

# AATT Bulletin

American Association of Teachers of Turkic Languages

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The AATT Editorial Board is grateful to the  
Indiana University Ottoman and Modern Turkish Studies Chair  
for their generous contribution to the *AATT Bulletin*.

## FROM THE EDITOR

One of the ways in which the *AATT Bulletin* connects the community of scholars of Turkish and Turkic languages is through academic and personal news. We are happy to bring the latest issue of the *Bulletin* with numerous professional and membership tidings. Among these, for example, Johan Vandewalle's communication regarding the uses of the Internet and the Google search engine for Turkish as a second/foreign language is fascinating.

Meanwhile, this issue also contains two other brief articles on computer projects developed for Turkish at the University of Indiana—Bloomington. The *Bulletin* is happy to announce ongoing and completed projects of this kind, which add considerably to the breadth of available material in Turkish language classrooms in the U.S. With respect to materials development, Dr. Suzan Özel's work for CARLA and for Turkish Studies is inspiring.

This issue also contains an article by Dr. Peter Brampton Koelle, who re-visits Adalet Ağaoğlu's famous novel, *The Wedding Party*, and discusses its significance within the genre of what came to be known the "March Twelfth novel."

Finally, we are happy to present two interesting and enlightening book reviews, one by Dr. Robert Dankoff, on two recent publications that contribute to the scholarship on Dede Korkut, and another by Dr. James Grehan on a translation of a sixteenth-century travel account.

We hope that you will enjoy the latest edition, and as always, we look forward to your contributions on diverse topics including Turkic languages, literatures, cultures, language instruction, instructional material, and assessment for our next issue, which will appear at the end of Spring 2002.

Pelin Başcı  
Portland State University

## NEWS OF THE PROFESSION

### ARIT/USIA, NEH/ARIT, KRESS/ARIT, AND ARIT/MELLON FELLOWSHIP COMPETITIONS

The American Research Institute in Turkey is a non-profit academic organization founded in 1964 for the purpose of supporting research and promoting scholarly exchange in Turkey. ARIT maintains two research institutes in Turkey, one in Istanbul and one in Ankara. Both branches consist of a library, hostel, and administrative offices for the support of American or Canadian based scholars conducting research in Turkey. ARIT administers a number of fellowship programs to support research and exchange in Turkey as described in the attached release.

Please contact this office for further information about ARIT research centers, programs, or membership.

### ARIT/USIA, NEH/ARIT, Kress/ARIT, and ARIT/Mellon Fellowship Competitions

1. The American Research Institute in Turkey announces the National Endowment for the Humanities/ARIT Advanced Fellowships for Research in Turkey, 2002 - 2003.

ARIT/NEH Fellowships cover all fields of the humanities, including prehistory, history, art, archaeology, literature, and linguistics as well as interdisciplinary aspects of cultural history for applicants who have completed their academic training. The fellowships may be held for terms ranging from four months to a full year. Stipends range from \$10,000 to 30,000.

2. ARIT announces the ARIT Fellowships for Research in Turkey, 2002 - 2003.

ARIT Fellowships are offered for research in ancient, medieval, or modern times, in any field of the humanities and social sciences. Post-doctoral and advanced doctoral fellowships may be held for various terms, from two to three months up to terms of a year. Stipends range from \$4,000 to \$16,000.

3. ARIT will continue the Kress/ARIT Fellowship for Research in Archaeology and Art History in 2002 - 2003.

Graduate level fellowships of up to \$15,000 and tenures of up to one year will be offered for doctoral candidates matriculated at U.S. or Canadian institutions.

4. The Mellon Fellowship for Research in Turkey by East European Scholars will continue for 2002 - 2003.

Post-doctoral fellowships up to \$11,500 for two to three months periods for research in any field of the social sciences or humanities, to be carried out in Turkey by scholars from the Bulgaria, Czech Republic, Hungary, Poland, Romania, or Slovakia. (Fellowship deadline March 5th.)

Applications for ARIT fellowships (except the Mellon and Bosphorus University Language Program) must be submitted to ARIT before November 15, 2001. The fellowship committee will notify applicants by late January, 2002. For further information please contact:

**American Research Institute in Turkey  
University of Pennsylvania Museum  
33rd and Spruce Streets  
Philadelphia PA 19104-6324**

**phone: (215) 898-3474  
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**e-mail: [leinwand@sas.upenn.edu](mailto:leinwand@sas.upenn.edu)  
<http://mec.sas.upenn.edu/ARIT>**

► **THE LANGUAGE ASSOCIATION  
ANNOUNCEMENT:**

The Language Association announces the founding of Beşir Göğüş Turkish Language Research Center. The Center, founded by the Language Association and the Göğüş family in memory of famous linguist and education expert Beşir Göğüş, who died along with his wife and daughter in Yalova during the August 17, 1999 earthquake, aims to support Turkish language research. The Center's Library, which contains over three thousand volumes on Turkish language, linguistics, Turkish and world literature, native language instruction, serves those who would like to research these topics.

The website can be reached at:  
[http:// www.besirgogus.org.tr](http://www.besirgogus.org.tr)

E-mail: [besirgogus@yahoo.com](mailto:besirgogus@yahoo.com)

Address: Şehit Adem Yavuz Sokak  
Şahin İş Hanı, No. 16/6  
Kızılay, Ankara-Turkey

Phone: +(312) 425-9984

► **NEW CD-ROM FOR KAZAKH**

The Critical Languages Series has scheduled the release for Spring, 2002, of "Continuing Kazakh" (level II) in CD-ROM format for PCs using content based material dealing with: business, culture, education, geoscience, and government. The author is Akmaral Mukanova, faculty member of the Kazakh State Ablai Khan University of International Studies and World Languages. It will be distributed by the University of Arizona Press. For further information, please contact Bryan Kohl at [<kohl@u.arizona.edu>](mailto:kohl@u.arizona.edu) or 520-626-9209.

**NEWS FROM THE  
MEMBERS**

*The following two messages have been published with the author's permission from the Turkish-FL List:  
[Turkish-FL@yahoogroups.com](mailto:Turkish-FL@yahoogroups.com)*

► **BUILD AND ANALYSE YOUR OWN  
TURKISH CORPUS**

Dear colleagues,

For teachers (and students) of Turkish as a foreign language, a Turkish text corpus combined with a powerful concordance program can be an excellent supplement to a traditional grammar or dictionary. Suppose you need some good examples to illustrate double passive constructions such as "...-ilmek iste-n-mek" or you want to provide your students with authentic contexts showing the different meanings expressed by the word "olay": using a Turkish text corpus and a concordancer it will only take a few minutes to collect tens or hundreds of examples.

Until recently, building your own text corpus required digitizing a huge amount of text by typing or scanning it. Concordance programs had to be bought or to be developed by a (team of) programmer(s). However, since the advent of the Internet all of this has radically changed. In what follows, I would like to explain how you can build your own corpus and start analyzing it in an absolute minimum of time, without spending any money.

To build your own Turkish text corpus, you can use of the numerous links to sites offering extensive Turkish text material (such as newspapers, magazines, online books, television transcripts) on my TurkceKent page at:  
<http://users.pandora.be/orientaal/index.html>

Texts are mostly in "html" format and can be downloaded in "txt" format, others will come as zipped "txt" files and will have

to be unzipped after downloading. Cumhuriyet's online archive of zipped electronic books (Dünya Klasikleri) is really impressive.<sup>(\*)</sup> Save all downloaded texts as

(\*) Just to illustrate the richness of available online text material: since 1998 the Turkish newspaper Cumhuriyet has put the following books online (in Turkish translation). They can be found in the Cumhuriyet, "Sali/Cuma archive: DÜNYA KLASİKLERİ DİZİSİ":

1- Sokrates'in Savunması (Platon); 2- Devlet Adamı (Platon); 3- Candide (Voltaire); 4- Atinalıların Devleti (Aristoteles); 5- Top Oynayan Kedi Mağazası (Balzac); 6- Devlet I-II (Platon); 7- Devlet III-IV (Platon); 8- Yüzbaşının Kızı (Puşkin); 9- Philebos (Platon); 10- İtalya Hikâyeleri I (Stendhal); 11- İtalya Hikâyeleri II (Stendhal); 12- Yaşlılık/Dostluk (Cicero); 13- Masallar (Aisopos); 14- Pazartesi Öyküleri I (Alphonse Daudet); 15- Pazartesi Öyküleri II (Alphonse Daudet); 16- Rönesans (Jules Michelet); 17- Dr. Jekyll ve Mr. Hyde (Robert L. Stevenson); 18- Alice Harikalar Ülkesinde (Lewis Carroll); 19- Yöntem Üzerine Konuşma (Descartes); 20- Gılgamış Destanı; 21- Martı/Vişne Bahçesi (Çehov); 22- Gulliver Cüceler Ülkesinde (Jonathan Swift); 23- Totem ve Tabu I (Sigmund Freud); 24- Totem ve Tabu II (Sigmund Freud); 25- Değişen Kafalar (Thomas Mann); 26- Çin Öyküleri (Anonim); 27- Gulliver Devler Ülkesinde (Jonathan Swift); 28- Şiirler (Safo); 29- Üç Öykü (Gogol); 30- Mozart Prag Yolunda (Eduard Mörike); 31- Masallar I (Jacob ve Wilhelm Grimm); 32- Seytanlı Göl (George Sand); 33- Çocukluk (Lev Tolstoy); 34- Tefeci Gobseck/Üç Öykü (Balzac); 35- Masallar II (Jacob ve W. Grimm); 36- Michael Kohlhaas (H. Von Kleist); 37- Yıkıntılar I (Volney); 38- Yıkıntılar II (Volney); 39- Pierre ve Jean (Maupassant); 40- Paul ve Virginie (Bernardin de Saint-Pierre); 41- Metafizik Üzerine Konuşma (Leibniz); 42- İvan İvanoviç ile İvan Nikiforoviç'in Öyküsü (Gogol); 43- Haksız Yönetime Karşı / Tembellik Hakkı (Henry D. Thoreau / Paul Lafargue); 44- Sadık-Safdil (Voltaire); 45- Yunus Emre I (İlhan Başgöz); 46- Yunus Emre II (İlhan Başgöz); 47- Yunus Emre III (İlhan Başgöz); 48- Tours Papazı (H. de Balzac); 49- Bizans (Ferenc Herczeg); 50- Erzurum Yolculuğu/Byelkin'in Öyküleri (Puşkin); 51- Macbeth (Shakespeare); 52- Genç Werther'in Acıları (Goethe); 53- Yeraltından Notlar

