

43. Intersensory transference in divans of Keçecizâde İzzet Molla

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Abstract

Intersensory transference is a situation that occurs when concepts related to the five basic senses of seeing, hearing, smelling, touching and tasting are associated together or with each other. In this study, intersensory transference in the divans of Keçecizâde İzzet Molla, one of the most important representatives of the nineteenth century in Classical Turkish Literature, is discussed. In study, it is aimed to identify the uses of intersensory transference, which has names such as synesthesia, duality of sensation, hiss-âmîzî (mixing of sensation), in the divans in question, and to classify and evaluate them according to the relationship between the senses. In this context, it is aimed to reveal the use of the five basic senses of seeing, hearing, smelling, touching and tasting in the poems in Keçecizâde İzzet Molla's divans and the concepts that fall within the meaning of these senses together or in relation to each other. Therefore, the orientations of the uses of these senses identified in the poet's divans to the senses of seeing, hearing, smelling, touching and tasting have been determined. In this context, it has been revealed which sensory organs the poet tends to focus on more within the framework of intersensory transference in his divans. As a result, this study is important in terms of analyzing and evaluating a poet's divan in the context of intersensory transference in divan literature and therefore it is thought that this study will contribute to the field of Classical Turkish Literature.

Keywords: Classical Turkish Literature, Keçecizâde İzzet Molla, intersensory transference

Keçecizâde İzzet Molla'nın divanlarında duyular arası aktarma

Öz

Duyular arası aktarma; beř temel duyu olan görme, iřitme, koklama, dokunma ve tatma ile ilgili kavramların bir arada ya da birbirleriyle iliřkilendirilmesi řeklinde ortaya çıkan bir durumdur. Bu çalışmada, Klasik Türk Edebiyatı'nda XIX. yüzyılın en önemli temsilcilerinden biri olan Keçecizâde İzzet Molla'nın divanlarında duyular arası aktarma konu edilmiştir. Çalışmada sinestezi, duyum ikiliđi, hiss-âmîzî (his karışması) gibi adlandırmaları bulunan duyular arası aktarmaya dair söz konusu divanlardaki kullanımların tespitinin yapılarak duyular arası iliřkiye göre tasnifinin ve deđerlendirmesinin yapılması amaçlanmıştır. Bu bağlamda Keçecizâde İzzet Molla'nın divanlarındaki şiirlerde beř temel duyu olan görme, iřitme, koklama, dokunma ve tatma ile söz konusu duyuların anlam çerçevesine giren kavramların bir arada yahut birbirleriyle iliřkilendirilmiş řekilde kullanımlarının ortaya konulması hedeflenmiştir. Dolayısıyla řairin divanlarında tespit edilen söz konusu duyulara ait kullanımların görme, iřitme koklama, dokunma ve tatma duyularına yönelimleri belirlenmiştir. Bu bağlamda řairin divanlarında duyular arası aktarma çerçevesinde hangi duyu organlarına daha fazla yönelim gösterdiđi ortaya konmuřtur. Sonuç olarak bu çalışma, divan edebiyatında bir řairin divanının duyular arası aktarma bağlamında incelenip

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değerlendirilmesi açısından önem arz etmekte ve dolayısıyla bu çalışmanın Klasik Türk Edebiyatı alanına katkıda bulunacağı düşünülmektedir.

Anahtar kelimeler: Klasik Türk Edebiyatı, Keçecizâde İzzet Molla, duyular arası aktarma

Introduction

Human beings, by nature, have to understand and perceive the world outside themselves. This understanding and perception is realized through the sense organs in the body of the human being by creation. Therefore, sense organs are the basic elements that connect people with the outside world. Human beings have five basic sensory organs. These are the eyes that perform the task of seeing, the ear that performs the function of hearing, the nose that performs the function of smelling, the tongue that performs the task of tasting and the skin that performs the function of touching. However, “although it is believed that human beings have five senses with an erroneous presupposition that has been going on since Aristotle, today’s scientific developments reveal that the number of senses is much higher than previously thought. Human beings have thirty-three senses known today” (Nakıboğlu, 2021, p. 469). In this context, it is known that there may be situations in which human senses work differently and outside the perceptions that are considered normal, and that modern science is often inadequate in terms of the cause and the process of its formation.

1. Intersensory transference

Intersensory transference, which is used in the sense of associating a word sensed with one sense organ or the equivalent of that word in nature with another sense organ, is generally a situation that occurs when the five basic senses of seeing, hearing, smelling, touching and tasting and the concepts that fall within the meaning framework of these senses are used together or associated with each other. Intersensory transference is associated with synesthesia, which is “etymologically a word formed by combining the Greek word ‘syn’ meaning ‘together’ and ‘aesthesia’ meaning ‘perception’ or ‘sensation’” (Yu, 2012, p. 1284) and, in the same context, expressed as “duality of sensation” (Türk Dil Kurumu, 2011, p. 2117); “transition between sensations” (Babacan, 2010, p. 190) and “multiple sensation” (Mum, 2006, pp. 134-135). Doğan Aksan, known for his work in the field of linguistics, considers “intersensory transference” among “idiomatic transferences” and uses the concept of synesthesia in this context (Aksan, 2009, p. 68). Again, Aksan evaluates that in this type of idiom transference, “concepts belonging to different senses are brought together to provide a vivid expression (Aksan, 2009, p. 68). For intersensory transference “the Iranian scientist Dr. Kedkenî, inspired by the term synesthesia, calls this feature *hiss-âmîzî*² (Mum, 2006, p. 134). In his study, Yakut defines *hiss-âmîzî*, which he evaluates as synesthesia, as “the attribution of a feature of one sense to an element related to another sense” (Yakut, 2019, p. 397). Yakut also states that “although *hiss-âmîzî* is called intersensory transference or multiple sensing in Turkish, it also includes expressing mental concepts that are not perceived by the senses with elements belonging to the senses (such as *bûy-ı tegâfûl*³, *reng-i gurûr*⁴) (Yakut, 2019, p. 397). In his study, Yakut divides *hiss-âmîzî*, which he uses in the sense of synesthesia, into two parts: Sensory-sensory and mental-sensory.

