classical poetry published in the English-speaking countries. Even though Middle Eastern studies have, for political reasons, expanded with unbelievable rapidity in the past ten or fifteen years, Ottoman poetry remains an orphaned child. After the English orientalist E. J. W. Gibb published his monumental six volume A History of Ottoman Poetry in the early years of this century, no work appeared in English on divan poetry for seventy years. Finally, in 1976, Walter Andrews filled the gap by publishing his useful study entitled An Introduction to Ottoman Poetry.

How odd it is that, eighty years after its publication, A History of Ottoman Poetry, a work accepted as important by everyone, has not been translated into our language. (The first volume alone was translated by Halide Edip Adivar and her students but is available only in a private printing.) I am presently adapting the whole work to Turkish with criticism and corrections. As for Andrews' Introduction, it has encountered an unimaginable neglect in this country. It is my heart-felt wish that Andrews' new and far more significant work not meet with the same fate.

We and Others in Divan Poetry . . .

In the twentieth century, Turkish scholars and critics have done no small amount of work on the subject of our classical poetry. The kinds of studies on which this effort has been concentrated are these:

Monographs and individual studies on particular divan poets; explication of texts; transcriptions of divans; articles on narrow subjects; anthologies; studies on a few general topics... Most of these works are undoubtedly sound from a scientific point of view and provide a service, from the perspective of our understanding of our traditional culture and literature, which should not be underestimated.

However, our divan poetry experts, while continuing to do these studies on the basis of principles that are unoriginal and outmoded (in some cases left-overs from the nineteenth century), have been neglecting two kinds of study:

1. General histories with broad content like Gibb's, which examine divan poetry from its inception to its end by all possible methods... (In Turkish, the non-existence of a systematic "History of Ottoman Poetry" either original or translated is a bitter reality.)

2. Theme and genre studies like Andrews', which make use of modern international principles of critical and cultural interpretation. . . (A few small books that fit this category have been published here; however, if experts truly direct themselves toward critical studies, I am certain that there will be a concerted effort in the field of divan poetry.

Andrews' Interpretations:

The American professor, who examined the gazel tradition both within an historical framework and above all from the viewpoint of its own literary esthetic, did not rest with bringing forward new methods. (This alone is a tremendous contribution, because--and what a shame it is--our methodology in this area is considered to be sufficient.) In the same way that he uses, with great success, the principles of "commentary" and "explication of texts" familiar to our traditional education, Andrews also makes appropriate use of the most up-to-date techniques of modern criticism including structuralism and even deconstruction. The resulting "synthesis of approaches" might displease those who insist on a single-dimensional approach but, if you ask me, a multi-faceted tradition like divan poetry can only be analyzed "from all angles."

From beginning to end, Andrews' book is not only interesting on general and specific topics but the treatment of some of them are filled with views and approaches never before put forward by anyone... The American scholar offers almost all of these with a deliberate care that befits the scholar. The suggestions and theories--those with which we are familiar and those with which we are not--provide a powerful response to those who say "divan poetry has died;" however, they are not the expression of a romanised interest in an exotic tradition experienced from afar.

Among the specific views in PVSS are these:

1. The gazel was not the sole property of the upper classes; among the readers and listeners were many people who were not from the upper class.

2. Even though its vocabulary is difficult, it was possible to enjoy divan poetry without understanding the meaning of every word. (Just as the British and Americans appreciate Shakespeare without understanding many of his terms.) In addition, specific concepts and expressions were repeated enough in the gazel that they could be easily comprehended even by the uneducated.

3. The view that divan poetry and folk poetry are separated by a broad gulf is not correct. Both are the products of similar needs and influences of a single culture.

In particular, Professor Andrews presents extremely different and significant views from the perspectives of divan poetry's world-view, its esthetic function in society, its esthetic peculiarities, and the psychology of the divan poet.

Among its most valuable contributions is this book's understanding that Ottoman lyric poetry--even in spite of initial influences and inspirations--was not a copy of Arabic and Persian poetry but developed its own cultural personality.

