

Some considerations in the translation of Sixteenth Century Ottoman monuments into modern English

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Abstract

Few texts of Ottoman literary monuments from the nearly six-hundred-years of the Ottoman Empire are in print or in modern European languages. Moreover in 1928, the Turkish Republic dispossessed the old educated elite of their most valuable asset—literacy. Worse, most Ottoman literary monuments are extant only in manuscript form and may exist in several versions, somewhat or radically different from one another. A chronicler, for example, may not have written what was attributed to him. A published edition is unreliable if its text was not critically edited. Bureaucratic or temporal handwriting variations also present difficulties. First, a critical edition must be chosen or prepared after philological principles. Proficiency in modern Turkish, Ottoman Turkish, Arabic and Persian is mandatory. Second, a translator must determine its genre and sub-genre as literary (i.e., poetry and prose as humor, satire, sarcasm, praise, mysticism) or non-literary (governmental or commercial). The audience may be quite small, perhaps only a few thousand scholars and students. For example, a translation of government documents may be useful to modern historians. One must then select an analogous genre and style in the language of the target audience. The style of translation must suit that of the source document yet stay within the register of the intended contemporary readers. A balance must be struck between the need to communicate and the need to introduce something new and original to the target audience. Every attempt should be made to limit the cultural strangeness and temporal remoteness of the document.

Keywords: Ottoman literary monuments, critical edition, translation, source genre, Ottoman/Persian/Arabic proficiency

Onaltıncı yüzyıl Osmanlı anıtlarının modern İngilizceye çevrilmesine dair bazı düşünceler

Öz

Altı yüz yıl hükümlerlik süren Osmanlı İmparatorluğu, zamanından kalan edebi eserlerden sadece bir kaç başlı biçimde veya modern Avrupa dillerinde mevcuttur. 1928 yılında Türkiye Cumhuriyeti Devleti eskiden yaşamış olan elitlerin çok değerli edebi eserini düzene koymuşlardır. Ayrıca burada olumsuz bir durum vardı, çoğu Osmanlı edebi eseri el yazması biçimindeydi ve birkaç versiyonu bulunmaktaydı ve birbirlerinden farklılıklar göstermekteydi. Herhangi bir tarihçi söylenen bir şeyi kendi başına yazamazdı. Basılı bir nüsha, kritiği ve editörlüğü yapılmadan güvenilir bir eser olamazdı. Bürokratik veya geçici el yazma versiyonları da zorluklar yaratmaktaydı. Birinci olarak, eleştirisi yapılan nüsha dilbilimsel esaslardan sonra seçilir ve hazırlanırdı. Modern Türkçe, Osmanlı Türkçesi,

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Arapça ve Farsça bilgisi zorunluydu. İkinci olarak çevirmen çevirisinin üslubunu ve alt üsluplarını, edebi olan (örneğin, nükte olarak nazım ve nesir, hiciv, istihsa, methiye, tasavvuf) ve edebi olmayan (resmi, ticari) şekliyle belirlemek zorundaydı. Okuyucu kitlesi oldukça az, yani sadece birkaç bin bilim insanı ve öğrenci olabilirdi. Örneğin resmi hükümet evraklarının çevirisi modern tarihçiler için çok faydalı olabilirdi. Bu yüzden çevirmenler hedef kitle için benzeşik bir üslup ve tarz seçmek durumundaydılar. Çevirinin tarzı dökümanın kaynağıyla uyum içinde olmalı ve hedeflenen kitlenin kelime dağarcığına da uymalıdır. İletişim gereksinimi ile yeni ve orjinal bir unsuru hedef kitleye tanıtmak arasında bir denge sağlanması zorunluluğu da vardır. Kültürel yabancılığın sınırlanması ve dökümanın etkilerinin tüm zamanlara olması için için büyük çabalar gösterilmelidir.

Anahtar kelimeleri: Osmanlı edebi eserleri, tenkitli baskı, çeviri, kaynak türü, Osmanlıca/ Farsça/ Arapça yeterliği.