"txt" files (ASCII, DOS) in one or more directories. Then download "WinConcord,"

(Fiyodor Dostoyevski); 54- Pâl Sokağı'nın Çocukları (Ferenc Molnar); 55- Yalnız Gezerin Düşlemleri (J. J. Rousseau); 56- Yaşamlar (Plutarkhos); 57- Öyküler I (Oscar Wilde); 58- Öyküler II (Oscar Wilde); 59- Yeniyetmelik (Lev Tolstoy); 60- Beyaz Geceler/Uysal Kız (Fiyodor Dostoyevski); 61- Dr. Faustus (Christopher Marlow); 62- Faust (Goethe); 63- Yazlık Dönüşü (Goldoni); 64- Karac'oğlan I (İlhan Başgöz); 65- Karac'oğlan II (İlhan Başgöz); 66- Bilinmeyen Başyapıt / Kırmızı Han (Balzac); 67- Sevil Berberi (Beaumarchais); 68- Ankara Anıtı (Augustus); 69- Peter Schlemihl (Adelbert von Chamisso); 70- Yeni Atlantis (Bacon); 71- Knulp (Hermann Hesse); 72- Gençlik I (Lev Tolstoy); 73- Gençlik II (Lev Tolstoy); 74- Sezar ve Kleopatra (George Bernard Shaw); 75- Kır Atlı (Theodor Storm); 76- Mektuplar (Platon); 77- Bayazıt (Racine); 78- Tula Teyze (Miguel de Unamuno); 79- Fıçıdan Öyküler (Storm); 80- Apartman I (Zola); 81- Apartman II (Zola); 82- Apartman III (Zola); 83- Yol Arkadaşım - Öyküler (Maksim Gorki); 84- Bartleby (Herman Melville); 85- Bozkırda Bir Kral Lear (Turgenyev); 86- Son İbni Sirac'ın Serüvenleri (Chateaubriand); 87- Korkunç Bir Gece / Öyküler (Anton Çehov); 88- Yahudiler (Gotthold Ephraim Lessing); 89- Benito Cereno (Herman Melville); 90- Konuşan Kaftan (Kalman Mikszath); 91- Alacakaranlıkta - Tonio Kröger (Thomas Mann); 92- Oyunculuk Üzerine Aykırı Düşünceler (Denis Diderot); 93- Üç Kısa Oyun (Luigi Pirandello); 94- Marie Grubbe I (Jacobsen); 95- Marie Grubbe II (Jacobsen); 96- Marie Grubbe III (Jacobsen); 97- Danabaş Köyünün Öyküsü (Celil Memmedguluzade); 98- Taras Bulba-I (Gogol); 99- Taras Bulba-II (Gogol); 100- Bu Hesapta Yoktu (Ostrovski); 101- Hastalık Hastası (Molière); 102- Konuşmalar (Konfüçyüs); 103- Yoksul Çalgıcı (Franz Grillparzer); 104- Bozkırda (Maksim Gorki); 105- Penguenler Adası I (Anatole France); 106- Penguenler Adası II (Anatole France); 107- Tristan ve Iseut (Anonim); 108- Stuttgart Cücesi (Eduard Mörike); 109- Jules Amcam (Guy de Maupassant); 110- Başkasının Karısı / Namuslu Hırsız (Dostoyevski); 111- Uğursuz Miras (E.T.A. Hoffmann); 112- Doğudaki Hayalet (Pierre Loti); 113- New York'u Nasıl Sevdi? (O. Henry); 114- Rudin I (Turgenyev).

the powerful and easy-to-use (free!) concordancer for Windows (developed by Zdenek Martinek from the University of West Bohemia and Les Siegrist, from the Technische Universität Darmstadt) from the web page

<http://www.ifs.tudarmstadt.de/sprachlit/wconcord.htm>

After unzipping and installing this program, you first define a "file list" selecting specific "txt" files from your corpus (don't forget to save the file list for future use). The next step consists of defining a search (choose "advanced word search") which will be applied to the active file list.

For the above example of the double passive constructions fill "\*lm?k" and "\*nm?k" into the first box, "isten\*" into the second box (as you can't use archiphonemes in WinConcord searches, you have to solve this with the wildcards [\*] and [?]) or enter all possible allophones explicitly). Click on the "OK" button and after a few seconds the result of the search will appear on screen. Sort this list of examples alphabetically using the sort option. There are several sort options, including a retrograde sort. Finally you can edit the list by deleting unwanted contexts and the copy function will allow you to export it to a "txt" file on your hard disk. This "txt" file can then be imported into any wordprocessor for further editing.

Concerning the use of concordances and corpora in language teaching an interesting webpage on "Data Driven Learning", also known as "Classroom Concordancing", has been set up by Tim Johns at the address:  
<http://web.bham.ac.uk/johnstf/timconc.htm>

I hope this information will help you exploit to the full the new possibilities offered by internet technology to linguists and language teachers. Looking forward to hearing about your experiences,

Best regards,  
Johan Vandewalle

## ► MORE ON TURKISH CORPUS

Değerli meslektaşlarım,

Bir süre önce "Build and analyse your own Turkish corpus" konulu bir iletide, Internet'ten metinler indirerek nasıl bir derlem (corpus) oluşturabileceğinizi ve bu derlemi, yine internette bulunan bir concordancer programıyla, nasıl inceleyebileceğinizi açıklamıştım. Söz konusu iletiyi Turkish-FL grubunun arşivlerinden de okuyabilirsiniz:

<<http://groups.yahoo.com/group/Turkish-FL/message/142>>

Bu kez, download'a gerek kalmadan Internet'te bulunan bütün Türkçe metinleri derlem (corpus) olarak, tanınmış "Google" arama makinasını ise bu derlemi incelemek için bir araç olarak nasıl kullanabileceğinizi anlatmaya çalışacağım.

<<http://www.google.com>>

Internet'te sörf yapanlar arama makinalarını iyi tanırlar. Böyle bir makinanın "arama kutusu"na bir veya birkaç sözcük girdiğinizde, arama makinası bunların kullanıldığı ağsayfalarının adreslerini ve adlarını bir liste biçiminde sunar. "Google" arama makinasını diğerlerinden ayıran bir özellik ise, aranan sözcüklerin geçtiği bağlamdan da parçalar vermesidir. Bunun sayesinde "Google" arama makinası dil öğrenen ve öğretenlere ilginç olanaklar sağlamaktadır. Bunu somut bir örnekle göstermeye çalışalım: Bilindiği gibi eylemlerin birleştiği ad durumları ve ilgeçler dilden dile değişebilir. Bunun sonucu olarak bir yabancı dili öğrenenler kullanılacak ad durumu veya ilgeç konusunda tereddüde düşebilirler. Aşağıdaki örneklerde "teşekkür etmek" eyleminin İngilizce, Fransızca, Hollandaca, Rusça, Arapça ve Almanca'daki kullanılışı verilmektedir:

- (1) (İngilizce:) *To thank somebody for something*
- (2) (Fransızca:) *Remercier quelqu'un pour quelque chose*
- (3) (Hollandaca:) *Iemand voor iets bedanken*
- (4) (Rusça:) *Blagodarit' kogo za chto.*



- (5) (Arapça:) *yashkur shakhSan `alaa shay'in*  
 (6) (Almanca:) *Einem für etwas danken*

Görülüyor ki, "teşekkür edilen kişi" (1-5) nolu örneklerin hepsinde dolaysız tümleş (nesne) olarak ifade edilirken. (6)'ncı örnekte dolaylı tümleş (Dative) kullanılmaktadır. "Teşekküre neden olan şey" ise verilen bütün örneklerde "için" anlamında bir ilgeç almaktadır. Bir girişim olgusunun etkisi olarak, (1-5)'teki dilleri konuşan öğrencilerin Türkçe'de (7)'de gösterilen yanlış yapıyı kullanmaya eğilim göstermeleri beklenebilir. Almanca konuşanlar ise bir tesadüf eseri olarak anadillerine dayanarak Türkçe'deki doğru yapıyı (8)'de bulabilirler:

- (7) *bir kimse-YI bir şey İÇİN teşekkür etmek*  
 (8) *bir kimse-YE bir şey İÇİN teşekkür etmek.*

Peki, "teşekkür etmek" eylemi konusunda (7) ile (8) arasında tereddüde düşen bir yabancı ne yapabilir? Sözlükler genellikle bu gibi problemleri ancak kısmen halleder. Türkçe Sözlük ve Oxford sözlüklerine bir göz atalım:

- (9) (Türkçe Sözlük, TDK, 1988)  
*teşekkür: is. Ar. teşekkür: Yapılan bir iyiliğe karşı duyulan kıvanç ve gönül borcunu anlatma. ~ etmek: hoşnutluğunu anlatmak: "Kızarıyor, morarıyor, terzi kadına teşekkürler ediyordu." – Ö. Seyfettin.*

- (10) (Oxford Turkish –English, 1984)  
*teşekkür: (Giving) thanks. ~ etm., thank: ~ ederim!, thank you!*

- (11) (Oxford English-Turkish, 1978)  
*thank: şükretmek; teşekkür etm.: ~s.o. for stg., birine bir şey için teşekkür etm. (...)*

Görülüyor ki, Türkçe Sözlük (9), incelediğimiz yapıyla ilgili doğrudan doğruya bilgi vermemektedir. "Teşekkür edilen kimse" nin /-(y)E/ durumuyla ifade edildiği, ancak Ömer Seyfettin'den alınan örnekten anlaşılabilir. "Teşekküre neden

olan şey"le ilgili ise herhangi bir bilgi bulunmamaktadır. Öğrencimiz Oxford Turkish-English sözlüğüne (10) başvurarak da problemini halledemeyecektir. Oysa Oxford English-Turkish sözlüğü galiba yapıyı tatmin edici bir biçimde açıklığa kavuşturmakta: "biri-NE bir şey İÇİN teşekkür etmek".