For a long time we have ^{been} ~~been~~ unfair to our divan poetry. Only a handful of scholars and poets have carried on a classical taste. In some circles, an interest in classical poetry and Ottoman art music has been seen as stodgy or even reactionary.

Now an American scholar reminds us, from an objective point of view, of the value of our classical poetry. He stresses the words which we will not say fearing to be branded as "backward" or "reactionary."

PVSS is also important insofar as it indicates that traditional Turkish poetry has a genuine place in world literature. I implore that Andrews' work be immediately translated into our language and be distributed here. I am convinced that, in this way, new and illuminating debates will be initiated.

REVUE FRANÇAISE DE SCIENCE POLITIQUE

ANDREW (Walter G.) - *Poetry's voice, society's song, Ottoman lyric poetry*. - Seattle (Wash.), London, University of Washington Press, 1985. 24 cm, 219 p. (Publications on the Near East. University of Washington. 1)

Parfois trop didactique, cette étude du *gazel* - une des principales formes poétiques et musicales ottomanes - suggère que le fossé séparant la culture d'élite de la culture démotique n'était pas si profond, dans l'Empire, qu'on l'affirme généralement. La rupture linguistique entre l'osmanli, la langue cultivée, empreinte de persan et d'arabe, dans laquelle était rédigé le répertoire des *gazel*, et le turc, la langue des classes populaires qui véhiculait d'autres genres littéraires, doit elle-même être relativisée. Le discours amoureux osmanli, d'ailleurs étroitement imbriqué aux représentations de l'autorité politique (chapitre 5) était largement stéréotypé. Il participait en outre des thématiques de l'émotion profane et de la religiosité mystique sous-jacentes, à la poésie populaire. Aussi son audience dépassait-elle les milieux cultivés urbains. La démonstration de W.G.A. est importante, car elle rejoint implicitement les conclusions les plus récentes des historiens de l'Ancien régime français, selon lesquelles les échanges, toujours intenses, entre le « haut » et le « bas » de la société invalident la pertinence du concept de culture populaire.

Gentlemen,

In our issue dated 1st April 1986
we published a review of a book which you
had kindly sent us.

Please find enclosed two copies of
this review.

Thank you for your cooperation.

Walter G. Andrew
Knox College

St. Louis



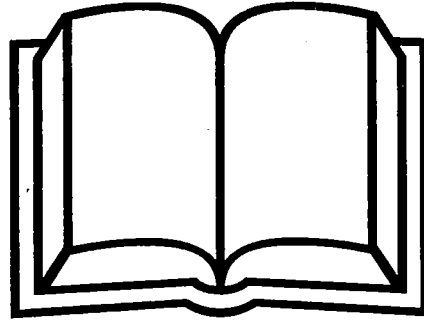
ANDREWS VE 'YAZINSAL İMGELEM'. Prof. Dr. Walter Andrews'un Dr. Mehmet Kalpaklı ve Naja-at Black ile birlikte yayımladıkları 'Ottoman Lyric Poetry' (University of Texas Press, Austin, 1997) başlıklı antoloji, daha önce de belirttiğim gibi, bugüne değin bu konuda hazırlanmış olan antolojilerin, hiç kuşkusuz, en yetkindir. Prof. Dr. Andrews'un antolojiye yazdığı 'önsöz'den ve bu 'önsöz'de Osmanlı şiirinin, bu büyük ve görkemli geleneğin nasıl 'görünmez' kılınmaya çalışıldığına ilişkin düşüncelerinden söz etmiştim (Bkz. *Varlık*, Ocak 1998). Kuşkusuz, Osmanlı şiirini 'görünmez' kılma çabaları bugün de sürüyor. Divan şiirini, oryantalist bir bakış açısıyla görmezlikten gelme, Türk okuyazarının bir türlü vazgeçemediği bir saplantıdır. Türk okuyazarı, Divan şiirinin yazınsal imgeleminden (Prof. Dr. Şerif Mardin'in deyişiyle 'edebî tahayyül'ünden) söz etme gereğini duymuyor.