Introduction

In 2013, some of the People's Education Houses (Halk Eğitim Merkezi/HEM) began to offer courses in Ottoman Turkish, which had ceased being an official language of the then new Turkish Republic in 1928. Late in 2014, the teaching of this older literary Turkish moved into the realm of politics when the government announced that such courses would be required in the Imam Hatip okuları (cleric-training schools) and that such courses would be optional in other high schools. The last generation of those educated in the literary arm of Ottoman Turkish has now almost all passed away, and the only Turks now able to read the language are the few scholars who have studied it and may be teaching it in universities or in other institutions. With the relaxation of the long standing policy of disengagement from the Ottoman Islamic heritage because of a perceived existential threat to the Republic in the 1925 rebellion of Sheikh Said of Palu, interest in the Ottoman and Islamic heritage of Anatolia and Rumelia has grown from an ember into a fire. In a parallel, but older and more limited development, interest in Ottoman history and literature has been a feature of Oriental studies. Research in Ottoman history, for example, has required knowledge of its three primary languages: Classical Arabic, New Persian and Ottoman Turkish. Those were the three languages of the Ottoman regime and of the literature of the Ottoman Empire. Ottoman scholarship in countries outside of Turkey has primarily been done in French, German and especially English in the 19th, 20th and 21st centuries. Very little translation of Ottoman monuments, however, *has* been done. One reason is that those interested in Ottoman have primarily been historians whose academic careers lead them to publish in subfields of Ottoman history. When Ottoman literature is studied now, it is not usually translated except for excerpts as examples for literary criticism. Another, more serious reason is the inaccessibility of Ottoman literary monuments and documents.

To a would-be literary or academic translator, the vast store, the huge treasure of Ottoman written monuments from the nearly six-hundred-years of the Ottoman Empire is like a mother lode of gold. However, its veins remain out of reach for most scholars and researchers because most of its riches, its texts, are neither in print nor in modern European languages. The tempting wealth, however, is an irresistible lure for many an orientalist or Muslim scholar. The incentives to tackle a text, that is to begin research in history, literature or even translation and race to publication are often overpowering. The results of yielding to such a temptation may lead to a colossal waste of the time and scholarship.

A scientist and a scholar have a similar duty to their fields and themselves. They must secure the best training and academic preparation that they can manage. They must also follow a procedure, a protocol,

in any project, and the one common principle that they have to implement and realize is the verification of all information, all input into the project. A scientist or an engineer doing research has to verify his or her data. The data must be obtainable by colleagues using the same procedures. A translator, too, should use a verified text or verify it himself. In the case of Ottoman monuments, the verification may include a critical edition, based on recognized principles of philology such as those set out by Paul Maas (1958).

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Inaccessibility of Ottoman monuments