Asıl konumuza geçelim. Sözlükte aradığını bulamayan bir öğrenci, "Google" arama makinasını kullanarak (7) ile (8)'de gösterilen yapılardan doğru olanını nasıl seçebilir? "Google" arama kutusuna "teşekkür etmek" ibaresini girince bu ibarenin geçtiği 1250 (!) sayfanın bulunduğu haberini alırsınız. Yukarıda belirttiğimiz gibi "Google" arama makinasının dil öğrenen ve öğretenler için en önemli özelliği her sayfa için birer örnek vermesidir. Bu şekilde bulunan örnek cümlelerden bazılarına bakalım:

- (12a) *Memurlar adına size teşekkür etmek istiyorum.*

- (12b) *Takıma, 2000 boyunca yaptıkları iş için teşekkür etmek ve şimdiden Avustralya için hazırlandığımı söylemek istiyorum.*

- (12c) *Bana da konuşma imkanı verdiklerinden dolayı Organizasyon Komitesi'ne teşekkür etmek istiyorum.*

- (12ç) *Bu dokümanları hazırlamamda bana yardımcı olan bazı insanlara teşekkür etmek durumundayım.*

- (12d) *Dünyadaki bütün çocuklarla birlikte, bizi de buraya davet etmenizden onur duyduk. Bunun için size teşekkür etmek istiyoruz.*

- (12e) *Bana bu fırsatı verdiğiniz için sizlere teşekkür etmek istiyorum.*

- (12f) *Yaptığımız teklifler için teşekkür etmek istiyorum.*

- (12g) *Cumhurbaşkanı Rauf Denктаş, Türkan Aziz'i, yazdığı kitaptan dolayı teşekkür etmek için davet ettiğini belirterek, Kıbrıs'lı bir Türk ...*

(12ğ) *Efendim, ilk olarak Antalya'da göstermiş olduğunuz misafirperverlikten ötürü teşekkür etmek isterim.*

(12h) *Böyle programlar yaptığımız için teşekkür etmek istiyorum.*

(12ı) *Biz de bu ilgiye teşekkür etmek için sitemize her hafta yeni 1-2 sayfa ekledik.*

(12i) *Bu nedenle hiçbir zaman desteklerini esirgemeyen kulüp arkadaşlarıma buradan bir kez daha teşekkür etmek istiyorum.*

(12j) *Öncelikle bir önceki mesajıma verdiğiniz cevap için teşekkür etmek istiyorum.*

(12k) *Öncelikle AU-PAIR programına göstermiş olduğunuz ilgiden dolayı size teşekkür etmek isteriz.*

(12l) *Meksika hükümetlerine ve değerli uzmanlarına şahsım ve hükümetim adına teşekkür etmek istiyorum.*

(12m) *Benim düşüncelerimi, duygularımı ve hislerimi paylaştığın için sana milyonlarca kez teşekkür etmek istiyorum.*

(12n) *Bu büyük kalabalığa coşkusundan ve desteğinden ötürü teşekkür etmek isterim.*

(12o) *Dalgalandık, battık- çıktık, ağladık, güldük. Paylaşmak güzel. İlginize teşekkür etmek istedim.*

"Google"ın sunduğu bu örnekleri incelediğimizde şu sonuçlara varabiliyoruz:

- Türkçe'de kullanılan yapı (7) değil, (8)'dir, yani "bir kimse-YE bir şey İÇİN teşekkür etmek". (13)
- Bu yapıda "teşekkürü neden olan şey"i ifade eden ad öbeğinden sonra İÇİN ilgeci yerine -DEN DOLAYI, -DEN ÖTÜRÜ ilgeçleri de kullanılabilir. Daha aydınlığa kavuşturulması gereken bazı durumlarda İÇİN yerine /-(y)E/

durum eki kullanılabilir (İnternet'ten örnekler: 12ı, 12o).

- "Teşekkürü neden olan şey"i ifade eden ilgeç tümleci yerine aynı ilgeçle kurulan bir "gerund equivalent" ("ulaç karşılığı"; Lewis'in kullandığı terim: Turkish Grammar, p.184) de kullanılabilir: -DİĞİ İÇİN, -DİĞİNDEN DOLAYI, -DİĞİNDEN ÖTÜRÜ.

O zaman "teşekkürü neden olan bir eylem"den de söz edebiliriz (İnternet'ten örnekler: 12c, 12e, 12h, 12m) (14).

- "Teşekkürü neden olan şey"i ifade eden ad öbeğinin önüne bir sıfat fiil içtümcesi getirerek "teşekkürü neden olan eylem"i ifade eden ulaç karşılığı yapısına anlamca çok yaklaşan bir yapıyı elde ederiz (İnternet'ten örnekler: 12b, 12f, 12g, 12ğ, 12j, 12k) (15).

- "Teşekkürü neden olan eylem"i "teşekkür edilen kişi"yi ifade eden ad öbeğinin önüne bir sıfat fiil içtümcesi getirerek de belirtebiliriz (İnternet'ten örnekler: 12ç, 12i) (16).

- "Teşekkür edilen kişi"nin kimliği, kullanılan içtümceden yeteri kadar anlaşılırsa, o kişinin /-(y)E/ durum ekiyle bir de ayrı olarak ifade edilmesine gerek kalmaz (İnternet'ten örnekler: 12f, 12g, 12ğ, 12h, 12j) (17, 18). Türkçe'nin aşağı yukarı aynı anlamın ifade edilmesi için bize sunduğu yapıları şöyle özetleyebiliriz:

(İÇİN ilgeci yerine, -DEN DOLAYI ve -DEN ÖTÜRÜ de kullanılabilir)

(13) *Arkadaşım-a + bu güzel kitap İÇİN + teşekkür etmek istiyorum.*

(14) *Arkadaşım-a + bu güzel kitabı ver-DİĞİ İÇİ*

(15) *Arkadaşım-a + ver-DİĞİ bu güzel kitap İÇİN + teşekkür etmek istiyorum.*

(16) *Bu güzel kitabı ver-EN arkadaşım-a + teşekkür etmek istiyorum.*

(17) *Bu güzel kitabı ver-DİĞİNİZ İÇİN + teşekkür etmek istiyorum.*

(18) *Ver-DİĞİNİZ bu güzel kitap İÇİN + teşekkür etmek istiyorum.*

Görülüyor ki, "Google" arama makinasının yardımıyla, "Türkçe'deki yapı acaba (7)'deki gibi mi yoksa (8)'deki gibi mi?", şeklindeki dar kapsamlı sorumuza cevap ararken başlangıçta hiç düşünmediğimiz birtakım yapılarla ilgili çok yararlı bilgiler de toplayabildik. Bunu mümkün kılan, Internet'te bulunan Türkçe metinlerin çokluğudur. (Türkçe sayfaların sayısı üzerine bir fikir edinmek için, hemen hemen bütün Türkçe sayfalarda bulunması gereken "olarak" sözcüğünü arama kutusuna girmek yeter: Verilen sayı 992 000 sayfa! Aynı aramayı belirli aralıklarla yaptığımızda, bu sayının ne kadar hızlı artmakta olduğunu da görebiliriz.)

Sanırım, bu örnek, dil öğrenen veya öğretenlerin Türkçe'deki sözcüklerin kullanımıyla ilgili sorularına Internet'ten yararlanarak nasıl yanıt bulabileceklerini göstermiştir. Son olarak, "Google"ı kullanırken dikkat edilmesi gereken bazı hususlara değinelim:

- [\* , ?] gibi jokerler kullanılmadığından "Google"da sözcükler maalesef kısaltılamaz; sözcüklerin her zaman çekim ekleriyle birlikte yazılması gerekir. (Internet'teki Türkçe sayfaların çokluğu pratikte bu önemli eksikliği telafi eder.)
- "Google"ın arama kutusuna birden fazla sözcük girdiğinizde, "Google" hiçbirini atlamadan **bütün** bu sözcüklerin kullanıldığı sayfaları gösterir. Metinde sözcüklerin arasına başka sözcükler gelebilir:

ÖRNEĞİN: *gerçi ama*

- Metinde ardarda gelmesini istediğiniz sözcük gruplarını tırnaklar [" "] arasında yazabilirsiniz.

ÖRNEĞİN: *diye düşünüyorum;*

ÖRNEĞİN: *bir yandan, öte yandan;*

ÖRNEĞİN: *adına teşekkür etmek istiyorum*

- Aradığınız sözcüklerden biri tesadüfen İngilizce ya da başka bir Batı dilinde çok kullanılan bir kelimeyle çakışırsa, onun önüne bir artı [+] işareti koymanız gerekir, yoksa Arama'dan çıkarılır:

ÖRNEĞİN: *+At Meydanı* (İngilizce "at" ilgeciyle karıştırılır.)

- Arama kutusuna girdiğiniz iki sözcükten birinin bulunması yeterli ise, bu iki sözcüğün arasında "OR" kullanabilirsiniz:

ÖRNEĞİN: *kapıyı açtı OR kapattı*

Bu bilgilerin sizin için yararlı olması dileğiyle,

Saygı ve selamlarımla,  
Johan Vandewalle

#### ► TURKISH LANGUAGE CENTER OF ACTIVE LANGUAGES (ACTOM)

Bir müddetten beri grubunuza üye olduğum halde kendimi tanıtmaya fırsat bulamamıştım. Aşağı yukarı 25 yıldır Türkçe'nin yabancı dil olarak öğretimimle uğraşmaktayım. Önce Ankara Üniversitesinde başlayıp TÖMER'de sürdürdüğüm işime, buradan emekli olduktan sonra da devam etmek istediğim için, Milli Eğitim Bakanlığına bağlı olarak çalışan Active Languages Dil Okulu'nda ACTOM bölümünün kurulmasına emek verdim. Sizlerin de bildiği gibi, Türkçe'nin İkinci Dil Olarak Öğretimi programı ve bu konudaki çalışmalar sınırlı sayıda. Sayın Vandewalle ile de görüştükten sonra, Türkçe programlarımız hakkında hazırlanan bilgileri

sizlerle de paylaşmayı düşündüm. Türkçe'nin ikinci dil olarak öğretilmesi oldukça yeni bir konu olduğundan, önerilerinizi, düşüncelerinizi almayı çok arzularım. Bizimle iletişim kurmak isteyenler için aşağıda ACTOM hakkında bilgi ve adresler verilmektedir.

Saygılarımla,  
Neşe Ata

**ACTOM** is the Turkish Language Center of Active Languages which is one of the oldest language schools situated in the heart of Ankara, the capital of Turkey. Since its foundation in 1987, this school continues to provide its students with the highest possible standard of language education. Naturally, the advantages of learning Turkish within a Turkish environment are without question. Our school offers high-quality Turkish language programs under the guidance of qualified, experienced teachers. The lessons are supplemented by extracurricular activities and excursions within and outside the city.

#### The Curriculum:

Active lessons with emphasis on communicative skills.