Prof. Dr. Şerif Mardin'den söz etmem boşuna değil. Mardin, Türkçe'de 'İyiler ve Kötüler' başlığıyla yayımlanan bir makalesinde (Bkz. *Tarih Risâleleri*, derleyen: Mustafa Özel, İz Yayıncılık, İstanbul, 1995) Osmanlı 'edebî tahayyülü'nün 'Havas' ve 'Avam' kültürleri arasındaki semantik bağların kurulmasındaki işlevine, ilk kez Prof. Dr. Walter Andrews'un değindiğine dikkati çekiyor. Mardin'e göre, Prof. Andrews 'Poetry's Voice, Society's Song' (University of Washington Press, Seattle and London, 1985) adlı o görkemli çalışmasında (ayraç içinde belirteyim: Prof. Dr. Andrews'un bu yapıtı Türkçe'ye çevrilmiştir ve yayımlanmayı beklenmektedir) 'Saray ve halk kültürü tarafından paylaşılan bu edebî dilin temelini ilk İslam toplumlarına kadar' geri gittiğini göstermiştir.

Bunun son derece önemli bir saptayım olduğunu düşünüyorum. Şundan: Bugüne değin verili söylem, Osmanlı toplumunda 'seçkinler' ('havas') ile 'halk' ('avam') arasında hiçbir zihinsel ilişkinin bulunmadığı; bu iki alanın birbirinden bütünüyle 'kopuk' olduğu üzerinde ısrar etmiştir. Şimdi Prof. Dr. Walter Andrews, böyle bir 'ko-

Okuma Notları

HİLMİ YAVUZ



puk'lüğün düzmece olduğunu ve bu iki kültürün temelinde ortak bir yazınsal imgelem'in (bir 'edebî tahayyül'ün) bulunduğunu belirtmekte ve bu imgelemin kökeninin Gazali'nin *Mışkat'ül Envâr*'ından yola çıkılarak ortaya konulabileceğini öne sürmektedir. Prof. Andrews'a göre, Gazali'nin duyularla kavrandığını söylediği bu Dünya ('Âlem-i kevn ü fesâd') ile sezgilerle kavranan öte Dünya ('Âlem-i melekut') arasında ki bağlantı, bir eğretileme (metaphor)

bağlantısıdır. Başka bir deyişle, bu görüşün temelinde bu Dünya'nın öte Dünya için bir eğretileme olduğu inancı yatmaktadır. Prof. Mardin'in çevirisiyle 'Poetry's Voice, Society's Song'da bu konuda öne sürülen düşünceler şöyle aktarılmaktadır: 'Gazali'nin ve çoğu mutasavvıfların benimsediği ve genelde Osmanlı toplum geleneğine yansıyan (...) görüşüne göre mecazî (eğretileme HY) ilişkinin her iki vechesi (dünyevî araç da, uhrevî yöneliş de) aynı derecede önemlidir. Gazali diyor ki, 'her kim ki dış vecheyi (bu Dünya'yı HY) bütünden soyutlayıp ayırıyorsa Maddeci'dir ve her kim ki iç vecheyi soyutluyorsa Ruhçu'dur (batını), her ikisini birleştiren de kâmil insandır.'

Prof. Mardin, bu bölümü alıntılardan sonra şöyle sürdürüyor sözlerini: 'Andrews bu edebî söylemin temelini Osmanlı İmparatorluğu'nda hem seçkinler, hem de halk kültüründe ortak olduğunu ileri sürmektedir.'

Öyleyse şu: Saray kültürü ile halk kültürü arasındaki zihinsel ilişki, kökeni Tasavvufa kadar uzanan bir felsefi eğretilmeden öte bir şey değildir. Mardin'in deyişiyle bu eğretilemenin ürettiği 'edebî tahayyül'ün özelliği, 'modern edebiyatta gözden kaybolan mahallilik (veya cemaat olma) hususiyeti'dir. Demek ki, seçkin'i ve avamı ile Osmanlı toplumu, tek bir 'cemaat dili' ile konuşmaktadır: 'Osmanlı sanatının örneklediği cemaat sanatı neredeyse tamamen, kabullenilmiş anlayışın sınırları dahilinde işliyor gözükmektedir. Maksadı sınırları genişletmek değil, bu sınırlar içinde varoluşunun münasebetdarlığının (ing. relatedness) veya tümleşikliğinin (ing. integratedness) şuurunu artırmaktır. Böyle bir bağlamda yeni simgelerin meydana getirilmesi, maksadı zedeler niteliktedir.' (*Poetry's Voice, Society's Song*'dan çeviren Şerif Mardin. Bkz. *Tarih Risâleleri*, s. 70).