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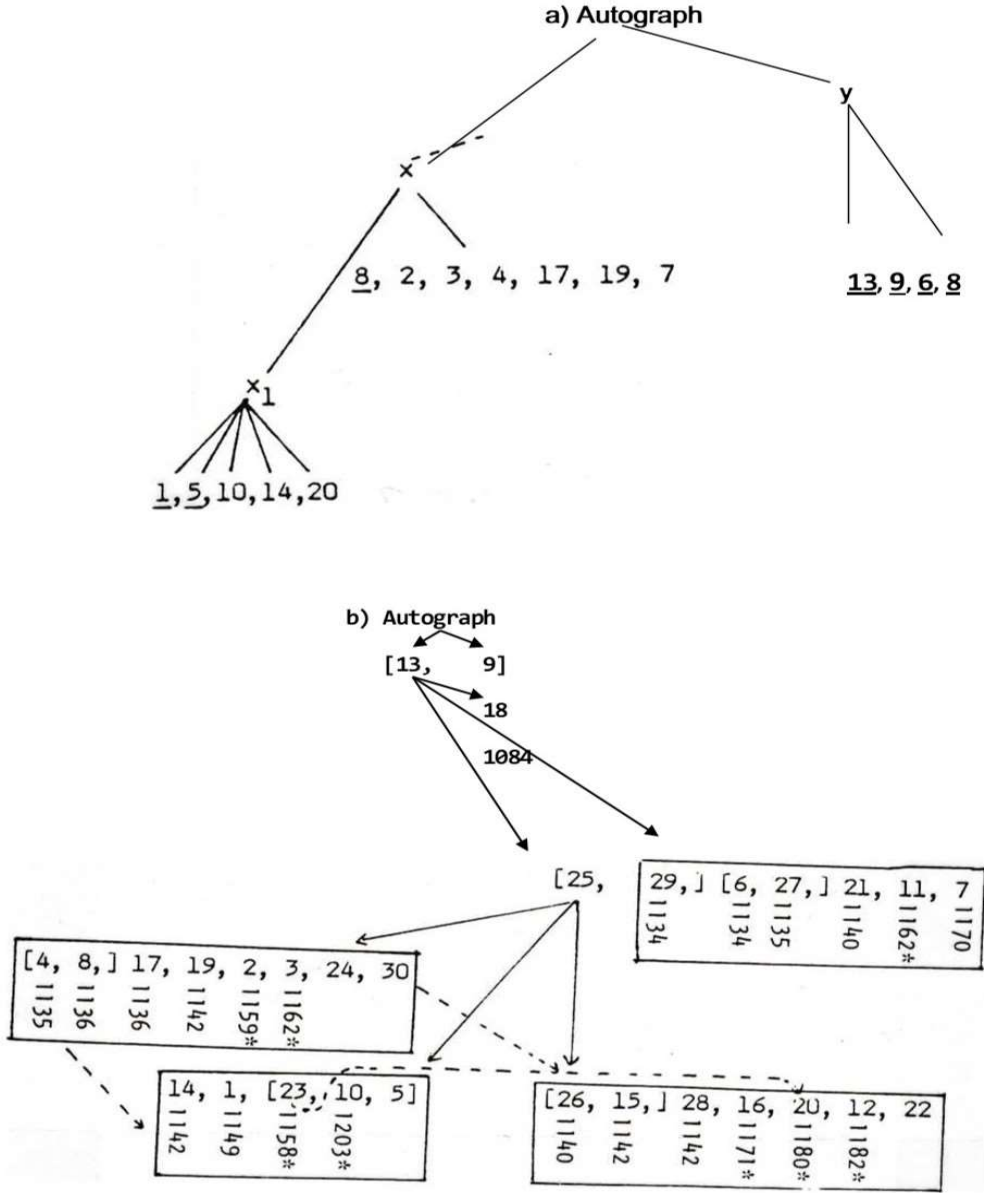
1. Most monuments are extant only in manuscript form, for until modern times all copies had to be produced by hand and printing took a long time to become desirable, let alone standard.
2. Literary monuments may be available in several manuscripts, and they may be somewhat or radically different from one another.
3. Some changes introduced by copyists are simply mistakes. A copyist may miss a letter, a word, a phrase or a line, even a page when copying. He may not recognize a word, suppose it a spelling mistake and correct it, or he may suppose a construction incorrect or awkward and then simplify, rephrase, beautify or expand it.
4. Small differences among the various recensions or versions are often the most pernicious for they are more difficult to detect.
5. Other alterations may be wholly intentional and may “correct” political problems in the version being copied or edited in order to conform to the style, tastes or opinions of the copyist or his patron.

Using manuscript stemma as basis for interpretation

When a published version is available, the edition may well be unreliable, for not many documents, histories or other texts have been critically edited. In the case of an Ottoman chronicle this author partially edited, translated and compared with other documents (Peachy, 1984), the one printed edition available until relatively recently was prepared from the most recently dated manuscript (Selaniki, 1864-5), a fourth or fifth generation. This edition is full of problems, and yet modern historians have written mostly on the basis of this unverified text. One highly distinguished modern historian, the late Halil Inalcik, summarized what he said was an account of measures taken by the Valide Sultan, the mother of Sultan Mehmed III, who ascended the throne upon the death of Murad III in 1595. The historian quoted the above chronicler as an example of the manner of accession to the throne (Inalcik, 1973). Unfortunately, the part of the account that he quoted to emphasize the role that the Valide Sultan played in the enthronement can be shown to be a marginal addition of a reader or copyist of one of the two authorized copies from which all, later recensions and were descended (Peachy, 1984). Instead of keeping the marginalia in the margin, they were incorporated into the later witness that the historian used. In other words, the chronicler may not have written what was attributed to him, and the account of the historian may be doubtful because he did not verify his evidence.

A recent, complete edition of the chronicle by an Ottomanist used a much older recension as a base, and he prepared, in transcription, a more reliable text (İpşirli, 1976, 1989). İpşirli's stemma (Fig. 1a) shows

his understanding of the relationships among 20 manuscripts. Peachy's interpretation (Fig. 1b) includes 30 manuscripts.