² The Persian compound word *hiss-âmîzî* is a combination of the Persian words *hiss* (sense, emotion) and *âmîzî* (mixing, confusing). In this context, this compound word can be translated into English as “sense confusion.”

³ The smell of consciously ignore.

⁴ The color of pride.

Aksan gives examples in the form of “the adjective hot, which is related to the sense of touching, qualifies nouns related to the sense of hearing, such as a warm sound, and to the sense of seeing, such as a warm look, warm colors; the use of phrases such as a cold voice, a sweet voice for sound; referring to raw colors when specifying colors; using the adjective sharp for smell are always witnesses of this tendency” (Aksan, 2009, p. 68) for intersensory transference.

The intersensory transference used in poetry is defined as “the succession of two words related to two different senses (in the same phrase)” and “expressions that describe the mixing or substitution of two senses” (Mum, 2006, pp. 135-136).

Given the definitions and content the subject of intersensory transference is more commonly associated with synesthesia. However, if by senses we mean the five sense organs, it is necessary to consider that the concept of synesthesia and its framework of meaning is a upper element that also encompasses intersensory transference. As a matter of fact, Tarlacı makes a definition for synesthesia as “a conscious sensory experience triggered by conscious mental events, and he evaluates synesthesia as a distinct vivid and strong sensory experience that occurs as a result of involuntary concentration” (Tarlacı, 2001, p. 62), stating that it can also be expressed as merged senses or synesthesia.

Known that synesthesia is essentially a neurology term and people with synesthesia are called synesthetes. “Hearing colors, colors reaching people with their tastes or grasping images with sounds, things that are touched appearing in one’s mind as an unrelated image, seeing and hearing letters, notes or numbers with some colors are also considered within the scope of synesthesia” (Nakıbođlu, 2021, p. 470). Synesthesia “is considered by some researchers as a special symptom of extralinguistic thinking, while others consider it a complete disease, an anomaly and a miracle, a mystical human ability. There are even those who see synesthesia as a social and cultural phenomenon rather than a biological one” (Tarlacı, 2001, p. 62). “There are many forms of synesthesia. In the most common form, the person experiences letters as colors” (Tarlacı, 2001, p. 62).

There is no consensus on whether synesthesia is a disease, a mental problem or, on the contrary, a skill that can make one superior to other people. There are many forms of synesthesia, and each of the basic five sensory organs can constitute a type of synesthesia.

Another point to be specified here is that intersensory transference and synesthesia are not exactly the same thing. To put it this way, intersensory transference, as we know it, is one of the elements that fall within the meaning of the concept of synesthesia, and it can also be considered as a concept different from synesthesia with some of its features. This can be made clear in a few points:

1- In intersensory transference, stimuli affecting the senses gain meaning with the conscious guidance of the human being. However, in synesthesia, the stimulus affecting one of the sensory organs directly or indirectly activates another sensory organ independently of human consciousness and thought. In this context, while there is an external intervention in intersensory transference, there is no external intervention in synesthesia. The following example can be given for this situation: “Sweet talk” or “cold look” are expressions formed by the use of more than one sense together. In other words, “sweet talk” is a combination of the senses of hearing and tasting; “cold look” is a combination of the senses of touching and seeing and both uses are examples of intersensory transference. However, an example of synesthesia is when a person hears the expression “sweet talk” and feels the taste of sugar in their mouth, or when a person hears the expression “cold look” and feels a cold.

2- Intersensory transference occurs mostly through the meanings people attach to stimuli. Synesthesia, on the other hand, is more of a hereditary phenomenon and can be considered as a direct neurological concept.

In the examples above, the sweetness of the word or the coldness of the look in the context of intersensory transference is related to the sweetness and coldness that people consciously attribute to the word and the look. That is, the attribution of meaning is done consciously by human beings. However, in synesthesia, i.e. the sensation of sweetness in the mouth at the mention of “sweet talk” or coldness at the mention of “cold looks”, is a direct neurological phenomenon and occurs involuntarily.

3- In intersensory transference, two senses are not active at the same time. A feature of one sense is sent to another sense, and in this case the first sense becomes passive. In synesthesia, a concept may appeal to more than one sense at the same time and evoke sensations in more than one sense.

In the context of its relevance to our topic, the place of synesthesia in literature as an element of neurology is partly controversial. It is clear that synesthesia, which falls within the field of neurology, is distinct and can be examined by specialists, but this is not the case in literature. In other words, the fact that there are uses of synesthesia in a literary figure’s work may not necessarily mean that the literary figure in question is a synesthete. Considering that literary artists combine words and dreams, the issue of synesthesia in literature becomes multifaceted.

Independently of all these, intersensory transference and/or synesthesia should also be evaluated within the framework of unconventional harmonisation⁵ and when we look at it within the scope and limitations of our study, the uses of intersensory transference in Classical Turkish Literature are mostly associated with Sebk-i Hindî⁶.

“When synesthesia is approached in terms of art in general and literature in particular, the concept of creative synesthesia can be used as a general and common expression” (Çelik, 2018, p. 31). In this context, it is possible to call the literary aspect of intersensory transference as literary synesthesia. To put it more clearly, “literary synesthesia is a type of synesthesia that tries to create and reflect the relationships and transferences between the senses with the possibilities of language. The definition of one sensation as another sensation in literature brings to mind the term literary synesthesia” (Çelik, 2018, p. 31).