(Düzeltilme: Geçen ayki yazımda Prof. Dr. Victoria Holbrook'un kitabının adı, yanlışlıkla 'Shards of Love' olarak belirtilmiştir. Doğrusu, elbette, 'The Unreadable Shores of Love' olacaktır. Okurlarımdan özür dilerim. HY.)

To: Members of the Near Eastern Publications Committee

From: Felicia Hecker

BULLETIN OF THE SCHOOL OF ORIENTAL & AFRICAN STUDIES
V. 49, Pt. 2, 1986

WALTER G. ANDREWS: *Poetry's voice, society's song: Ottoman lyric poetry.* (Publications of the Near East, No. 1.) [xii], 219 pp. Seattle: University of Washington Press, 1985. \$25.

Literary criticism, in any sense of the term acceptable to modern scholarship, has hitherto figured little if at all in studies of Ottoman diwān poetry, even amongst scholars whose work would imply a sympathy for the subject. The cultural re-orientation of the late nineteenth century, affecting to find all such writing alien to the national character, launched against it a vocabulary of mockery and disparagement which, endlessly repeated, has become the general response whenever questions concerning this poetry could not be ignored. There are, it is true, a few tentative voices of dissent to be heard from time to time, uneasy at this relegation to unimportance of what was the characteristic literary activity of Ottoman society for nearly five centuries; but as yet none has ventured a reasoned defence of what should be an unassailable truism.

We must welcome, therefore, this pioneer attempt by Walter Andrews to rectify the anomaly: for, indeed, his purpose is nothing less than to relate the Ottoman gazel to the aesthetic life of the society in which it was the chief vehicle of creative literary expression. Topics seldom considered in the discussion of diwān poetry are here raised, sometimes provocatively but always interestingly, so that the final impression is that a complete restatement of the basis and purpose of this literature has been offered.

After a brief preamble on the nature of meaning in literature and the role of tradition in the crystallized form of the gazel, the work

REV.

passes to an analysis of the vocabulary and syntax of the form. More than a mere word-count, the restricted lexical materials are categorized into thematic groups which are later employed in the analysis of individual poems. The syntax is persuasively shown to exhibit greater affinity to the modern spoken language than to written Turkish, a topic taken up again in an Appendix which seeks to establish the rules for the particular grammar of poetic statement. The main theme of the work, however, postulates three 'voices' in which this poetry speaks; the mystical-religious, conceived as a tension between the symbols of material and spiritual life; the hierarchy, which is seen as a reflection of the power structure of the society; and the emotional, whereby the poet becomes the surrogate of the reader for common experience, often projected to perilous extremes. Each of these 'voices' is illustrated by the analysis of a single gazel, rather reminiscent of an old-fashioned *gerh*, such as Vehbi's commentary on Hâfiz. The penultimate chapter treats of this poetry as a recreational activity and localizes it ideally to the convivial gathering in the tavern or the garden, each seen as a microcosm of society as a whole and, therefore, fraught with profound significance. The work ends with the suggestion that diwān poetry may have had a wider and more popular audience than is commonly supposed, and that, in fact, its separation from folk poetry is not so wide as the received wisdom would have it.

The work evinces so much serious and original thought, and its insights are often so apt and stimulating, that one must deplore the paucity of materials it brings to evidence: a mere six gazels and about twenty-five beyts. Anyone familiar with this poetry will be unable to resist recalling other gazels and other beyts which might be cited either in affirmation or contradiction of the author's assertions; and wonder, too, at the omission from the discussion of another 'voice', the aphoristic, which accounts for much of the verses retained in the memory. Having broached a new vein of literary criticism, the author will certainly not expect total agreement with either the general theory or the individual propositions he advances; but he will have the satisfaction of knowing that all future discussion of the subject cannot fail to take them into account.