Figure

1. Stemma: a) İpşirli. b) Peachy

Knowledge of languages

Even when available in a reliable critical edition, the language of the monument will be Ottoman, a “dead” language, accessible only to a few hundred or so scholars worldwide with most in Turkey and maybe some hundreds of others who have begun adult education classes of Ottoman. The reason that there are so few who are literate in Ottoman, let alone who can be termed Ottoman language scholars is that on 3 November 1928, Mustafa Kemal Atatürk banned the use of the Arabic/Farsi alphabet for Turkish and ordered the teaching of a phonetic Latin alphabet. In a single stroke, the old educated elite was dispossessed of its most valuable asset, literacy, and only those who could learn the new characters could hope to join the new elite that was growing around Atatürk. As the decades have passed since that decision, the chasm between Ottoman and Turkish has widened. Today, it is the Turkish nation itself that has found itself cut off from the centuries of the achievements of Ottoman literature. Ottoman was a highly developed literary language, one of the three great literary languages that grew originally from a Turkic language. However, as a literary language, it drew not just from Turkic languages and dialects, but also from other important literary languages and traditions. The most important, of course, were Persian and Arabic. Figure 2 shows a partial example of a transcription table.

Character in:			
Text	Ottoman	Persian	Arabic
ا	a,â	â	â
ب	b	b	b
پ	p	p	-
ت	t	t	t
س	s	س, S	<u>th</u>
ج	c	j	j
ح	h	ه	ه
چ	ç	<u>ch</u>	-
خ	h	<u>kh</u>	<u>kh</u>
د	d	d	d
ذ	z	z	<u>dh</u>
ر	r	r	r
ز	z	z	z

Figure 2. Transcriptions

Republican Turkish

A would-be translator must have undergone extensive scholarly preparation. The starting point is proficiency in the contemporary Republican Turkish of Turkey, Türkçe, for although the gulf between

the two grows year by year, the opportunities for training in Turkish are abundant, and Turkish remains the single most important element in Ottoman.

Ottoman Turkish/paleography

Next, in addition to preparation in modern Turkish, a would-be translator should be proficient in Ottoman paleography and philology. As mentioned above, monuments are mostly in manuscript. Without some training in paleography, one cannot hope to cope with the variations of handwriting to be encountered within a given century, let alone the differences to be met with in other periods.

Persian and Arabic

The translator should also have solid training in Persian and Arabic. As mentioned above, Ottoman as a literary language is full of Persian and Arabic elements. The proportion of Persian and Arabic elements is a function of the literary period of the monument, the erudition and experience of the author and the intended audience. Many works draw liberally on Persian and Arabic literature, both in direct quotations, and in more subtle literary allusions. Ottoman writers were often quadrilingual and trilliterate. Many could even write poetry in the three languages: Ottoman, Persian and Arabic.

Specialized vocabulary

Not all Ottoman monuments from the sixteenth century present the same degree of difficulty to a translator or other kind of reader. Government documents may only require a command of Ottoman grammar and the specialized vocabulary and phraseology of the government department from which or to which a document is issued. Certain honorifics and phrasings predominate in certain kinds of documents.

Genre and style

Given that a translator is well grounded and that the problem of a reliable critical edition is solved, an analysis of a given Ottoman monument to establish its genre and style through an examination of its form and format, its subject and content, its diction and phraseology and its syntax and composition is the first step in determining how to proceed with an appropriate translation. A determination of the genre and style of the source text will lead a translator to the discovery of who were the original audience or readership of the text.

As mentioned earlier, the genres that one may expect to find can be divided into two basic categories, the literary and the non-literary. Naturally among the literary is poetry, which can itself be sub-divided in such types as humor, satire, sarcasm, praise, mysticism, etc. Literary prose can also be classified as theology, philosophy, politics, medicine, jurisprudence, rhetoric, grammar, geography, biography and history. Non-literary monuments include government and business documents and records. Just the proper cataloguing of the amount of material from agencies and bureaus in Istanbul during the six hundred years of the Ottoman dynasty, have kept archivists occupied for decades.