2. Keçecizâde İzzet Molla

Keçecizâde İzzet Molla, one of the most important poets of the XIX. century, was a poet who lived in the period when the existence of Classical Turkish Literature, which reigned between the XIII. and XIX. centuries on the axis of Turkish-Islamic culture, began to end. “The poet, one of the last representatives

⁵ The unconventional harmonisation “is a use of poetic language based on the creation of unusual and thought-provoking combinations between different words that the reader is not used to, and the words that are correlated have no semantic relation to each other, they have completely different meanings. Through unconventional harmonisations, the author tries to create meaning from meaninglessness” (Balçı, 2012: p. 44).

⁶ Sebk-i Hindî, which means Indian style/method and had a great influence on the formation of the poetic worlds of poets in the XVII. and XVIII. centuries in divan literature, is “the name of an intellectual style of poetry based on very subtle and intricate imagination, which originated from Persian literature, developed in Muslim India, and developed by Iranian and Turkish poets, especially between the XVI. and XVIII. centuries” (Demirel, 2009, p. 253). Sebk-i Hindî has many features. “The Sebk-i Hindî poets took care to use meaning in poetry in a way that can be characterized as deep, subtle and often intricate... In their poems, they both aimed to say a lot with few words and tried to use words and metaphors that had no previous examples in poetry” (Deger, 2022, p. 12-13). In this context, intersensory transference and/or synaesthesia is one of the uses of Sebk-i Hindî-influenced poets.

of divan poetry in the XIX. century, was born in İstanbul in 1786 and died in Sivas in 1829” (Okçu, 2001, p. 561). The poet, who started his education at an early age because he came from a family belonging to layer of scientist, had a troubled childhood and youth due to the loss of his father at a young age (Şahin, 2004, pp. XXX-XXXI). “The poet, who completed his madrasa education under difficult conditions and entered the profession of the scholars by obtaining the status of muderris, was reportedly suspended from the muderriship after a while due to his fondness for drinking, entertainment and debauchery. Whereupon it is known that he attempted suicide in despair, but was saved by a coincidence (Okçu, 2001, p. 561). The poet, who is known to have held various government duties, was exiled to Keşan and Sivas due to the incompatibility of his language and style with the existing authority.

Like many divan poets, Keçecizâde İzzet Molla was also in contact with sects. As can be understood from many of his poems, the poet is known to be a devotee of Mevlevism. As a matter of fact, “the fact that the poet dedicated *Bahâr-ı Efkâr* to Mevlânâ and added a couplet about Mevlevism at the end of each ghazal is an indication of this devotion” (Şahin, 2004, pp. XXXV-XXXVI). However, it is known that the poet was also in contact with the Naqshbandi sect.

“İzzet Molla, whom Köprülü described as ‘the last master of classical poetry’, was a mature and witty poet with a dervish spirit. Both in the verses in his divan and in his masnavis, local colors and local elements are remarkably numerous. In fact, among the sources of his poetry, Mevlevism and the tradition of nazire come first” (Okçu, 2001, p. 561). It is known that Keçecizâde İzzet Molla is a succesful ghazal poet. Both his use of original metaphors and the simplicity of his language and style are among the reasons why he is considered the last great master of divan literature.

Keçecizâde İzzet Molla is highly prolific poet. The most important works of the poet, who has works in verse and prose, are his divans, which are also the works we focus on in this study. *Bahâr-ı Efkâr* is the poet’s first divan and was organized in his lifetime. The poet’s other divan, *Hazân-ı Âsar*, “seems unlikely to have been organized by the poet, considering the time period and the number of poems” (Şahin, 2004, p. LXXXVII). One of Keçecizâde İzzet Molla’s most important works is *Mihnet-keşân*. “This masnavi, which tells of İzzet Molla’s journey to Keşan, the place of exile where he spent a year of his life, and the events he experienced there, is an extremely important work in terms of its literary value and its innovations and differences in poetry. This masnavi is referred to in the sources as the poet’s most original work” (Şahin, 2004, p. XLII). Apart from the aforementioned divans of *Bahâr-ı Efkâr* and *Hazân-ı Âsar* and masnavi of *Mihnet-Keşan*, the poet has two masnavi *Gülşen-i Aşk* and *Nâz u Niyâz*. In addition, the poet has works titled *Devhatü'l-mehâmid fi tercemeti'l-vâlid*, *İslâh-ı Nizâm-ı Devlete Dâir Lâyihâ*, *Savaş Aleyhinde Lâyihâ*, *Üss-i Zafer Takrîzi* ve *Şerh-i Lügaz-ı Râgıb Paşa*⁷ written in prose.

The works that we evaluated by identifying the uses of intersensory transference in their content are Keçecizâde İzzet Molla’s divans named *Bahâr-ı Efkâr* and *Hazân-ı Âsar*. One of these divans, *Bahâr-ı Efkâr*, which was studied by Ebubekir Sıddık Şahin for his PhD, is a divan that can be considered quite voluminous considering the classical divan organization. *Bahâr-ı Efkâr* contains poems in almost every verse form used in divan literature. The most frequently used verse form in *Bahâr-ı Efkâr* is the ghazal (544 pieces). “The entire poetry of *Bahâr-ı Efkâr* consists of 8374 couplets and 1276 lines” (Şahin, 2004, p. LXXXLIII).

⁷ It is not certain whether this work belongs to Keçecizâde İzzet Molla.

Another divan of the poet is *Hazân-ı Âsar*. This work, which is considered to have been edited after the poet's death and is more of a divançe, contains far fewer poems than *Bahâr-ı Efkâr*. The most frequently used verse form in *Hazân-ı Âsar* is the ghazal (41 pieces). "*Hazân-ı Âsar*'s entire poetry consists of a total of 1013 couplets and 139 lines" (Şahin, 2004, p. LXXXLIII).

In this study, "the poems in the two divans we examined in the context of intersensory transference correspond to a total of 10095 couplets" (Şahin, 2004, p. LXXXLIII).