#### A) REGULAR PROGRAMS

##### I. Intensive Program

(60 hours per month)

Total duration : 8 months

Total number of contact hours : 480

+ Supplementary lessons & Extra activities

Monthly course fee: \$210/month

3 m. fee paid in total : \$200/month

6 m. fee paid in total : \$195/ month

8 m. fee paid in total : \$180/month

##### II. Standard Program

(36 hours per month)

Total duration : 11 months

Total number of contact hours : 396

+ Supplementary lessons & Extra activities

Monthly course fee: \$126/month

3 m. fee paid in total: \$123/month

6 m. fee paid in total: \$118/month

9 m. fee paid in total: \$115/month

11 m. fee paid in total: \$110/month

#### III. Part-time Program

(24 hours per month)

Total duration : 18 months

Total number of contact hours : 432

+ Supplementary lessons & Extra activities

Monthly course fee: \$84/month

#### B) SUMMER PROGRAMS (TULIP):

##### I. Two-week program:

(50 hours in total)

10.00 - 13.00 and 14.00 - 16.00

\$175.

##### II. Four-week program:

(100 hours in total)

10.00 - 13.00 and 14.00 - 16.00

\$325.

\* All fees are to be paid before the beginning of the course!

#### For All Programs :

Home-Stay Facilities:

Accommodation + half board

\$250 per month (A grade)

\$200 per month (B grade)

\$150 per month (C grade)

Airport Pick-up fee \$25

**Our School**, "Active Languages" is a language school approved by the Turkish Ministry of Education. Two years ago, our program on "Teaching Turkish as a Second Language" was initiated after all conditions had been fulfilled and all necessary permits had been obtained.

**Our aim** is to teach Turkish to speakers of other languages in a most effective way and to introduce our students to the history and culture of our country at the same time.

Active Languages (ACTOM) is **located centrally** in the heart of Ankara, the capital of Turkey. Our school is within easy reach of all places of interest in the city.

Our program consists of three levels: Elementary, Intermediate and Advanced. After having completed the first level, the students will be able to communicate and understand simple texts. The aim of the intermediate program is to lead the student to express the spoken word in writing. The student will be able to understand original Turkish texts. At the advanced level, the student will be introduced to the wealth of the Turkish language. He will be able to express himself fluently and effectively in Turkish.

Our teaching staff is experienced and highly enthusiastic. During the lessons, different aspects of the language such as reading, writing, and understanding will be dealt with. The students will also receive practical information about life in Turkey. Our lessons are supplemented with extra grammar lessons, conversation groups, and film shows. All supplementary activities are free of charge.

In terms of duration, every course lasts one month. The new courses start at the beginning of each month. Our program consists of a total of 20 courses. The "Part-time Program" is completed in eighteen or twenty months, the "Standard Program" in nine or ten months, and the "Intensive Program" in seven months.

After having taken a placement test, students are placed in a course in accordance with their level. Students who pass the examination at the end of the course will be awarded a certificate. Students who complete the program will receive a diploma.

Home-Stay is available for all students of ACTOM. We also have agreements with two private dormitories for both male and female students.

In order to acquire the necessary Visas and permits there are a few things that the students should do. After the student has completed an application form obtained from our school or via our website, this form should be forwarded to us by mail, fax or via the internet, together with a photocopy of the bank receipt of the \$50 fee. The school will then issue a "Letter of Acceptance"

with which the student can apply for a student visa at the Turkish consulate in his/her country of residence. With this visa the student will be issued a one-year residence permit after arrival in Turkey.

In order to help our students develop their Turkish speaking skills, social and cultural activities are organized by our school. Students will be able to join excursions to places in and around Ankara. They may join school parties, meet new Turkish friends and thus have the opportunity to practice their Turkish in a friendly environment.

Extra Activities which are free of charge are as follows:

- a. Conversation hours and supplementary lessons
- b. Films in Turkish
- c. Cultural excursions
- d. Supplementary materials

**Address:**

ACTOM (Active Languages)  
Ataturk Bulvari No:127 Kat : 7  
06640 Bakanliklar  
Ankara / Turkey

Phone : +90 (312)417-0297 – 418-7973

(Pbx) -

Fax : +90(312)425-8235

e-mail : [birlesik@acteng.com](mailto:birlesik@acteng.com)

web site: <http://www.acteng.com>

**At ACTOM:**

- ✓ Qualified, experienced teachers.
- ✓ Conversation groups - Free!
- ✓ Extra grammar lessons - Free !
- ✓ Film shows - Free !
- ✓ Introduction to Turkish culture
- ✓ Parties and excursions
- ✓ Opportunity to meet with Turkish people of various professional backgrounds
- ✓ Seminars on Turkish language and culture - Free !
- ✓ Come & join us!
- ✓ Learn Turkish, Experience Life in Turkey

### ► TEACHING LISTENING COMPREHENSION THROUGH A CD-ROM WITH INTERACTIVE VIDEO-BASED LESSONS

While teaching beginning students of Turkish, I missed certain kinds of materials that would make my teaching of the many aspects of the language more effective. At the top of this list were tools that students could use outside of the classroom to practice their listening comprehension of contemporary everyday Turkish. Certainly, there were a few audio tapes and even videos available for work in the language lab. However, these had their limitations for teaching listening comprehension: normally, these tools emphasized pronunciation and a limited amount of speaking practice or, as in the case of Turkish feature films on video, they were too difficult to understand by beginning learners. I was interested in giving students the chance to see and hear different kinds of Turkish speakers outside the classroom, with the goal to understand at least some of the information the Turkish speakers were giving.

This lack of effective materials, and a combination of several helpful factors I will mention below led me to plan a CD-ROM program featuring interactive listening comprehension exercises. The nearly-completed end product consists of three lessons which focus on the topics "Myself," "My Family" and "The Place where I Live." In each lesson, a number of short video clips, ranging from 20 to 90 seconds in length, features relatively natural speech by Turkish students. The clips are embedded in a series of interactive exercises that move the learner from basic to more complex tasks. Although the exercises emphasize listening comprehension, the skills of reading, writing and speaking are also included in some tasks. In addition to videotaped monologues, the fifteen exercises of each lesson also make use of audio recordings, photographs and such graphics as maps of Turkey.

I was able to embark on this project because the Inner Asian and Uralic National

Resource Center offered me funding to develop new materials to enhance Turkish instruction at Indiana University as well as U.S. universities in general. I was also very fortunate in having access to two campus resources without which this work would not have been possible: first, a group of eleven Turkish students at Indiana University, by their willingness to be recorded on video and on audio tapes, provided the necessary human and linguistic core for this enterprise. I am extremely grateful for their friendly cooperation. Second, the Teaching and Learning Technologies Lab (TLTL) at I.U. has provided the necessary technological and creative support. My close collaboration with TLTL staff members Jiang-Mei Wu and Mei-Yun Tyan has lasted for months, and it is rewarding to see how their creative work has transformed the lessons I have designed on paper onto a colorful and lively multimedia format. We hope that after testing the lessons on Turkish learners at Indiana University, the program "Meeting Turkish Students: An Interactive Course" will be available for the larger community of Turkish learners and teachers.

Suzan Özel  
Indiana University  
[soezel@indiana.edu](mailto:soezel@indiana.edu)

**NOTE:** Suzan Özel is leaving Bloomington, Indiana, to live in San Diego, California. She will continue to work in materials development for Turkish instruction.

### ► NEW DOCTORAL DISSERTATION

Dear AATT,

I am happy to inform you that I have recently completed my doctoral work in the Department of Near and Middle Eastern Civilizations, University of Toronto. The title of my dissertation is "Gülten Akin, A Pioneering Turkish Woman Poet: Her Life, Poetry and Poetics Within Their Social, Historical and Literary Context."

Professor Talât S. Halman, the Chair of the Department of Turkish Literature at Bilkent University in Ankara, Turkey, the external appraiser of my thesis, called it a groundbreaking and expertly done comprehensive academic work, which is a significant contribution to the study of modern Turkish poetry. Despite the fact that Akın is a poet of obvious talent and endurance, no major academic study of her work has yet been undertaken either within Turkey or outside it. This dissertation seeks to demonstrate how Akın's poetry enriched and enhanced the Turkish language and literature, thereby adding to the study of modern Turkish poetry as well as to the scant knowledge and scholarship available in the field of Middle Eastern women's writing. In terms of Turkish women's poetry, it is the first of its kind.

The dissertation, which is 368 pages in length, is recommended by the members of my thesis advisory committee and Prof. T. S. Halman for publication. A leading publishing house in Istanbul has already shown interest in translating the thesis into Turkish.

Sincerely,  
Dr. Hilâl Sürsal

## TURKISH VOCABULARY PRACTICE WITH PHOTOGRAPHS: ÇARŞIDA VE PAZARDA

Suzan Özel  
Indiana University

The Web-based vocabulary activities presented here were created as part of the Less Commonly Taught Languages (LCTL) Project at the University of Minnesota's Center for Advanced Research on Language Acquisition (CARLA). Information on CARLA is available in their web site at the following address:

<http://carla.acad.umn.edu/lctl/lctl.html>. The goal of CARLA's LCTL Mini-Grant Opportunity, which provided funding for the Turkish lessons, is to expand the Web-based resources already produced by LCTL Project for some languages. These resources include an array of royalty-free materials such as the Virtual Picture Album and the Virtual Audio Video Archives, both featured on the CARLA Web site: <http://carla.acad.umn.edu/lctl/minigrant.html>

The Turkish contribution to the 2000-2001 cycle of this project is the Web-based unit "Türkiye'de Alışveriş" which consists of the vocabulary lessons, *Çarşıda* and *Pazarda*. The lessons use a total of 35 color photographs from Turkey and are designed to help beginning students learn or review twenty-four such thematically organized vocabulary items as *bakkal*, *büfeci*, *simitçi*, *yeşil biber*, *baharat*, etc.

Each lesson is made up of nine graded, mostly interactive exercises, which use images, text, and sound to introduce and practice the targeted words. In addition to serving as a tool to expand the learners' linguistic lexicon, these lessons also present cultural information about life in Turkey. For example, the image of a seller of lottery tickets or a produce seller pushing a cart through a street will make students aware of

commercial and economic realities in Turkey that are likely to be different from those of their own culture. The lessons will, therefore, also give learners a chance to expand their Turkish cultural lexicon.

The structure and textual contents of the two lessons *Çarşıda* and *Pazarda* were designed by Suzan Özel. She also provided the images used in the lessons. Nergiz Çağiltay designed and produced the lessons in a digital, Web-based format. She also produced the audio recordings used in the lessons.

The following description presents more detailed information on the pedagogic goal and possibilities for use of the lessons. You are also invited to visit <http://carla.acad.umn.edu/lctl/minigrant.html> to try out the lessons.