Determination of the audience/readership

Once it has been established what sort of text is to be translated, the careful choice of an audience is required. It is only when one understands what exactly he has in hand that one can decide who may

value the given text. Not all Ottoman monuments are literature, but such ones that are *belles lettres* should be translated for those who would appreciate an attempt to reproduce the style, the flavor and the worth of the original, the Ottoman text. For who else would be interested in such a literary work? That is, the audience of a translation of an Ottoman literary monument should be a readership analogous to that of the original work. It should be an audience that currently occupies the same intellectual and social standing that the original audience held within its society. Such a target is a restricted one, those with a university education or its equivalent, and may only comprise a few thousand scholars and students.

In the case of government documents mentioned in No. 4 above, if one is publishing a translation for the use of modern historians, perhaps with a secondary audience of various kinds of linguists, a translation can be aimed at them while trying to keep to a style that might be congenial to bureaucrats in analogous government departments today.

The following are examples of a ghazal and its parody from Selaniki's history.

A Ghazal of Gelbolulu Mustafa cÂli

Withdrawn from connections and into a confidant I have turned;
To Kaf's contentment, into the Simurgh's eminence I have turned.

Praise God that I am rid of the Registry's records and fetters;
Into the soaring Huma bird rescued from the cage I have turned.

While my being was learning's self, they had the people trample me;
A gift glossed with prayers, into a rug underfoot I have turned.

Since the reproach of the untoward my zeal has appalled me;
The days of spring have touched the heart, to arms and armor I have turned.

From the vengeful calumny of the enemy even, cÂli,
Into Hafiz of Shiraz, who wishes to quit his homeland I have turned.

The Parody

This day, cÂli, into that very-same facetious flirt you have turned;
With difficulty cute, to hackneyed eminence you have turned.

When you didn't select retirement with cheerfulness of heart,
Why are you becoming an cAnka? to the art of the boor you have turned.

Don't think yourself the soaring Homa or compare with the Simurgh;
With that false pretention, into a craven informer you have turned.

Stopped has been your record; rescue you have found from the cords of the cage.

With the plucked claws of a falcon, into the goose you have turned.

Fair was it to have praised yourself and of others abusive be?

In this conceit and sham, into an untoward ascetic you have turned.

Your lord of beneficence you abuse; an ingrate you've become.

Into the mean baker who mixes ashes with the flour, you have turned.

When opium you take and out your fire goes, you rave they say.

Sir, into one who reveals the secrets of confidants you have turned.

Sour-faced, wry-mouthed an crooked-necked, and of droopy stature,

Into the hawk-nose who animates his puppet almost you have turned.

Position doesn't suit you; being a fabulist is fitter.

Your stature has been bent; you've turned red-necked, boorish and untoward.

May God increase the prosperity of the World-Sheltering Shah!

In your discharge, he strikes home for into catamite you have turned!

Adaptation of target language style

Finally, once the audience is selected, one must look for an analogous genre and an analogous style in the language or the languages of the target audience. If such a parallel does not exist, elements from different genres may have to be brought together. Likewise, a style of translation must be fashioned, a style that has some appropriateness to the source document, yet that will be in the register of the intended readers, naturally readers used to contemporary, written English, not Chaucerian, Elizabethan, Georgian or Victorian English.

The extreme but not uncommon difficulty for specialists of Ottoman culture, like that of the sixteenth century, occurs when a bureau or an author abandons Turkic altogether, and instead, decides to write purely in Persian or Arabic. The most famous and greatest collection of literary manuscripts from the Ottoman centuries is located in the Süleymaniye Library in Istanbul. Tens of thousands of manuscript volumes are to be found there. A startling fact is that of this number, the greater part is in Arabic. Even the number of Persian manuscripts outnumbers that of Ottoman.

Another area is government documents. The administration of justice was carried on entirely in Arabic, except at the level of the Imperial Divan. So archives related to the court system are in Arabic. On the other hand, documents issuing from the financial departments of the Ottoman imperial government were in Persian.

What kind of audience or circle is used to using widely and facilely, two other literary languages when writing in English? Is there any corner of the English-speaking cultural world that, when writing for an English medium audience, diverts from English partly or entirely for another literary language? The major examples that come to mind are those where English is an official second language, such as India

and Pakistan, where Hindi and Urdu respectively are the first literary languages, and English can be utilized similarly.