3. Uses of intersensory transference in divan of keçecizâde

In this part of the study, the uses of intersensory transference in these divans are identified and evaluated under five headings. These are "transference to the sense of seeing, transference to the sense of hearing, transference to the sense of smelling, transference to the sense of touching and transference to the sense of tasting".

3.1. Transference to the sense of seeing

In "transference to the sense of seeing", which we consider to be one of the most frequently used types of intersensory transference in literature, the poet or writer attributes the functions of sense organs other than the sense of seeing to the sense of seeing or associates them with the sense of seeing. In Keçecizâde İzzet Molla's divans, many uses have been identified in the context of transferring to the sense of seeing.

Transference from Hearing to Seeing

In the poet's divans, eight couplets were identified in which an element belonging to the sense of hearing was associated with the sense of seeing. Below are the couplets in question and explanations on the aforementioned intersensory transference.

In the following couplet, the poet refers to the "color of sigh". As it is known, "sigh" is an expression related to the sense of hearing and "color" to the sense of seeing. In this context, associating an element belonging to the sense of hearing with the sense of seeing causes intersensory transference in the use in question.

- Bilmem ki söndi yoħsa yeñiden mi aldı dil
Gâhî sefid gâh siyâh oldu reng-i âh [BE⁸-Ghazal 501/3] (Şahin, 2004, p. 574)

[I don't know whether the heart has been extinguished or whether it has been reignited. (Because) the color of the sigh was sometimes white and sometimes black.]

In the following couplet, the poet uses the expression "do not look at the words of (like) sweet water". As is known, the word "talk" appeals to the sense of hearing, while the word "look" appeals to the sense of seeing. Therefore, associating an element belonging to the sense of hearing with the sense of seeing causes intersensory transference in the use in question.

- Bakma zülâlün lâfına beñzer mi âb-ı şâfına
Ĝâyet budur evşâfına a'lâ sebîl a'lâ sebîl [BE-Tarih 136/15] (Şahin, 2004, p. 220)

⁸ The abbreviation "BE" is used to indicate that the couplet is found in *Bahâr-ı Efkâr*.

[*Don't look at the sweet water's talk, is it like pure water? It is very suitable for its qualities, very nice fountain, very nice fountain.*]

In the following couplet, the poet uses an expression meaning “the flame of fire of voice/cry”. In the couplet, the word “âvâz” meaning “voice/cry” appeals to the sense of hearing, the word “şu'le”, meaning “flame of fire”, appeals to the sense of seeing. Therefore, associating an element belonging to the sense of hearing with the sense of seeing causes intersensory transference in the use in question.

- Tâb-dâr olmaz siyeh-rûzân-ı 'aşkuñ âteşi
Servler şahrâda Kays'uñ⁹ şu'le-i âvâzıdur [BE-Ghazal 166/2] (Şahin, 2004, p. 386)

[*The fire of the black days of love does not shine. The cypresses are the fire flame of Kays' voices/cries in the desert.*]

In the following couplet, the poet uses the expression “don't look at the conversation”. In the couplet, the word “conversation” appeals to the sense of hearing and “looking” appeals to the sense of seeing. Therefore, associating an element belonging to the sense of hearing with the sense of seeing causes intersensory transference in the use in question.

- Allâh Kelîm oldıgını gûşuña qar' it
Her sâmi'aña vâsıl olan sohbete bakma [BE-Terkib-i Bend 19/2/5] (Şahin, 2004, p. 628)

[*Hear (knock to your ear) that Allah is the one who speaks/talks. Do not look at every conversation that reaches your ears.*]

In the couplet below and in the couplets mentioned in the footnote, the poet uses the expression “dide-i giryân” in the sense of “crying eye”. In the couplet, the word “giryân” addresses the sense of hearing and “dide” addresses the sense of seeing. Therefore, the association of an element belonging to the sense of hearing with the sense of seeing causes intersensory transference in this usage.

- Hâmd ola sâye-i Monlâ'da ne var ağlayacak
Şu ki tefhîm idemem dide-i giryânuma¹⁰ âh [BE-Ghazal 463/6] (Şahin, 2004, p. 552)

[*Thank God, there is nothing to cry about in Monla's¹¹ shadow. What I can't explain is sigh that I can't tell my crying eye.*]

In the following couplet, the poet uses the expression “sürhî-i reng-i zebânâ”. In the expression in question, the word “zebânâ” meaning “tongues, speech” appeals to the sense of hearing, while the expression “sürhî-i reng” meaning “the red of its color” appeals to the sense of seeing. Therefore, the association of an element belonging to the sense of hearing with the sense of seeing causes intersensory transference in this usage.

- Ey vaşf-ı la'l-i tu güher-i her-sühan-serâ

⁹ The real name of Majnun, the male protagonist of the love story of Leyla and Majnun.

¹⁰ The expression “dide-i giryân”, which we evaluate within the framework of the transfer from the sense of hearing to the sense of seeing, is used in many poems in divans. These are [BE-Naat 1/25- Şahin, 2004, p. 9], [BE-Kaside 18/7- Şahin, 2004, p. 141], [BE-Ghazal 109/1- Şahin, 2004, p. 355], [BE- Ghazal 142/5- Şahin, 2004, p. 372], [BE- Ghazal 252/1- Şahin, 2004, p. 434], [BE- Ghazal 353/3- Şahin, 2004, p. 490], [BE- Ghazal 485/5- Şahin, 2004, p. 565], [BE- Ghazal 512/2- Şahin, 2004, s. 580], [BE-Tesbi' 1, 2, 3, 4, 5-Şahin, 2004, p. 627], [HA- Ghazal 29/3-Şahin, 2004, p. 770]

¹¹ Mevlâna Celâleddin Rûmî.

În ma'nî est sürhî-i reng-i zebânhâ¹² [BE-Ghazal 1/1] (Şahin, 2004, p. 291)

[O beloved, the quality of your red lips is the jewel of every harmonious speaker. The red color of the language is this meaning.]