JOHN R. WALSH

One might prefer that the illustrations were in color rather than in black and white, but it is understandable that the cost of such a feature might not be justified in a work whose appeal is to a general readership. In terms of their relevance to the text, the visual materials supplement the subject matter rather well. The bibliography lists only secondary works in English, but the authors, almost without exception, are noted scholars in their respective fields, and general readers turning to the works cited will be assured of finding authoritative information on a given topic. Turner's work offers a sound general introduction to the subject of the history of Islamic science in a clear and cogent manner.

KARL R. SCHAEFER

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Ottoman Lyric Poetry: An Anthology. Ed. and transl. by Walter G. Andrews, Najaat Black, and Mehmed Kalpaklı. Austin: University of Texas Press, 1997. Pp. 312. : ill. ; incl. bibliography. Price: \$40 hardcover, \$14.95 paperback.

April is National Poetry Month in the United States. In celebration of the occasion, public libraries and bookstores across the land host authors reading their verse, trendy cafés from the East Bay to Manhattan hold poetry slams, and little magazines put out special poetry issues. Yet, few would argue that poetry—at least of a sort more formal than advertising jingles and rock lyrics—occupies a central place in our culture. Not many adults these days, even among the educated, can recite more than a fragment or two of verse; fewer still actually try to write poetry.

By contrast, in the Ottoman Empire—which for nearly half a millennium covered most of what in post-Ottoman times has become known as the Middle East, as well as much of southeastern Europe—poetry functioned as perhaps the single most important medium of cultural expression. Everybody knew poetry and could recite it from memory. Poetic allusions and quotations were part of daily discourse; formal and informal recitals of verse could be expected at most social occasions. Virtually everyone who had any claim to sensibility or cultivation at least tried his or her hand at composing poetry—to express romantic longing, grief, worry, humor, passion, the search for spiritual truth and mystical union, or the quest for worldly rewards in the form of patronage and employment.

The degree to which poetry pervaded Ottoman society and culture is exemplified by a 648-page volume entitled *Mahiyeci şairler antolojisi* [An

Anthology of Poets of the State Fiscal Administration]. It includes selections from the work of 219 Ottoman and 47 Republican-era bureaucrats—who would gather, after a long day of adding up the figures in the ledgers, to compose and recite lyric poetry by moonlight. Included among these poet-bureaucrats are some of the greatest names in Ottoman literature. Could one seriously envision an American companion volume entitled: *An Anthology of Poets of the Internal Revenue Service*? Yet in the Ottoman context the juxtaposition is a natural one, expressing as it does two accomplishments to which any Ottoman *efendi* would have been proud to aspire.

In short, one cannot hope to fully understand the Ottoman era without some appreciation of the place of poetry in society and culture. Yet, for all but a handful of specialists, that appreciation has long been hindered by the lack of readable and accessible translations. In recent years, faculty members teaching courses in Middle Eastern history and area studies have been trying to provide their students with readings that can give them a feel for the cultural context—something to take them beyond the dry discourses of political history, economics, and social science towards a sense of what moved and affected people in a place and time remote from their own.

This is, of course, hard to do if the key texts are not translated well and if the extant translations are not available in print. In the case of Ottoman poetry, the situation could hardly have been worse. The one substantial body of published translations of Ottoman verse into English was E. J. W. Gibb's monumental *History of Ottoman Poetry*, published at the turn of the century when the Ottoman Empire was still a going concern. In his English versions of the Ottoman poems, Gibb sought to imitate the rhyme and metric patterns of the originals and deliberately tried to make them sound archaic, exotic, and obscure—a style of translation unlikely to appeal to modern readers. The only other substantial anthology that has appeared in English since then is the *Penguin Book of Turkish Verse*, which included a section of Ottoman *dinan* poetry in new translations by John R. Walsh. Published two decades ago, it is unfortunately no longer in print and was never distributed in the United States.