Below is an example of a code switch. The prose is from the Ottoman text. The couplet is in New Persian:

When the office of kâtib was taken from this very disappointed and broken-hearted wretch, how strenuously did he cast aspersions on my wealth! Hasabana'llâhu wa na'ama'l-wakîlu [May God judge us and be generous!]. My integrity has been established. In a short time, itg has all come down on his own head.

To(v), bad konande-ye khôd-râ be rûzegâr sepâr

Ke rûzegâr to(v)-râ chakîrîst, kîne-gozâr.

This last Persian couplet in English roughly translates as:

Entrust the one who does you evil to Time

For your servant and avenger is Time.

Literal or interpretive translation?

There is a broader perspective on the considerations in the translation of Ottoman monuments into contemporary English. The choice of an audience and the style chosen as a vehicle to reach it can be quite controversial. The considerations of Ottoman translation can be framed with comments of two eminent literati from the history of world literature.

Translating the “sense”

The first reference is connected with the translation of the Psalms into Latin and a comparison with available Greek translations. The translator asserted that one could not translate word for word slavishly like machine translators do today. He supported Cicero's practice of using idioms and circumlocutions of the target language. He famously said, “Now I not openly admit but freely announce that in translating from the Greek - except of course in the case of the Holy Scripture, where even the syntax contains a mystery - I render not word-for-word, but sense-for-sense” (Munday, 2001: 20).

These three sentences are excerpted from a translation of a letter written by St. Jerome, born in what was Yugoslavia in 347 CE and died in his adopted home, Palestine in 419/420, and whose Latin translation of the Bible forms the basis for the *Vulgate*, the famous official Latin translation of the Roman Catholic Church. Latin, even today, retains a position, among many scholars, that Arabic and Persian had for the ulema, the intelligentsia of Ottoman times. Jerome's translations are a significant part of the reason that Latin is still in the *process* of dying; that is, it is still alive decades and centuries after its supposed death.

Literal translation

A rather different view of translators is expressed in a work the last installment of which appeared in 1755 CE:

The great pest of speech is frequency of translation. No book was ever turned from one language into another, without imparting something of its native idiom; this is the most mischievous and comprehensive innovation; single words may enter by thousands, and the fabric (sic) of the tongue continue the same, but new phraseology changes much at once; it alters not the single stones of the

building, but the order of the columns. If an academy should be established for the cultivation of our style,...let them, instead of compiling grammars and dictionaries, endeavour, with all their influence, to stop the licence of translators, whose idleness and ignorance, if it be suffered to proceed, will reduce us to babble a dialect of France.

The author was Samuel Johnson, the giant of English letters, who died in 1784. The above excerpt is from his *A Dictionary of the English Language* (Johnson, 1755), the same famous dictionary that fixed the tradition of horrible English spelling.

Retaining “foreign” elements

Qur'an translation can serve as example of what it is exactly that Johnson is objecting to. One can see in many of its translations, a slavish adherence to the idiom of the text, an idiom often so alien that a reader will either not understand at all or will understand something certainly not intended. Word order has often been forced to conform word for word to that of the target language and text. Sometimes in this strict adherence, archaic, obsolete or dialectical words, phrases and diction must be utilized to follow the syntax and structure in the target text. Johnson is objecting to the same thing that St. Jerome warned of.

Johnson's hypothesis begs the question of what is wrong with introducing foreign phraseology in English or any other language. In the extreme, what is wrong with English becoming a dialect of French, or Arabic a dialect of English? Is Urdu a dialect of Persian? Was Ottoman a dialect of Persian and Persian a dialect of Arabic? The vast influence of these languages on one another is indisputable. Sometimes the influence of one language on another is so pronounced that historical linguists have taken or mistaken the large numbers of foreign borrowing or areal characteristics as indication a genetic relationship; that is, they have theorized that both languages come from a common prototype. For a long time, the Uralic languages including Hungarian, Finnish, Estonian, etc. were deemed of the same family as the co-called Altaic languages, comprising the Mongol and Turkic languages. It is even considered now that Turkic languages, including Turkish, Azerbaijani, Ottoman, Chagatai, Uzbek, Kazak, Turkmen, Tatar, etc. were mistakenly grouped with the Mongol languages, such as Mongol, Buryat, Oyrat, Kalmyk, etc. because of the large number of loanwords from Turkic to Mongol and a few areal characteristics.