In the following couplet, the poet uses the expression “elvân-ı ney”. In the expression in question, the word “ney” appeals to the sense of hearing, while the word “elvân” meaning “colors” appeals to the sense of seeing. Therefore, associating an element belonging to the sense of hearing with the sense of seeing causes intersensory transference in this usage.

- Hâcet-i elvân-ı ney¹³ behr-i harîm-i vahdetes
Der-fezâ-yı kibriyâ bâl-i sürûşânest sebz¹⁴ [BE-Gazel 180/2] (Şahin, 2004, p. 394)

[The wings of angels are green in the vast emptiness of greatness/nation for the holy place of oneness, for the requirement of the colors of ney?]

In the following couplet, the poet uses an expression meaning that “talking about her hair is painted in different colors until the morning” in relation to the multiplicity and diversity of the conversation about the lover’s hair. In the expression in question, the word “mebhas” appeals to the sense of hearing, while “dyed in color” appeals to the sense of seeing. Therefore, associating an element belonging to the sense of hearing with the sense of seeing causes intersensory transference in this usage.

- Nihâyeti kara sevdâ getürdi tâlib-i ‘aşk
Şabâha dek nice reng boyandı mebhas-i zülf [BE-Gazel 271/2] (Şahin, 2004, p. 445)

[The suitor of love finally brought black love. The mention of her hair was dyed in many colors until the morning.]

Transference from Smelling to Seeing

In the poet’s divan, a couplet in which an element belonging to the sense of smelling is associated with the sense of seeing has been identified. Below is the couplet in question and an explanation of the aforementioned intersensory transference.

In the following couplet, the poet uses the expression “bûy-ı rahat göremez” meaning “he cannot see the smell of comfort.” In the couplet, the word “bûy” in the sense of “smelling” appeals to the sense of smelling, while the word “cannot see” appeals to the sense of seeing. Therefore, associating an element belonging to the sense of smelling with the sense of seeing causes intersensory transference in this usage.

- Bûy-ı rahat göremez sînesi fikriyle dimâğ
Olsa gül-bister-i endişem eger berg-i sühan [BE-Kaside 8/67] (Şahin, 2004, p. 105)

[Even if the leaf of the word is the rose bed of my anxiety, the brain cannot see the smell of comfort with the thought of her breast.]

¹² This couplet is the first couplet of the first ghazal in the poet's *Bahar-ı Efkâr*. The ghazal in question was written in Persian.

¹³ Ney: A reed, wind instrument used mostly in Mevlevi music.

¹⁴ This couplet is in Persian.

Transference from Touching to Seeing

In the poet's divan, a couplet in which an element belonging to the sense of touching is associated with the sense of seeing has been identified. Below is the couplet in question and an explanation of the aforementioned intersensory transference.

In the following couplet, the poet uses the expression "görüp...serd-âbı" in the sense of "seeing the cold water". In the couplet, the compound word "serd-âb" meaning "cold water" appeals to the sense of touching, while the word "see" appeals to the sense of seeing. Therefore, associating an element belonging to the sense of touching with the sense of seeing causes intersensory transference in this usage.

- Görüp harâret-i temmûzda bu serd-âbı
Şu gibi âyet-i berd ü selâmı¹⁵ kıl ezbere [BE-Kaside 15/5] (Şahin, 2004, p. 67)

[*See this cold water in the heat of July and recite the verse like the verse of "berd ü salâm".*]

Transference from Tasting to Seeing

In the poet's divan, a couplet in which an element belonging to the sense of tasting is associated with the sense of seeing has been identified. Below is the couplet in question and an explanation of the aforementioned intersensory transference.

In the following couplet, the poet uses the expression "hungry-eyed". In the couplet, the word "hungry" appeals to the sense of tasting, while the word "eyed" appeals to the sense of seeing. Therefore, associating an element belonging to the sense of touching with the sense of seeing causes intersensory transference in the use in question.

- Ni'metin inkâr iderse bilmem aç gözli felek
Sofra-i ihsânmuñ ben bildigüm dil-sîridür [BE-Kaside 6/8] (Şahin, 2004, p. 95)

[*I don't know if the hungry-eyed fate will deny his/her/its blessing. What I know, he is full-hearted of your table of generosity.*]

3.2. Transference to the sense of hearing

Another of the most common types of intersensory transference in literature, "transference to the sense of hearing" involves the poet or writer attributing the functions of sense organs other than the sense of hearing to the sense of hearing or associating them with the sense of hearing. In Keçecizâde İzzet Molla's divans, some uses have been identified in the context of transference to the sense of hearing.

Transference from Seeing to Hearing

¹⁵ This is a reference to verse 69 of Surah Al-Anbiya in the Holy Qur'an, which reads, "We said, 'O fire, be cool and peaceful to Abraham.'" (<https://www.kuranvemeali.com/enbiya-suresi/69-ayeti-meali>)

Two couplets have been identified in the poet's divan in which an element of the sense of seeing is associated with the sense of hearing. Below are the couplets in question and explanations on the aforementioned intersensory transference.

In the following couplet, the poet uses the expression "hande eyler dîde-i necmi" which means "the eye of the star laughs." In the couplet, the word "dîde" meaning "eye" appeals to the sense of seeing, while the compound verb "hande eyler" meaning "laughs" appeals to the sense of hearing. Therefore, associating an element belonging to the sense of seeing with the sense of hearing causes intersensory transference in the use in question.

- Ne şeb nûr-ı şabâha hande eyler dîde-i necmi
Açıldı şeb-neminden şad-hezâran gönçe-i zîbâ [BE-Naat 2/11] (Şahin, 2004, p. 12)

[Which night the star's eye laughs at the brightness of the morning. Hundreds of thousands of beautiful rosebuds opened from its dew.]