Thus, the appearance of *Ottoman Lyric Poetry: An Anthology*, the first major translation of Ottoman poetry in nearly a century, could not be more timely or more welcome.

This new anthology is the result of collaboration between Walter Andrews, one of the foremost interpreters of Ottoman literature in North America, the Turkish scholar Mehmet Kalpaklı, and Najaat Black, who

is a poet in her own right. Included in the volume are free-verse translations of 75 lyric poems by 36 authors, spanning a broad range of epochs and styles from the fourteenth to the nineteenth century. The translators' achievement is evident in the poems themselves, which are remarkably fresh and poetic, while remaining scholarly and faithful in spirit to the originals.

Rather than "floating the poems on a sea of footnotes," Andrews, Kalpaklı, and Black elected to keep annotations to a minimum and put them in a separate section, letting the translations speak for themselves. Instead, they surrounded them with a cultural "milieu" to aid the reader in understanding these poems and the contexts of their creation and reception. Inserted among the poems are brief prose sections, retelling popular tales and legends frequently referred to in lyric poetry. Another excursus explains the social context of the *meclis*, the parties at which poets and connoisseurs of poetry gathered to celebrate earthly and mystical love in verse. We also find a letter addressed to Sultan Süleyman the Magnificent by a fellow poet, critiquing two of the sultan's poems; explanations of the symbolic significance of downy cheeks and of the letters of the Arabic alphabet, and much else that is both useful and illuminating. For those who wish to refer to the original poems, there is an appendix giving the Ottoman texts in transcription. To give the reader some idea of the experience of encountering these poems in manuscripts, the book includes a selection of miniatures (in serviceable black-and-white reproductions) illustrating stories in the poems and examples of Ottoman calligraphy.

Particularly illuminating are the brief biographical entries for each poet, which introduce us to a diverse world of writers. Among them are such fascinating figures as the wandering poet and mystic Nesimi, skinned alive as a heretic in early-fifteenth-century Aleppo; the lady Mihri Hatun, the daughter of a kadi who wrote passionate love poems addressed to men of her literary circle, yet never married, and was honored for her poetry with more lavish royal gifts than any of her male contemporaries; Zâti, the untutored, partly deaf son of a provincial bootmaker, who went to the capital and became famous for his wit and poetic gifts, a favorite of the sultan and his viziers, and the best-loved and most prolific poet of the age; Şeyhülislâm Yahyâ, the chief mufti (Islamic jurisconsult) of the empire and author of works on theology and law, who also gained renown as the author of love-lyrics; Taşlıcalı Yahyâ Bey, conscripted into the Janissary corps from a remote Albanian mountain village, who rose to high rank and fame both on his strength as a poet and of his service in military campaigns from Tabriz to Vienna; Şeyh Galib, scion of a long line of sheikhs of the Mevlevî order and educated in a *tekke* (dervish lodge), who became famous both as

the greatest lyric poet of his time and as a supporter of modernizing reform at the end of the eighteenth century. Although all of the poets appear as individuals rather than types—and exceptional individuals at that—taken together these short biographies give a sense of the richness and variety of the five centuries of Ottoman culture represented in this book.

But it is the poems that are the real *raison d'être* of this anthology and its greatest achievement. Walter Andrews, Najaat Black, and Mehmet Kalpaklı have accomplished the difficult task of making these poems live in English while making the reader feel what it is that makes them great poems in Ottoman Turkish. This is a book that will be useful both to the beginning student and to the specialist. It belongs in every library that deals with the cultures and history of the Middle East.

References

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ANDRÁS RIEDLMAYER

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Iranian Intellectuals in the 20th Century. By Ali Gheissari. Austin: University of Texas Press, 1998. Pp. 247.