In literature, fashion and politics, the foreign influence can be overwhelming. With the Norman invasion in 1066 CE, Anglo-Saxon languages and cultures changed almost beyond recognition. With the Arab invasion of Persia, Persian and Persian culture also changed radically. Arabic changed much less, but Arab culture was profoundly affected by the Persian and Greek cultures it took over. Turkic languages, too, have changed, not so much through their peoples being conquered, but through their conquering of peoples with what they considered to be superior cultures. Translation has been an essential vehicle in the transmission of vital cultural concepts, of established religions.

When a translation is supremely successful, you may have the anomalous situation of a translation being more famous than its original, e.g. Edward Fitzgerald's translation of Omar Khayyam's *Rubaiyat*. The price of that fame may be that the translation is only loosely connected with the original. The first edition of Fitzgerald's quatrains was an instant success. He was not satisfied, however, and he reworked them more than once to bring them closer to the original. The later editions, however, never supplanted the first, and most still prefer it.

A partially successful translation may be used for want of anything better. The downside may be many awkward and obtuse phrasings. Nevertheless, the infelicitous phrases which are comprehensible may be

quoted and re-quoted and pass into popular and even scholarly use. The failure or refusal of a translator to translate a word or phrase can lead to his employing it in the target text. These uses or foreign words or phrases can, in the extreme, lead to a fad and a fashion among the literarily inclined. Foreign terms can even spearhead the setting up of an academic field or specialty. On the other hand, they can represent ideas absent in the target culture. As the vehicles for those ideas, they can immeasurably enrich the target language if they come into common usage.

The unsuccessful translation may possibly not be published, and if published might be ignored as incomprehensible, nonsense and gibberish.

In the development of languages, literature, culture, fashion and politics the influence of source languages, literatures, cultures, fashions and politics can be overwhelming.

Conclusion – A balanced approach

A balance must be struck between the needs of communication and the need to introduce something new and original to the target audience. Strangeness and foreignness as well as awkwardness and nonsensicalness should be minimized in favor of fluency, newness, originality, insightfulness, perception, subtlety and beauty. Every attempt should be made to limit the remoteness of the age and the unfamiliarity with a few basic cultural facts.

Thus to conclude, a passage with a poem translated by this author, it is hoped, will demonstrate that a balance can be reached:

XXXV The Opting of Vizier Chancellor Mehemmed Pasha (May God have mercy on him!) for the Journey to the Hereafter

At the time of the *temcid* on Monday, the twentieth day of the month of Ramadan the Noble in the year one thousand and one, by the command of the Ever-Living and Self-Sustaining [i.e. God], the Chancellor, Vizier and Peerless Minister [Boyalı] Mehemmed Pasha, with his health having been broken for a period of time by dropsy, and not having recovered, bid farewell to the transitory world and opted for the journey to the world everlasting. The deceased and forgiven-of-sin was pious and a man of the God of Zeal. He did not differ from the Body of Elders in Islam. He did not conform to the moral temperament of the people of the time, and because of his opposition to their desires was not a pet of the *nouveau riche*. His speech was poetic and distinguished by the truth. He left two sons and five daughters. While alive, he had married the daughters off to the sons of the Great Mullahs, with them saying “the sons and heirs are generous”, scrutinized every interest connected with the affairs of his endowments of pious institutions. In these matters, his son-in-laws, all in concert, opposed the deceased’s bequests and his sons, and they engaged in iniquity. He was buried in his mausoleum in the vicinity of his own mosque within Istanbul. All the Pillars of Felicity, the Great Viziers, the Noble Ulama and the Sheikhs of Mankind attended the funeral in his mausoleum. [His death] was a caution and a cause of grief to all. These are the last of his verses to be set down:

If you should ask when we came, and what kind of land this world we found—
It had no door or wall, its roof with holes, a worn out land we found.

How many Jacobs and Josephs camped and set out report we got;

A wondrous world of woe we saw, a wondrous tent of grief we found.

We viewed it, toured we every meadow, every garden corner;
No rose or nightingale remained, just flying kites and crows we found.

We never saw its beauty, nor a moment felt its pleasure;
Arrows of doom rained from the sky, the ground a dragon's mouth we found.

We came and gathered name and fame, suppose we did its goods our own;
The only thing to take and go of them, the same old shroud we found (Peachy, 1984: 222-223).

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