In the following couplet, the poet describes his own words as "brightly colored/beautiful". In the couplet, the fact that the word "rengîn", which appeals to the sense of seeing, qualifies "lafz", which appeals to the sense of hearing, can be evaluated in the context of transferring from the sense of seeing to the sense of hearing.

- Lafz-ı rengînlerüm rûy-ı beyâna¹⁶ her-heft¹⁷
Şâhid-i ma'niye medd¹⁸ ü nuqaî kâkül ü hâl [BE-Kaside 11/50] (Şahin, 2004, p. 117)

[My brightly colored /beautiful words are her-heft to the science of beyân. Med and its points (on the other hand) are the bangs and spot to the beauty/lover of meaning.]

Transference from Touching to Hearing

In the poet's divan, two couplets have been identified in which an element of the sense of touching is associated with the sense of hearing. Below are the couplets in question and explanations on the aforementioned intersensory transference.

In the following couplet, the poet describes his own sigh as "cold". In this usage, the fact that the word "cold", which appeals to the sense of touching, characterizes "sigh", which appeals to the sense of hearing, can be evaluated in the context of transferring from the sense of touching to the sense of hearing.

- İzzetâ bilmem ne hikmetdür söyünmez sûz-ı dil
Eylemez dûzah taḥammül âh-ı serd-i âşıkâ [BE-Ghazal 473/7] (Şahin, 2004, p. 558)

[Oh İzzet! What a blessing it is that the fire of the heart cannot be extinguished. Even hell does not tolerate the cold sigh of the lover].

¹⁶ The part of rhetoric that shows the ways and arts of expression such as simile, metaphor, allegory, allusion and istiâre.

¹⁷ The seven things that women use as ornaments: henna, indigo, garnet, rouge, antimony, gold leaf, and mica.

¹⁸ Lengthening, pulling. Pronouncing one letter of a syllable, especially the elif sound, by lengthening it.

In the following couplet, the use of the word “bâd”, which appeals to the sense of touching and means “wind” in the use of “bâd işitmesün” by the poet, together with the expression “let him not hear” can be evaluated in the context of transferring from the sense of touching to the sense of hearing.

- İtmişdi zîr-i sâyesine diller ictimâ'
Yâruñ nizâm-ı kâkülünü bâd işitmesün [BE-Ghazal 417/2] (Şahin, 2004, p. 526)

[Hearts gathered under his shadow. Let not the wind hear the order/harmony of the hair falling on the forehead of the beloved.]

Transference from Tasting to Hearing

In the poet's divan, three couplets have been identified in which an element belonging to the sense of tasting is associated with the sense of hearing. Below are the couplets in question and explanations on the aforementioned intersensory transference.

In the following couplet, the poet uses the expression “candy talk” in relation to the writing of the pen. In this usage, the expression “candy”, which appeals to the sense of tasting, is associated with the word “verbal”, which appeals to the sense of hearing. In this context, this usage can be evaluated in the context of transferring from the sense of tasting to the sense of hearing.

- Söyledüp kıl-k-i şeker-güftârı zevk it 'İzzetâ
Var mı bir şey şoĥbet-i erbâb-ı 'irfândan lezîz [BE-Gazel 86/5] (Şahin, 2004, s. 341)

[Oh İzzet, make the candy verbal pen speak and enjoy it, (for) is there anything sweeter than the conversation of those who have knowledge?]

In the following couplet, the poet uses the expression “sweet word” in relation to the lover's speech. In this usage, the expression “sweet”, which appeals to the sense of tasting, is associated with the word “word”, which appeals to the sense of hearing. In this context, this usage can be evaluated in the context of transferring from the sense of tasting to the sense of hearing.

- Baĥma raĥîbüñ ađzına şor yâra vaşlını
Bir tatlı söz alursañ o sükker-dehenden al [BE-Ghazal 339/4] (Şahin, 2004, p. 483)

[Ask the reunion to beloved, do not look into the mouth of the rival. If you take a sweet word, take it from that sweet mouth.]

In the following couplet, similar to the couplet above, the poet uses the expression “sweet tongue” in relation to the lover's speech. In this usage, the expression “sweet”, which appeals to the sense of tasting, is associated with the word “tongue”, which appeals to the sense of hearing. In this context, this usage can be evaluated in the context of transfer from the sense of tasting to the sense of hearing.

- Mısr'ı idüp tatlı dili Ķandehâr
Şerbetine virmiş idi iştiĥâr [BE-Mesnevi 1/3] (Şahin, 2004, p. 697)

[His sweet tongue made Egypt Kandehar and gave fame to his sherbet.]

In Keçecizâde İzzet Molla's divans, no example of intersensory transference in the context of transference from the sense of smelling to the sense of hearing has been identified.

3.3. Transference to the sense of smelling

In "transference to the sense of smelling", which we consider not to be one of the most frequently used types of intersensory transference in literature, the poet or writer attributes the functions of sense organs other than the sense of smelling to the sense of smelling or associates them with the sense of smelling. In Keçecizâde İzzet Molla's divans, a few uses were identified in the context of transference to the sense of smelling.

Transference from Seeing to Smelling

In the poet's divan, three couplets have been identified in which an element belonging to the sense of seeing is associated with the sense of *smelling*. Below are the couplets in question and explanations on the aforementioned intersensory transference.

In the following couplet, the poet describes the world as "the forbidden nose of his own look". In this usage, the word "look", which is an expression related to the sense of seeing, is associated with the word "nose", which is the sense of smelling. In this context, this usage can be evaluated in the context of transferring from the sense of seeing to the sense of smelling.

- Hâtun ki 'anber-i hâm-ı nigâhum olmuştur
Cihân harâm-meşâm-ı nigâhum olmuştur [BE-Ghazal 174/2] (Şahin, 2004, p. 390)

[*Lady has become the unripe amber of my look. The world has become the forbidden nose of my look.*]

In the following couplet, the poet uses an expression meaning "the catarrh of my look". In this usage, the word "look", which is an expression associated with the sense of seeing, is associated with the use of "catarrh", which we can associate with the sense of smelling. In this context, the expression in question can be evaluated in the context of transferring from the sense of seeing to the sense of smelling.