### Level

The two lessons, *Çarşıda* and *Pazarda*, are primarily designed as supplemental teaching tools for an introductory-level Turkish course. They may also be useful for reviewing vocabulary for students beyond the introductory level.

### Goals and Teacher's Use of Units

The main objective of each lesson is to teach a select set of nouns. The exercises are meant to be assigned to students for work outside the classroom. While the majority of the exercises are interactive and provide immediate feedback to the learner, a small number will require feedback from the instructor. The instructions for the creative writing exercises are intentionally kept rather general to allow for free expression. This flexible design also gives the teacher the chance to tailor these follow-up tasks to the needs of a specific class.

### Topics

The exercises can be used both for teaching new vocabulary and for reviewing some familiar material. The two lesson topics are both related to the larger topics of "Occupations," "Shopping" and "Food." It would be, therefore, natural to incorporate them into your teaching of these topics. The




http://pho.indiana.edu/~ncagla/cala/5Te2\_1p2.html

Türkiye'de Alışveriş : Çarşıda

simiği - seller of round, bread-like sesame pastry

1.2 Bakalım - Dinleyelim: Ne iş yapıyorlar? (Sayfa 2)



Diye

Diydi

Diydi

Click on [Diye] to hear the recorded word.


Note the cursor over the picture marked the word and its English translation.

http://pho.indiana.edu/~ncagla/cala/5Te2\_1p2.html

http://pho.indiana.edu/~ncagla/cala/5esson2.html

Türkiye'de Alışveriş

Go to the help page.



2. Ders: Pazarla - On the Farmer's Market

Imagine that, one day, you will stroll through a Turkish farmer's market in a small town in Turkey. On the market, you see a large variety of goods but don't know or remember their names in Turkish. In the following exercises you will see pictures of these kinds of goods and practice naming them. You will also look at people who work the farmer's market and practice describing their activities.

2.1. Hatırlayalım: Meyve - Sebze

2.2. Bakalım - Dinleyelim: Bunlar nedir? • 1 • 2 • 3 • 4

2.3. Dinleyelim - Tanıyalım: Pazarla satılan şeyler

2.4. Yazalım: Bunlar nedir? • 1 • 2 • 3 • 4 • 5 • 6 • 7 • 8 • 9 • 10 • 11

2.5. Söylüyalım - Dinleyelim

2.6. Okuyalım - Eşleştirelim: • 1 • 2

2.7. Sıralandıralım

2.8. Yazalım: Alışveriş listesi

2.9. Yazalım: • 1 • 2 • 3

http://pho.indiana.edu/~ncagla/cala/5esson2.html

lessons also could serve as resources for treating topics like “Daily Life in Turkey” and “Turkish Cities.”

### Skills

The exercises include all four language skills, albeit with different emphasis. Effort has been made to move learners from reception of speech--i.e. reading and listening--to speech production--i.e. speaking and writing. Teachers are encouraged to use class time for additional speaking and pronunciation practice, which receive somewhat less attention in these lessons than listening, reading and writing.

### Additional Use of these Exercises

Teachers are encouraged to exploit the pictures for additional activities. This may include describing individual pictures, creating dialogues based on pictures or comparing shopping situations across cultures.

### The Words Taught

As said in the title, these lessons are designed mainly to teach vocabulary. For

each lesson, nearly all exercises are built around a limited set of vocabulary items. Only few exercises introduce language beyond the word level.

### Vocabulary for Lesson 1: Çarşıda

The lesson Çarşıda focuses on the following thirteen occupational terms: *bakkal, balıkçı, boyacı, büfeci, çiçekçi, dönerci, fırıncı, karpuzcu, manav, piyangocu, sebzeçi, simitçi, vatman.*

### Vocabulary for Lesson 2: Pazarda

The lesson Pazarda focuses on the following eleven nouns: *baharat, biber, iplik, kayısı kurusu, kuruyemiş, muz, nazar boncuğu, portakal, traş fırçası, turşu, yumurta.*

Further nouns denoting goods sold on the farmer's market used, but less systematically taught in this lesson are: *domates, greypfrut, havlu, karabiber, karpuz, kavun, lahana, muz, yeşil biber.*

The screenshot shows a web browser window with the address bar containing a URL. The main content area is titled "Türkiye'de Alışveriş : Pazarda". Below the title, there is a navigation bar with buttons for "Dinle" and "Oku". The main content area displays two images of market goods. Below the images are two small buttons labeled "Dinle" and "Oku". A text box at the bottom right contains instructions: "Click on [Dinle] to hear the occupational term. Move the cursor OVER the picture to read the term and its English translation."

## A SUPPORT TOOL FOR TURKISH LANGUAGE LEARNERS

Nergiz Çağıltay  
Indiana University

At Indiana University, as well as in the U.S. in general, there is not much electronic material that is prepared for the students enrolled in Turkish language courses whose native language is not Turkish. This system is prepared with the aim of providing additional material in this field. In this sense, the main goal of the system is to prepare an additional material for elementary-level Turkish language learners as well as to improve their learning. For this, the learners could use this system by themselves, whenever they need help within the context of the system.

Teachers could use the system to show several different examples and exercises including native-speakers' sounds, and some images related with the lessons covered in this system. The teachers also could encourage the learners by using this system in the classroom and giving references to the students from the electronic system, to help them find the relevant information in the system as well as to facilitate their learning.

Since it is aimed to improve students' performance parallel to the traditional lessons, this is called a performance-support tool. Different than others, it is not based on structural lessons and instructions.

There is no specific path to follow while studying the lessons on the system. Users can follow any path that they would like to study. There are several different ways that the users can reach the specific lessons or activities in the system.

First, users could utilize the main menu to find out the information that they want to study.

Türkçe Merhaba

Sözcük Grupları (Word Groups):

- Meslekler* (Occupations)
- Kişisel nesnelere ve nesnelere* (Personal objects)
- Başka sözcükler* (Other words)
- Kişî isimleri* (Personal names)
- Şehirler ve iller* (Place names)
- Yardımcı kelimeler ve anlatımlar* (Useful words and expressions)

Diyaloglar (Conversations):

- Tanışma* (Getting acquainted)

Dil Bilgisi (Grammar):

- Eylemler* (Verbs)
- İşaret zamirleri* (Demonstratives)
- Soru zamirleri* (Interrogative pronouns)
- Ses uyumu* (Vowel harmony)
- Soru eki* (Interrogative particle)
- İsim cümlesinde olumsuzluk* (Nonverbal negation)
- İsim cümlesinde yüklemler* (Nonverbal predicates)
- Sahis zamirleri* (Personal pronouns)
- İyelik son ekleri* (Possession with the genitive case)
- İyelik* (Genitive suffix)
- Ekliler* (Suffixes)

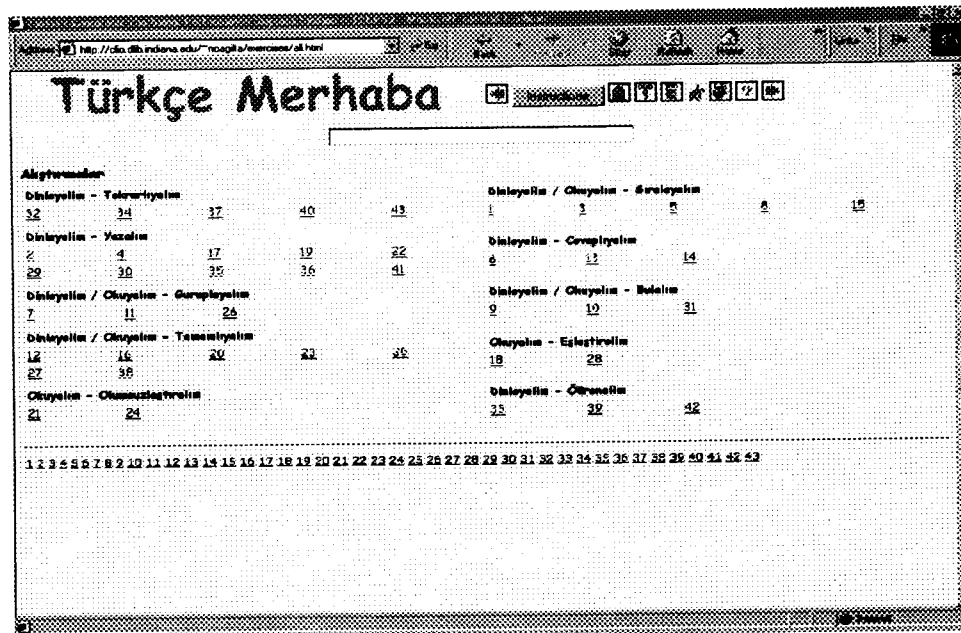
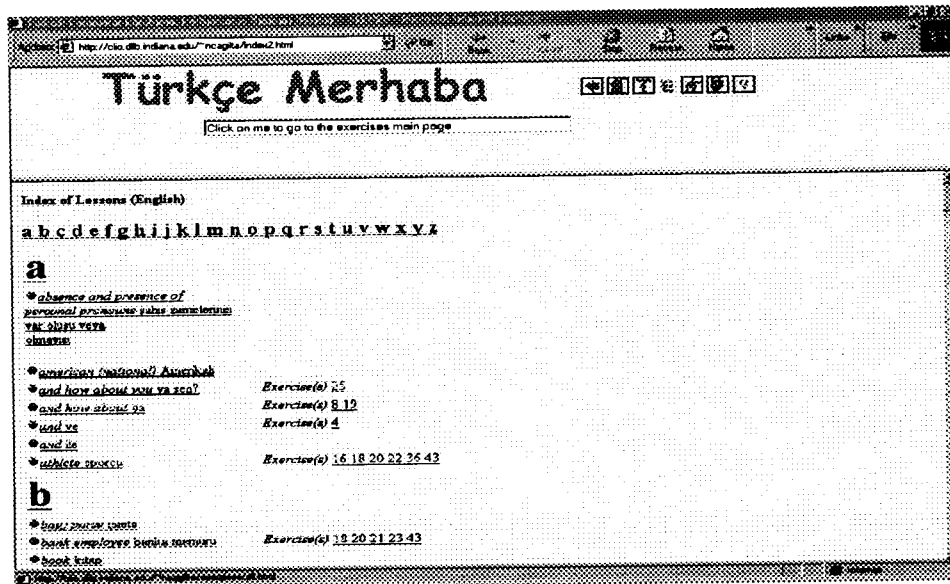
Map of Turkey

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Second, they could use the English Index of the lessons covered in the system. Users also see the related exercises with the specific lessons from this list.