Iranian Intellectuals in the 20th Century is a well written book that describes the 20th century intellectual movements in Iran. It is obvious from the rich bibliography that the author enjoys the knowledge of many languages including Persian, Arabic, English, and some other European languages. Gheissari's book is based on extensive research work. A detailed "Notes" section and a "Bibliography" at the end of the text help future scholars in their study of Iranian intellectual movements and literary history. The style of Gheissari's writing is simple and pleasant. He has made the topic altogether interesting and it is easy to follow the intellectualism, nationalism, and constitutional movements in Iran. The book, although scholarly in nature, can be enjoyed by serious scholars as well as individuals with limited knowledge of Iranian intellectual history.

OPINION

A LOCALLY OPERATED MEMBER OF
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Left Field

Turkish love lyrics dispel stereotypes

Stereotypes help us get quickly through life--when stopping and squarely assessing the situation would be more beneficial.

The current ethnic bloodshed in the Balkans makes it too easy to choose sides--to demonize one group and idealize the other. And, to say that ethnic groups in that part of the world have been at each others' throats for centuries merely makes the biases and prejudices that much less founded in reality.

Nikos Kazantzakis, Cretan novelist and poet, is one of my mainstays of twentieth-century literature. I hope to return to Iraklion some day to pay my respects at his grave.

Yet, Kazantzakis was raised at the time of Crete's liberation from the Ottoman Turks and was raised on the stories of Cretan resistance glory and Turkish atrocities--a heritage represented forcefully in such works as "Freedom or Death," "The Greek Passion" and Kazantzakis' autobiographical writings.

Thus it is beneficial for a Cretan sympathizer (from the days of Ariadne for-ward) to see "Ottoman Lyric Poetry," an anthology published by the University of Texas Press edited by Walter G. Andrews, Najaat Black and Mehmet Kalpakli.

Here are these hated, oppressive, slaughtering flurks--not as their Greek subjects saw them, but in their own words--as they embraced the wonders of the world.

The first three poets in the collection, Nesimi, Ahmed-i Dâ'i and Sheyhi, open poems as follows:

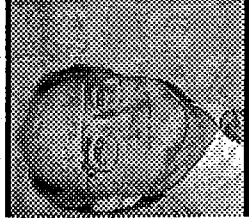
Oh my idol of temple, in the dark of night,
in the early dawn, far from you--I burn
And when I long for our desired union,
within an even greater fire--I burn

The torture of the beloved is no punishment at all
Thank God for the faithfulness of your cruelty

It's the season of spring, let us be cheek to cheek with the east wind
Let us be friends with the rose,
and companions of its scent

The humanity of these 15th century poets--the same era which saw them conquer Constantinople--is echoed down the empire by other infidels who talk much as we do and are interested in the same affairs of the heart.

Gary
Edmondson



The danger, of course, is that the more we know about real or imagined adversaries, the greater our need to revise our opinions and abandon our prejudices--not that we should gloss over real evil.

In this case, we might try, too, to remember that the Golden Ages of Greece, Spain and Elizabethan England (with Raleigh and Spenser in Ireland) were also accompanied by ruthless imperialism. Maybe, too, it could even lead to an understanding that, though we usually think mighty highly of our own mighty nation, others have been less than impressed with our sometimes bullying ways.

In the 18th century, Râsîh Bey writes:

Don't lower your languid eyes, don't aim

your pointed lashes
Don't fire black arrow after arrow
into my wounded heart!

Writing in the late 19th century when the Ottoman Empire was considered "the sick man of Europe," Yenisherhîrî 'Avnî comments:

Don't think we came to ask for wealth and prestige
We came into the world to sigh for a beloved

Andrews provides an informative opening essay, and the volume also includes copious notes to help explain cultural differences. Still, the similarities are more striking.

This does not mean we will excuse old Ottoman aggression in the Balkans or subsequent Turkish massacres in Armenia or even today in Kurdistan.

But, if we can recognize the human side of these legendary bogey men, it might help us better see all sides of our own national nature--as we contemplate such thoughts upon our ethnically-cleansed Great Plains.

(Available through the University of Texas Press at P.O. Box 7819, Austin, TX 78713-7819, "Ottoman Lyric Poetry" is available in hardcover at \$40 and in a sturdy and affordable paperback at \$14.95.)