- Degül nevâzil-i bârân idüp eşer giriyem
Meşâm-ı çerh zükâm-ı nigâhum olmuştur [BE-Ghazal 174/3] (Şahin, 2004, p. 390)

[*It is not the rain catarrh, but the work of my cry. The nose of the fate has become the catarrh of my look.*]

In the following couplet, the poet uses an expression meaning "the smoke of the anber of your look." In this usage, the word "look", which is an expression associated with the sense of seeing, is associated with the use of "anber", which we can associate with the sense of smelling. In this context, the expression in question can be evaluated in the context of transferring from the sense of seeing to the sense of smelling.

- Kül itdi micmere-i çeşmi âteş-i hasret
Tüter gözümde yine dûd-ı 'anber-i nige hüñ [BE-Gazel 298/8] (Şahin, 2004, s. 460)

[*The fire of longing has burned the incense burner of eye. The smoke of the anber of your look still*]

smokes in my eyes.]

In Keçecizâde İzzet Molla's divans, we have not identified examples of intersensory transference in the context of transference from the sense of hearing to the sense of smelling, from the sense of touching to the sense of smelling, and from the sense of tasting to the sense of smelling.

3.4. Transference to the sense of touching

In "transference to the sense of touching", which we consider not to be one of the most frequently used types of intersensory transference, the poet or writer attributes the functions of sense organs other than the sense of touching to the sense of touching or associates them with the sense of touching. In Keçecizâde İzzet Molla's divans, a few uses were identified in the context of transferring to the sense of touching.

Transference from Hearing to Touching

In the poet's divan, three couplets have been identified in which an element of the sense of hearing is associated with the sense of touching. Below are the couplets in question and explanations on the aforementioned intersensory transference.

In the following couplet, the poet uses an expression meaning "he would hit/say the words of love". In this expression, the word "say", which is associated with the sense of hearing, is associated with the verb "to hit", which is associated with the sense of touching. In this context, this usage can be evaluated in the context of transferring from the sense of hearing to the sense of touching.

- Bir nice 'Ankâları¹⁹ güncişk kıldı Kâf²⁰-ı 'aşk
Dâm-ı Kâf'ı görmese herkes ururdu lâf-ı 'aşk [HA²¹-Gazel 34/1] (Şahin, 2004, s. 774)

[The Kaf of love has made many Phoenix into sparrows. If they had not seen the trap of Kâf, everyone would have hit/said the words of love].

In the following couplet, the poet uses the expression "knock on your ear (let it be in your mind)". In the usage in question, the word "ear", meaning the sense of hearing, has been associated with the expression "kar' it", which appeals to the sense of touching and means "knocking (door)". In this context, the use in question can be evaluated in the context of transference from the sense of hearing to the sense of touching.

- Allâh Kelîm oldıđını gûşuña kar' it
Her sâmi'aña vâsıl olan şöhbete bakma [BE-Terkib-i Bend 19/2/5](Şahin, 2004, p. 628)

[Hear (knock to your ear) that Allah is the one who speaks/talks. Do not look at every conversation that reaches your ears.]

In the following couplet, the poet uses an expression similar to the above example, "knock (knock on the door)". In this usage, the word "gûş" meaning "ear", which is the sense of hearing, is associated with the

¹⁹ A mythical bird with a name but no substance, believed to be found on Mount Kaf, zümrüdüankâ, sîmurg.

²⁰ A mythical mountain in the beliefs of Middle Eastern cultures.

²¹ The abbreviation "HA" is used to indicate that the couplet is found in *Hazân-ı Âsâr*.

expression “kar’ it” meaning “to knock”, which appeals to the sense of touching. Therefore, this usage can be evaluated in the context of transference from the sense of hearing to the sense of touching.

- Var mıdur yâruñ dehâni var dimekten başka söz
İtmemiş olsun cihânda hiç kar’-ı gûş-ı ‘aşk [BE-Ghazal 287/4] (Şahin, 2004, p. 453)

[Is there any word other than saying that the beloved has a mouth that has never knocked on love’s ear (knocking on the door) in the world?]

In Keçecizâde İzzet Molla’s divans, we have not identified examples of intersensory transference in the context of transference from the sense of seeing to the sense of touching, from the sense of smelling to the sense of touching and from the sense of tasting to the sense of touching.

3.5. Transference to the sense of tasting

In “transference to the sense of tasting”, which we consider not to be one of the most common types of intersensory transference, the poet or writer attributes the functions of sense organs other than the sense of tasting to the sense of tasting or associates them with the sense of tasting. In Keçecizâde İzzet Molla’s divans, a few uses were identified in the context of transferring to the sense of tasting.

Transference from Hearing to Tasting

In the poet’s divan, five couplets have been identified in which an element of the sense of hearing is associated with the sense of tasting. Below are the couplets in question and explanations on the aforementioned intersensory transference.

In the following couplet, the poet uses an expression meaning “the flavor of his word”. In this usage, the word “güftâr” that means “word”, an expression related to the sense of hearing, is associated with the word “flavor”, a word related to the sense of tasting. In this context, the expression in question can be evaluated in the context of transferring from the sense of hearing to the sense of tasting.

- Âb-ı dil-cûya katup lezzet-i güftârından
Kıldı nev-çeşme binâ şîr ü şeker mâl-â-mâl [BE-Tarih 16/5] (Şahin, 2004, s. 238)

[He added the flavor of his words to the water seeking the heart and built a new fountain filled to the brim with milk and sugar.]

In the following couplet, the poet uses an expression meaning “the tasting of dhikr”. In this usage, the word “dhikrs”, an expression related to the sense of hearing, is associated with the word “flavor”, a word related to the sense of tasting. In this context, the expression in question can be evaluated in the context of transfer from the sense of hearing to the sense of tasting.