The Turkish Index of the lessons is also designed in the same way as the English Index. But this list is organized according

to the Turkish translations of the lessons. The users also can reach the exercises from the main exercises page. On this page, all the exercises are grouped according to functionality.



### The main features of the system:

In this system, the learner executes appropriate cognitive activities and prepares his or her own learning, continuously monitors these learning processes, and evaluates learning results.

The system is complex and gives several concepts at the same time. The information provided with this system is granulated and specific to the task at hand. Although the system is complex, it provides the user with as much information as s/he needs.

Rather than basing instruction on a single example or case, a variety of cases are used to illustrate the content domain. So it is aimed to show the learners different cases according to the facts that they are studying. For instance, the examples given on each lesson are related with the other lessons as well. Thus, users can reach the same example from different lessons, see different examples for a specific lesson, and build the relations between different concepts through the same examples.

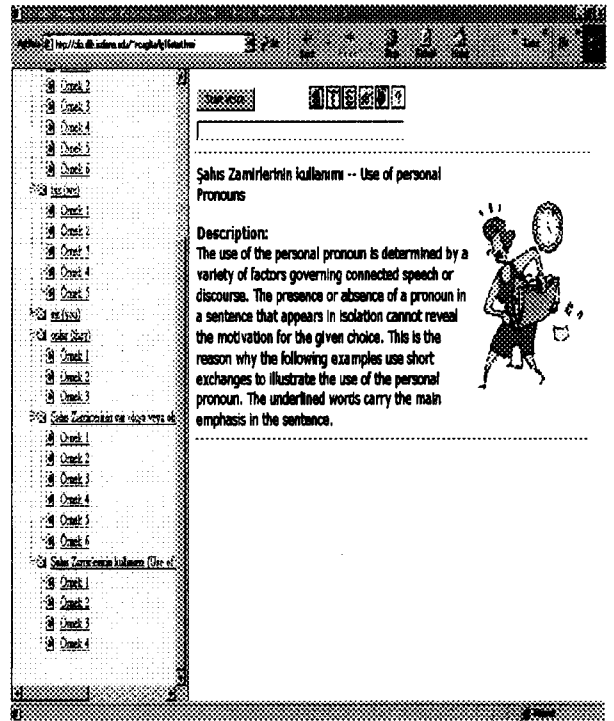
The content of the system is represented in several ways. The users can build their own path for studying lessons on this system. The same entity or objects may appear or function quite differently in different contexts. When students are required at some future date to retrieve that information and to relate it in some new context, their schema may likely be too constrained to support that type of reasoning. So, in this system students could reach the same context from different paths. There is no specific path to follow while studying the lessons.

The system could be reached through the Internet as well as from a CD-ROM. This enables the users and teachers to utilize the system any time and anywhere that they want to.

### Content

The content of the system (lessons, examples and exercises) are all taken from the course textbook, which is written by Suzan Özel. The first chapter of the course textbook constitutes the contents of the system. This chapter includes the following concepts:

- The demonstratives *bu, şu* and *o*;  
*Nereli* and the suffix *-lı* on place pronouns, names;
- The interrogatives *kim* and *ne*;
- The present tense of "to be";
- Vowel harmony (*i, i, u, ü*);
- Personal pronouns;
- The interrogative particle *mi*;
- The genitive case *-(n)in*;
- Negation with *değil*;
- The alphabet adjectives.



### Sound Files

The sound files contain the content of each lesson and examples, as well as some of the exercises expanded with sound files. There are 480 sound files in the system. The researcher produced all of the audio recordings used in the system. The voices of four native Turkish speakers are used for the audio recordings, including that of the researcher.

### Image Files

The image files contain the content of each lesson and examples supplemented by images. Most of the images used for the lessons and examples are taken from Microsoft's clip art gallery <http://cgl.microsoft.com/clipgallerylive/>. There are 307 images used for this system.

### Help

Users are supported with a help system. Actually help is provided in two different ways. The first help facility is the help pages. The help pages give some information on the format of questioning and answering and about how to use the system. So, users can enter this page through any of the pages and afterwards return to the page that they were studying.

Another help facility is the text line, which stays at the top of all the pages. In the text line, users can obtain help for the things that they are working on.

### Other Links

The content of the system is also expanded by providing some links to other related sources on the Internet. These sources include Turkish-to-English or English-to-Turkish dictionary sites as well as some other educational sites.

### Design

The system is designed as four basic

components. The first component of the system is the information-base. This component is built to store all the information included in the system. The information-base of the system contains some files storing the information covered in this system. All of the examples, lessons, etc. are stored in these files.

The second component of the system is the tutorial. The tutorial component is designed as a facilitator for the learning environment, and it allows the students to practice different activities through simulations or exercises.

The third component of the system is the tool component. This component assists the students with different applications. For example, learners could have a chance to write, modify, and print their own sentences for describing a specific situation by using simple text editors as well as the simulated Turkish keyboards provided by the system.

The last component of the system is the advisory system. This component is designed to help users while working on exercises. The system is designed to test the users' responses and help them to find the correct answer. Currently the system can be reached at:

<http://clio.dlib.indiana.edu/~ncagilta/tlepss.html>.

## ADALET AĖAOĖLU'S *BİR DÜĖÜN GECESİ* [THE WEDDING PARTY] AS AN EXAMPLE OF THE MARCH TWELFTH NOVEL

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### Introduction

Adalet AĖaoĖlu's *Bir DüĖün Gecesi* [The Wedding Party]<sup>1</sup> provides an excellent example of the March Twelfth novel,<sup>2</sup> a group of novels that formed the Turkish leftist writers response of the Turkish coup d'état of 12 March, 1971.<sup>3</sup> The March Twelfth novel was characterized by its limited scope and its internalized narrative.

The family provided a primary setting of many of these novels. The choice of the family was not only one of artistic strategy. Conflict within the family, exacerbated by the political issues of the day, often took the form of generational conflict between the first two generations of the Republic of Turkey as well as intragenerational conflict. In the March Twelfth novels, conflict amongst Turkish elites<sup>4</sup> becomes family conflict and the divisive issues of the day are mixed with the personality clashes of the characters.

AĖaoĖlu in *Bir DüĖün Gecesi* uses a montage technique.<sup>5</sup> This technique may take the form of third-person narration interrupted by communications independent of the narrator, such as "the newsreels" in John Dos Passos' *U.S.A.*<sup>6</sup> It may also take the form of the assembly of several narratives from several independent sources such as in Bram Stoker's *Dracula*<sup>7</sup>, the entire context of which is the assembled collection of diary entries, letters, and newspaper articles from many different sources. Both the montage technique and internal character discourse were means by which writers gave full expression to voices whose means of

expression had been curtailed in post-March twelfth Turkey.

### Bir DüĖün Gecesi

Adalet AĖaoĖlu's *Bir DüĖün Gecesi* takes place within the space of a few hours of a wedding party, on 26 November 1972. The marriage, one of necessity, is symbolic of the marriage of capital and the military in Turkey. Ayşen Dereli is to marry Ercan Özkan. The latter is the son of Nuriye, née Tarakçı, and Major General Hayrettin Özkan. Ayşen is the daughter of Müjgân and İlhan Dereli. Her father is an attorney, who has amassed his wealth through shrewd real estate transactions. The two fathers, principally İlhan, have arranged the marriage as a means of keeping Ayşen out of radical politics. Ayşen is not enthusiastic about marriage to a man she does not love. Nevertheless, she sees no alternative for herself since her leftist friends have rejected her because of her family background, as illustrated by how her father and Hayrettin secured her quick release from prison after a demonstration. The party is a gala affair celebrated in the posh Anadolu Kulübü (Anatolian Club) in Ankara. A lavish spread has been set out with champagne, drinks, hors d'oeuvres, a sit-down dinner, and a live band for dancing. This event is attended by all three generations of the two extended families along with their friends. Many of the family members have known each other for decades and have intense rivalries and jealousies. There is a heavy air of tension. Hakkan, the brother of the groom and a radical activist, has threatened to kill his brother on this his wedding day. In order to counter this threat, there are many soldiers and policemen on the premises.

Ömer, a forty-five year old economics professor and uncle-by-marriage of the bride, is the principal narrator of the story. The novel ends with Ömer and Tezel, his sister-in-law, leaving the Anadolu Kulübü after the party is over. Tezel tells Ömer that she has just spoken with Aysel, Ömer's wife and Tezel's sister, on the phone. Their home has been raided and Aysel has been arrested, charged with hiding an anarchist. After they

have walked a block, they hear the sound of gunfire. As they get into a taxi Ömer smells the odor of gunpowder. Neither Ömer nor the reader knows whether or not Hakkan has attacked.

The text consists of twelve numbered chapters and twelve titled sections of narrative. Ömer narrates the ongoing events of the evening in the numbered chapters. These numbered chapters provide the structure of the novel by means of a chronologically ordered narrative of the wedding party itself. The titled narratives have, in all, eight narrators, all of whom are in attendance at the wedding party. Each of the narrators is a member by blood or by marriage of one of the two families. The appearance of the titled narratives is occasioned by a reference to the specific narrator by Ömer. Although the elapsed time in the narrative of the evening's events is only a few hours, Ömer and the other narrators relate events that took place years before. Nevertheless, such narration is, in fact, a narration of their present thoughts by the individual characters within the framework of Ömer's chronologically ordered narration of the evening's events.

The narratee of each narrative is the individual narrator, and the narratives serve as a medium of catharsis, a linguistic release of one's impressions. Furthermore, the internal narrative in *Bir Düğün Gecesi* is representative of the limited means of external expression in the post-March Twelfth period. It is a safe form of expression by which the narrator can express himself or herself in an uninhibited manner. The narrator is unfettered by any form of censorship save material that the narrator suppresses from himself or herself.

The post-March twelfth period in Turkey produced a deceptive illusion of normalcy. The parliament remained in session, and one civilian government took power after the previous one stepped down. Ağaoğlu uses a wedding party, normally a joyous family occasion, as a vehicle to examine the deceptive nature of labels and superficial appearances in the post-March Twelfth period. The wedding is taking place in a tension-filled atmosphere only twenty months

after the coup. The tension of the moment is not only from external sources, but is also the result of long-seated strife in both families. The degree of internal strife is directly proportional to the level of political and social strife in the country.

The Tarakçı family is very militarily oriented. The military was one of the elites assigned a role in carrying out social change in the new republic. However, at the time of the events of the novel, the military's initial role has been altered and is now in a tenuous alliance with large capitalist interests. In *Bir Düğün Gecesi*, the relationship between the two sets of parents of the young couple is quite strained.