- Zamân-ı nâ-ümîdî ehl-i zikre zevk-i vuşlatdur
Bilirse ism-i a’zam²² lezzet-i ezkâr qalmaz hiç [BE-Gazel 59/2] (Şahin, 2004, s. 324)

²² “The greatest name”: The name of Allah that gathers all names in oneself.

[*The time of despair is the pleasure of reunion for those who dhikr. If ism-i a'zam is known, the tasting of dhikrs will never lose their flavor.*]

In the following couplet, the poet personifies the pen and talks about “the tasting of the conversation of those who have knowledge.” In this usage, the word “conversation”, an expression related to the sense of hearing, is associated with the word “flavor”, a word related to the sense of tasting. In this context, the expression in question can be evaluated in the context of transferring from the sense of hearing to the sense of tasting.

- Söyledüp kıl-k-i seker-güftârı zevk it 'İzzetâ
Var mı bir şey sohbet-i erbâb-ı 'irfândan lezîz [BE-Gazel 86/5] (Şahin, 2004, s. 341)

[*O İzzet! Make the sweet-tongued pen speak and enjoy it. (For) Is there anything sweeter than the conversation of those who have knowledge?*]

In the following couplet, which contains two examples of intersensory transference, the poet uses expressions meaning “one who gets pleasure from explaining/accepting” and “one who gets pleasure from conversation”. In the aforementioned uses, the words meaning “explanation” and “conversation”, which are expressions related to the sense of hearing, are associated with the word meaning “taster”, a word related to the sense of tasting. In this context, these expressions can be evaluated in the context of transfer from the sense of hearing to the sense of tasting.

- 'Aşk ehli ki ikrârdan olmaz mütelezziz
Tûtileri güftârdan olmaz mütelezziz [BE-Gazel 87/1] (Şahin, 2004, s. 341)

[*A person of love who has no tasting for explaining/accepting. Parrots of them will not be taster of conversation.*]

In the following couplet, the poet talks about “tasting the sound of ney”. In this usage, the word “ney”, an expression related to the sense of hearing, is associated with the word “taster”, a word related to the sense of tasting. In this context, the expression in question can be evaluated in the context of transfer from the sense of hearing to the sense of tasting.

- İzzet bilemez şükr-i esrâr-ı Hudâ'yı
Her kim ney-i Hünkâr'dan²³ olmaz mütelezziz [BE-Gazel 87/6] (Şahin, 2004, s. 341)

[*İzzet does not know how to be grateful for the secrets of Allah like anyone who does not taste/enjoy the ney of Sultan.*]

In Keçecizâde İzzet Molla's divans we have not identified examples of intersensory transference in the context of transference from the sense of seeing to the sense of tasting, from the sense of smelling to the sense of tasting, and from the sense of touching to the sense of tasting.

General evaluation and conclusion

This study focuses on the determination and evaluation of the uses of intersensory transfer in the divans named *Bahâr-ı Efkâr* and *Hazân-ı Âsar* of Keçecizâde İzzet Molla, one of the most important

²³ Mevlâna Celâleddin Rûmî.

representatives of the XIX. century in Classical Turkish Literature. In this context, the uses of intersensory transference in the divans in question were identified and evaluated under five headings based on the five sense organs. These are “transference to the sense of seeing, transference to the sense of hearing, transference to the sense of smelling, transference to the sense of touching and transference to the sense of tasting”. The titles in question were evaluated on the basis of the transfer of other senses to the sense in the title.

In the study, a total of 29 examples of intersensory transference were identified in 29 couplets from the aforementioned divans of Keçecizâde İzzet Molla, not counting the reuses. Almost all of these examples of intersensory transference were identified from the poet's divan *Bahâr-ı Efkâr*. Of all the examples of intersensory transference identified, 11 are “transference to the sense of seeing”; 7 are “transference to the sense of hearing”; 3 are “transference to the sense of smelling”; 3 are “transference to the sense of touching” and 5 are “transference to the sense of tasting”. Among the “transfer to the sense of seeing”, 8 are “transfer from the sense of hearing to the sense of seeing”; one is “transfer from the sense of smelling to the sense of seeing”; one is “transfer from the sense of touching to the sense of seeing” and one is “transfer from the sense of tasting to the sense of seeing”. 2 of the “transfer to the sense of hearing” are “transfer from the sense of seeing to the sense of hearing”; 2 of them are “transfer from the sense of touching to the sense of hearing” and 3 of them are “transfer from the sense of tasting to the sense of hearing”. No examples of “transfer from the sense of smelling to the sense of hearing” have been identified in the divans. All of the 3 uses of intersensory transference identified in the context of “transference to the sense of smelling” are in the form of “transference from the sense of seeing to the sense of smelling”. No examples of “transfer from the senses of hearing, touching and/or tasting to the sense of smelling” have been identified in the divans. 3 of the “transfer to the sense of touching” are “transfer from the sense of hearing to the sense of touching”. No examples of “transfer from the senses of seeing, smelling and/or tasting to the sense of touching” have been identified in the divans. All of the 5 uses of intersensory transfer identified in the context of “transferring to the sense of tasting” are in the form of “transferring from the sense of hearing to the sense of tasting”. No examples of “transfer from the senses of seeing, smelling and/or touching to the sense of tasting” have been identified in the divans.

As a result of all these determinations and evaluations, it is seen that Keçecizâde İzzet Molla did not resort to “intersensory transfer” too much, considering the volumes of the divans in question. It should be noted, however, that there are no specific measures that define the limits of under- or over-use. The most frequently used type of “intersensory transference” in these divans is “transference from the sense of hearing to the sense of seeing” with 8 uses. In conclusion, this study is expected to contribute to the field of Old Turkish Literature in the context of the detection and evaluation of “intersensory transference” in Classical Turkish Literature texts.

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