Off the scene, the existing "marriage of military might and commercial interests" is personified by Nuriye Dereli's brother, Ertürk Tarakçı, the retired colonel who now works for The Army Mutual Assistance Association (OYAK; *Ordu Yardımlaşma Kurumu*), the military holding company.<sup>8</sup> "At the wedding he executes commands from İlhan as well as from Hayrettin."<sup>9</sup> The best evidence of how the wedding is viewed by the two immediate families is the wedding invitation itself as remembered by Ömer:

*The Dereli and Özkan families  
Would enjoy the presence of your company at  
the wedding ceremony and reception of our  
daughter Ayşen and our son Ercan (or was it  
Erkan) as the mortar for the national  
foundation of our developing country.*

*Father of the Bride  
İlhan Dereli*

*Father of the Groom  
Major General  
Hayrettin Özkan<sup>10</sup>*

Both parties view the foundation of the new Turkey to be the bonding of capital and the military. However, both "marriages" have opposition both among the guests and those who are absent. This opposition comes from various sources and expresses itself in various forms.

Aysel, Ömer, and Tezel are part of the intellectual left. All three are both weary and powerless. Even though Ömer and Tezel are present, both of them not only consider



themselves outsiders, but they are in fact outside the power structure of the family and the ongoing events. Ömer himself is only a relative by marriage. He finds the atmosphere symbolic of the oppressive rule of the present regime. The only reason why he is present is because of his love for Ayşen. Ayşen and he share the fact that they have felt rejection from members of the left. He has felt rejection from his wife, Aysel, who is now boycotting the wedding. It is natural that Tezel and he should spend the party together. She has opposed that for which İlhan and Hayrettin stand, and she has encountered rejection from the left.

In the younger generation there is even greater polarization than in the generation of Aysel, Ömer, Tezel, and İlhan. Hakkan has chosen to express his opposition to the wedding on both the immediate and metaphorical levels through direct action - by killing his brother. What better place is there for him to express his opposition to the wedding of capital and the military? No doubt, he hopes to kill a number of generals and capitalists along with his brother, whom he probably considers to be a class enemy. Ercan wants the marriage and identifies himself with the status quo. In between stand Ayşen; Yıldız, the first cousin of the groom; and Tuncer, Yıldız's husband and former student of Ömer: three former student activists who have been effectively neutralized through some form of compromise.

Fitnat Hanım, the mother of İlhan and the grandmother of Ayşen, watches the entire evening's spectacle with a heavy heart. She is a woman of traditional values and feels flustered when Ertürk thrusts a drink into her hand; she haplessly tries to divest herself of it as quickly as possible. In her narrative, directed at her late husband Salim Bey, she laments the breakdown of her family, which has risen to become part of the new elites, yet has been shattered into their various factions.

Outside of this environment of strife in these two families stands Ali, a television and electrical repairman. Although he is from the same small village as the two

families, due to his class difference, he is removed from the present internecine combat. He is presented as a most sympathetic and ideal figure, who has single-handedly raised his two orphaned nephews. He is also involved in labor politics. To Tuncer, he is a father-confessor figure, who even closes his shop so he can devote himself full-time to Tuncer and give him sound advice. Ömer remembers him berating a policeman, who is in fact, Ali's own nephew, for attacking student-demonstrators. That same nephew, Ahmet, is on duty at the wedding party, and Ömer finds him sneaking glasses of rakı.

Although Ali has not been invited to the party, he has sent a bouquet of wildflowers along with a note to Ayşen. Ömer sees the flowers and surmises that someone picked them on the hillside of a gecekondu (slum).<sup>11</sup> He finds the note in an envelope and discovers that they are from Ali. This triggers Ömer's recollection of meeting Ali for the first time in the middle of the demonstration. A great deal of narration is devoted to Ali; nevertheless, he has no voice of his own.

It is telling that Ali has not been invited to the party and more telling that he appears only through the narrative of others. His absence, in both senses, is indicative of Ağaoglu's and her characters' attitudes toward the working class. Ali's words appear only as reported speech. Ağaoglu, as the writer, serves as the compiler of a montage of the narratives of no fewer than nine narrators. The narrators represent the fractious elements of but two families who are a part of the new Westernized urban Turkish elites. Ali is a stranger to this world and he remains outside the purview of the immediate family conflicts and the political forces they represent; nevertheless: 1) he knows both families, 2) he is affected on both a personal and an economic level by what they do (Ali does contracting work for İlhan.), and 3) as a worker he is affected by the struggles among the Turkish elites. The only identity Ali has in the text is in the impressions of others.

## Conclusion

The scope of *Bir Düğün Gecesi* is limited to the experience of a small sector of Turkey, a country that in 1972 had a per capita gross national income of \$430 U.S.A.<sup>12</sup> Ağaoglu presents a lifestyle far beyond the means of the overwhelming majority of the population. In addition to the income gap separating this group from the general populace, there was and still remains a much wider difference in social norms. This gap was marked by such features as dress, food, and beverages, and most markedly by the mingling of the sexes. In Turkey even today, after working hours women are generally absent from public places of recreation and relaxation that cater to and are frequented by mass sectors of the population. This includes coffeehouses, restaurants, bars, amusement halls, cabarets, and the cinema. If present, women tend to be accompanied by a male family member. Consequently, the lifestyles in *Bir Düğün Gecesi* are readily visible in all forms of the mass media; nonetheless, they are far different from those of the majority of the public. This limited social focus is a common thematic element of the March Twelfth novel.

Ağaoglu examines two types of family conflict: 1) intergenerational conflict between the two generations of the Republic and 2) intragenerational conflict between the young people of Turkey. Nevertheless, in both cases this concern does not extend to working-class families. The conflict between Ali and his nephew does threaten the peace of the family; Ağaoglu portrays Ahmet not as an oppressor, but as a policeman who is concerned for the safety of the guests and who likes to sneak an occasional drink.<sup>13</sup>

The internalization of conflict is paralleled by the internalization of narrative as *Bir Düğün Gecesi* stands as a collection of first-person internal narratives. These can make no claim to be anything other than the narration of the individual perceptions of the protagonists, a group with whom Ağaoglu and

other writers of the March Twelfth novel shared a high degree of affinity.

## NOTES

<sup>1</sup> Adalet Ağaoglu, *Bir Düğün Gecesi* (Istanbul: Remzi Kitabevi, 1984). For background on Adalet Ağaoglu, see Ellen Ervin, "The Novels of Adalet Ağaoglu: Narrative Complexity and Feminist Social Consciousness in Modern Turkey," Ph.D. Dissertation, Columbia University, 1988.

<sup>2</sup> For general information on the March Twelfth novel, see Peter Brampton Koelle, "The March Twelfth Novel: A Literary Response to The 12 March Coup d'état in Turkey," Ph.D. dissertation, University of Pennsylvania, 1995.

<sup>3</sup> For general information on the 12 March, 1971 coup d'état, see Cüneyt Arcayürek, *Demirel Dönemi: 12 Mart Darbesi 1965-1971* (Ankara & İstanbul: Bilgi Yayınevi, 1985); İsmail Cem, *12 Mart Tarih Açısından* (İstanbul: Cem Yayınları, 1980); and Peter Brampton Koelle, "The Inevitability of the 1971 Turkish Military Intervention" *Journal of South Asian and Middle Eastern Studies*, Vol.24, No, 1.

<sup>4</sup> For general information on Turkish elites, see Frederick Frey, "Patterns of Elite Politics in Turkey", in George Lenczowski, ed., *Political Elites in the Middle East* (Washington: American Enterprise for Public Research, 1975): 41-82; Frye, *The Turkish Political Elite* (Cambridge: M.I.T. Press, 1965); and İlder Turan, "The Evolution of Political Culture in Turkey", in Ahmet Ömer Evin, ed., *Modern Turkey: Continuity and Change* (Opladen: Leske und Budrich, 1984): 84-112. For counter or alternative elites, see Frey, "Patterns of Elites in Turkey", 349, 391; and Kemal Karpat, "The Turkish Left", *Journal of Contemporary History*, vol. 1, no. 2, 1966, 169.

<sup>5</sup> "Montage: A technique whereby the meaning of a given series of situations and events comes from the juxtaposition rather than from their constituent features. (Cf. The "Newsreels" in Dos Passos' *U.S.A.*)" Gérald Joseph Prince, *A Dictionary of Narratology* (Lincoln & London: University of Nebraska Press, 1987): 54.

<sup>6</sup> John Dos Passos, *U.S.A.* (Boston: Houghton Mifflin, 1963).

<sup>7</sup> Bram Stoker, *Dracula* (Oxford: Oxford University Press, 1983).

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<sup>8</sup> For a general discussion of OYAK, see Feroz Ahmad, *The Turkish Experiment in Democracy 1950-1975* (Boulder: Westview Press, 1977): 280-281. "OYAK was the managing body of the military pension fund, through which the military became a holding company and one of the three largest conglomerates in Turkey, described by some as the third sector." *Ibid.*, 194.

<sup>9</sup> Ervin, 192.

<sup>10</sup> Ağaoğlu, 5. Translation, Ervin.

<sup>11</sup> The Turkish word "**gecekondu**," which I have translated as "slum," has no true equivalent in English. Whereas the words "slum" and "ghetto" refer to poverty-stricken neighborhoods inside a city, the **gecekondu** refers to shantytowns erected by impoverished rural immigrants on the outskirts of cities. In this manner, the **gecekondu** is somewhat similar to the Brazilian **favela**.

<sup>12</sup> *Encyclopaedia Britannica Book of the Year 1974* (Chicago: Encyclopaedia Britannica Inc., 1974): 360.

<sup>13</sup> Ervin, 190.

## BOOK REVIEWS

*Dede Korkut Oğuznameleri*,  
Semih Tezcan – Hendrik Boeschoten  
(ed.), İstanbul: Yapı Kredi Yayınları,  
2001. 316 pp.

Semih Tezcan, *Dede Korkut  
Oğuznameleri Üzerine Notlar*  
İstanbul: Yapı Kredi Yayınları, 2001.  
424 pp.

REVIEWED BY ROBERT DANKOFF  
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Philology is a thankless task — except that when we use a written source to advance our ideas on history, literature, etc., or even when we only read it for pleasure, we generally have to rely on an edited text, and thus at least tacitly to thank (or sometimes to curse) the editor. For some fields—say, Homeric studies—there is (not to speak of the Hellenistic and Byzantine schools) a cumulative tradition involving the input of hundreds of scholars over five centuries. For the Oghuz epic of *Dede Korkut* there have been hardly more than a handful of scholars over five decades giving serious attention to the text.

This new edition advances the field considerably. First, previous editors, treating the two extant mss. as more or less equal witnesses to an original text, created an artificial hybrid of the two. Tezcan and Boeschoten have realized that the differences between the two mss. are such as to demand that they each be edited separately, and that is what they have done. Unfortunately they did not seize the opportunity to print the two editions side by side, which would have greatly eased comparison. They no doubt felt this would have been awkward, since the Vatican ms. has only six episodes of the twelve in the Dresden ms., and the six in Vat. are not in the same order as the corresponding ones in Drs. Still, the ideal publication of *Dede*

*Korkut* will have the two editions of the introduction and the six common episodes side by side.

Second, Tezcan and Boeschoten follow a recent trend in the editing of older Turkish texts: they have refined their transcription to permit the reader to reconstruct the Arabic-script original. To be sure, they have not gone to an extreme in this regard, realizing that an edition containing all the refinements they originally used would have been of little value to specialists and very off-putting to general readers (see their explanation on p. 18). Still, they have retained one refinement which, to my mind, has little justification: all a and e vowels which in the original texts are indicated with the letter *he* (Arabic *hā'*) appear in their edition with a little tail (*q, ę*). The ideal publication of *Dede Korkut* which I envisioned above will eliminate this distraction.

Third, Tezcan and Boeschoten have thought through and resolved hundreds of textual problems. To grasp the scope and import of the new edition one must turn to Semih Tezcan's companion volume of notes. Tezcan is a formidable Turkologist. He brings to the philological task not only his expertise in Old Turkic and Khalaj, but more pertinently, his thorough familiarity with Azeri Turkish and with Turkman; his unparalleled knowledge of Turkish proverbs; and his close study of other old Anatolian texts. Bringing all these linguistic, folkloric, and textual tools to bear, he proposes numerous emendations and suggestions for new readings. He takes earlier proposals into full account, affording them a fair and respectful evaluation, and putting his own forward with an appropriate modesty. This is philology without the polemical edge that one too often senses in our field. Not all these proposed readings will be accepted, of course; but I dare predict that five centuries from now many will still be seriously considered, just as many emendations to Homer proposed by Renaissance scholars are still debated by classical philologists today.

One philological task which Tezcan pointedly does not take up in a systematic way (see his explanation on p. 16) is the relationship of the two mss. The first step towards disentangling this complex issue has now been taken with Tezcan and Boeschoten's superb separate editions of the two. The next step will involve a sustained and systematic comparison. The prevailing view, which Tezcan does not dispute, is that the copyist of Vat. had before his eyes a text like that of Drs. which he treated with a free hand, changing the Azeri or Eastern Anatolian features to Western Turkish, omitting difficult words or passages, and making other alterations. Many similarities and differences between the two texts can be explained on this hypothesis. But other differences seem explicable only under the assumption that the two mss. also reflect separate variants of an oral tradition. How else to explain such passages as the following? (Transcription simplified):

*Drs. 45b-46a Eydür: "Dede, ya kanı menüm bürelerüm?" Dede Korkud: "Hay oğul Karçar, ademe üşer, bögelek gibi buñaldur. Ol bir yavuz canverdür. Heb bir yerde derübdürürem. Gel gedelüm semüzin al aruğın ko" dedi. Aldı Deli Karçarı bir püreli yere getürdi. Deli Karçarı yalınca eyledi, ağıla koydı. Püreler Deli Karçara üşdiler. Gördi beceri bilmez, eydür: "Meded Dede! Kerem eyle, allah 'ışkına kapuyı aç çıkayın" dedi. Dede Korkud: "Oğul Karçar, ne kargaşa edersin? Getür, bu ismarladuğın nesnedür, nolduñ böyle buñalduñ? Semüzin al, aruğın ko" dedi. Delü Karçar eydür: "Hay dede sultan, Tangrı bunuñ semüzin de alsun, aruğın da alsun. Heman beni kapudan taşarı eyle, meded! dedi.*

*Vat. 73a10 Eydür: "Dede, kanı benüm bürem?" Dede Korkud 'vod büreleri bir ev içinde saklamışdı: "Hay oğul Karçar, ol bir 'aceb canaverdür. Bir yerde heb derüb dururam. Gel gedelüm, eyüsin al, kemini ko" dedi. Aldı Deli Karçarı ol yere getürdi. Deli Karçarı soyıb yalınca eyledi, eve koydı. "Dendi begendüğüni al,*

*begenmedüğüni ko" dedi. Dede kapuyı berkitdi. Aç büreler üşdi Delüye, bar bar bağırur zar zar ağırur: "Meded Dede!" deyüb çağırur. Dede eydür: "Delü Karçar, gavgayı ko! Bir alay büre getürdüm. Soñra şöyle böyle deme. Karva dut, semüzini alı ko, arığını koyuver" dedi. "Hay Dedecüğüm! Bunuñ eyüsi yatlusı seçilecekleyin degül. Dede, Allah 'ışkına kapuyı aç, çıkayın!" der.*

In sum, these two volumes represent a stunning advance, and will serve as the basis for all serious study of the text of Dede Korkut in the future.

M.J.L. Austin (trans.) and Geoffrey Lewis (ed.), *Domenico's Istanbul*, Warminster: Aris & Phillips Ltd., 2001, 160 pp.

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In 1611, a papal censor, formerly known as Domenico of Jerusalem (ca. 1552-1622), set down a description of the city of Istanbul from the time he had lived there in the late-sixteenth century. He was a well-traveled man who boasted a colorful and storied background. Originally a Jew from the Palestinian town of Safad, he came to Istanbul as a young man, and in an obscure rise through the ranks of the Ottoman sultan's entourage, eventually became the personal physician of Murat III (r. 1574-1595)—probably (as the translator determines) sometime between 1578/9 and 1588/9. Domenico earned enough trust and esteem (as he assures us in a separate manuscript) to accompany none other than the sultan's sister on the pilgrimage to Mecca. He later left the sultan's service, traveled to Italy, converted to Christianity in 1593 (one of the few precise dates that we know about his life), and thanks to his proficiency in Hebrew, soon found employment under a series of Italian nobles and cardinals.

Drawing on his memories of life at the Ottoman court, Domenico provides us with an entertaining glimpse of daily life and customs in the imperial capital. His account is not really a history; rather, it is an impersonal description of Istanbul, in which Domenico acts only as narrator and tour-guide. The text contains five chapters loosely organized around a single theme. Domenico begins with the layout of the city, singling out the most significant landmarks for attention, and proceeds in the second chapter with an overview of the fiscal and judicial systems. Two further chapters

cover the imperial palaces, the sultan's entourage, and tidbits about the daily routine of the "Grand Signor" himself. Last of all is a summary of the tenets of the Islamic religion. Modern readers should be warned: what Domenico brings in the way of color is not always matched by factual accuracy. They will be amused by his explanation of the "Ten Commandments" of Islam, and in other places, will notice his penchant for drawing out the eccentric and outlandish. Whether it is his reference to the leg of the prophet Muhammad, whose tomb he mistakenly places in Mecca, or his description of well-funded "cloisters" set aside for stray cats, his narrative is peppered with curious anecdotes, details, and fancies.

To his highly readable translation of the original Italian, M.J.L. Austin brings a great deal of detective work, scrupulously analyzing the extant manuscripts and identifying some of the later plagiarizers most indebted to Domenico's adventures. Following the translation is a lengthy commentary on the text in which Austin rounds out some of Domenico's descriptions and calls attention to numerous errors of fact and history. Three appendices contain an autobiographical reference from another manuscript attributed to Domenico, which seems to have disappeared; a list of early modern plagiarists who plundered Domenico's tale; and citations of other travel accounts from the same period that Austin used to cross-check many of Domenico's references. All of these materials were gathered and prepared for publication by the eminent Turkologist Geoffrey Lewis, Austin's mentor at Oxford, who saw the project through press after Austin's untimely death in 1992.

In an introduction that Austin has prepared for his translation, he assembles a rough sketch of the Ottoman world that Domenico knew. Since Austin is not a historian by trade, readers should not expect references to the latest debates about the late-sixteenth century, a period of far-reaching transformations for both the empire and sultanate. What they will find is a basic overview of themes like the onset of severe

inflation, the growth of a large standing army in need of regular cash payments, the crisis of the fiscal system, and the withdrawal of the sultan from day-to-day military and bureaucratic affairs. A few comments are entirely out-of-date. Austin repeats simplistic arguments about the rise of "corruption" (which originates from Ottoman authors of this period, who were trying to make sense of the empire's problems), the militaristic "nature" of the Ottoman Empire (on the whole, no more committed to war-making than other large empires of the time), and the absolutism of sultanic rule (effectively hemmed in by law, custom, the interests of officials and soldiers, and the hard realities of governing a far-flung empire). One other service that the introduction could have provided is a brief discussion of the genre of early modern European travel literature. Many writers were quite deliberate in crafting tales of the bizarre and exotic for European audiences, who, prior to modern era, stood in fear and awe of Ottoman power and viewed the "Orient" as a mysterious and alluring other-world. Domenico's narrative needs to be situated within this literary culture, in which the desire to titillate and please readers was undoubtedly a high priority.

Austin's strength is twofold: his chatty and able commentary, which closely follows the text, and his great familiarity with Istanbul itself, gained from twenty years of residence there. His editorial work is generally of high quality, even though his remarks would have benefitted from the work of more recent authors, such as Gülru Necipoğlu and Cornell Fleischer (among those who had published by 1991) whose research has incorporated Ottoman sources. He sometimes puts other travel accounts to good use in evaluating many of Domenico's claims, but as he well knows, these narratives come with their own freight of errors and distortions. His study of the European literature ensures that his notes will be ideal for scholars who want to follow the genealogy of various anecdotes and tropes that travelers from Domenico's time freely borrowed from one another and

recirculated. His commentary will probably be most enlightening to general readers who know little or nothing about Ottoman culture and history. His style is very accessible, and he takes little for granted. Most impressive is his knowledge of Istanbul's monuments and famous sites and his ability to evoke them visually.

Domenico's account will be of interest to a wide audience. It is a useful cultural document from an understudied period of Ottoman history. It will appeal not only to students of Ottoman history, but those who study the broader Mediterranean world and patterns of cultural exchange. It will be pleasure to read for anyone who loves Istanbul and wants to know more about its history.

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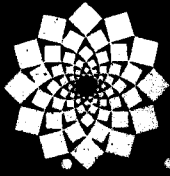
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