

The Turkish Language in the Poetry Collection Compiled by Miho Martelini from Dubrovnik

Dubrovnikli Miho Martelini'nin Şiir Mecmuasının Türkçesi

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Öz

Saraybosna'da bulunan Bosna Hersek Ulusal Müzesi'nin kütüphanesinde Dubrovnikli Miho Martelini tarafından derlenen el yazması şiir koleksiyonu bulunmaktadır. Koleksiyon 1657 yılında Dubrovnik'te derlenmiş olup içerisinde Hırvatça, Türkçe ve İtalyanca yazılmış şiirler bulunan iki ciltlik bir eserdir. Boşnak Kiril alfabesiyle yazılmış Hırvatça ve Türkçe bir şiir dışında tüm şiirler İtalyan Latin alfabesiyle yazılmıştır. Bu koleksiyonda bulunan on sekiz Türk şiirinin tamamı Türk halk şiiri türüne aittir. Bu makale söz konusu Martelini'nin koleksiyonundaki şiirlerde Türk dilinin özelliklerini incelemektedir. Şiirler, Osmanlı İmparatorluğu ile güçlü ve canlı bağları olan Dubrovnik'te derlendiğinden, şiirlerde üç dilsel katmanın olduğu düşünülmektedir, bunlar: (1) Osmanlı dili, yani Osmanlı İmparatorluğu'nda toplumun üst, eğitilmiş sınıfların kullandığı dil; (2) Batı Rumeli Türkçesi veya Dubrovnik topraklarında da o dönemlerde mevcut olmasını tahmin edebileceğimiz Türk lehçesi; ve (3) Güney Slav alt yapısının güçlü etkisi altında gelişen ve o dönemde Osmanlı toprağı olan Bosna'ya coğrafi yakınlığı nedeniyle Dubrovnik'te de konuşulduğu düşünülen Türk dilinin Boşnak ağızı olarak adlandırılan dildir. Martelini'nin koleksiyonundaki Türkçe şiirlerin dilbilimsel analizi, Dubrovnik şehrinin ve 17. yüzyılda Güneydoğu Avrupa'nın geniş topraklarının dilsel, kültürel ve toplumsal yapısına ilişkin görüşlerin şekillenmesinde etkilidir.

Anahtar Kelimeler: Miho Martelini, Dubrovnik, Türk dili, Türk halk şiiri.

ABSTRACT

In the library of the National Museum of Bosnia and Herzegovina in Sarajevo there is a manuscript poetry collection compiled by Miho Martelini from Dubrovnik. The collection was compiled in Dubrovnik in 1657 and consists of two volumes containing poems composed in Croatian, Turkish, and Italian. All of the poems were written down in Italian Latin script, except for one poem in both Croatian and Turkish, which was written down in Bosnian Cyrillic script. The eighteen Turkish poems in this collection all belong to the genre of Turkish folk poetry.

This paper analyses the characteristics of the Turkish language in the poems from Martelini's collection. Since the poems were compiled in Dubrovnik, which had strong and lively ties with the Ottoman Empire, three linguistic layers could be expected in them: (1) the Ottoman language, or the language of the upper, educated classes of society in the Ottoman Empire; (2) West Rumelian Turkish, or the dialect of Turkish that we may expect to have been present on the territory of Dubrovnik; and (3) the so-called Bosnian variety of the Turkish language, which had developed under the strong influence of a South Slavic substratum, and which may also be expected to have been present in Dubrovnik, due to its geographical proximity to Ottoman Bosnia.

This linguistic analysis of Turkish poems from Martelini's collection complements the image we have of the linguistic, cultural, and societal conditions in the city of Dubrovnik, as well as the larger territory of southeastern Europe in the 17th century.

Keywords: Miho Martelini, Dubrovnik, Turkish language, Turkish folk poetry.

0. Introduction

This paper focuses on the Turkish poems from a collection of poetry compiled in 1657 by Miho Martelini from Dubrovnik. In the historiography of Croatian literature, Miho Martelini is usually referred to as a copyist, anthologist, and compiler of several manuscripts relevant to the study of older Dubrovnik literature. It is, however, less well known that Martelini was a distinguished Dubrovnik merchant and a translator, who also left behind him a work of utmost importance for research in Turkology: a multilingual collection of poems written down in Croatian, Italian, and Turkish. The collection was privately owned until the end of the nineteenth century¹, when it was acquired by the library of the National Museum of Bosnia and Herzegovina in Sarajevo, where it has been kept to this day.²

Martelini's collection is significant for several reasons. It is a collection of personal character, created as a result of the compiler's interest in poetry written by well-known and anonymous authors from Dubrovnik, as well as others, during

¹ The collection was privately owned by Vid Vuletić Vukasović (1853–1933), a Dubrovnik writer, historian, and ethnographer.

² The collection consists of two volumes and is held under the call numbers B 1415/1 and B 1415/2.

the course of almost three centuries. Since this is a personal collection of a large body of poetry, Martelini's collection is also a kind of private poetry anthology which reveals the compiler's very own literary taste. It contains different literary texts, mostly poetry of various types and poetic genres recorded in three languages, Croatian and Turkish among them. Being the first known poetry collection compiled in Dubrovnik whose contents are both European and Turkish, it is an invaluable source for the study of cultural and literary relations between the seventeenth-century Republic of Dubrovnik (Ragusa) and the Ottoman Empire.³

Apart from their cultural-historical significance, the Turkish poems in Martelini's collection are a treasure trove for linguistic and philological research as well, and are considered a valuable source for the study of the phonology and dialectology of the Turkish language. All Turkish poems in this collection are written in the Italian Latin script, except for one poem composed in a mixture of Croatian and Turkish, and recorded in the Bosnian Cyrillic script. It is well known that the Ottoman Arabic alphabet was an orthographic system that was not fully adapted to the recording of the phonological and morphological characteristics of the Turkish language, so it has not been possible to fully reconstruct the Turkish language on the basis of the texts written in Arabic script. Recording Turkish poems by means of an Italian transliteration system, Miho Martelini managed to transmit the phonological characteristics of the Turkish language much more precisely, yielding valuable information on its pronunciation. As philologists and literary historians, the authors of this paper will primarily focus on the linguistic features of Martelini's Turkish poems, as well as on researching the circumstances in which a selection of Turkish folk poetry found itself in the poetry collection of a seventeenth-century merchant and anthologist from Dubrovnik.

1. A Few Notes on Previous Studies about the Turkish Poems from Martelini's Collection

Martelini's poetry collection was first presented to the public by Vid Vuletić-Vukasović, a Dubrovnik literary historian, a collector of folk tradition, and the first owner of the manuscript. At the end of the nineteenth century, more precisely in 1892 and 1896, Vuletić-Vukasović published two brief articles in which he gave a general description of Martelini's collection (1892: 49–50; 1896: 94–95). Since he was not familiar with the Turkish language, he did not provide a more detailed review of the Turkish poems, which then long remained out of focus among Turkologists. It was more than half a century later that the Bosnian orientalist Derviš Korkut discussed the poems in his article „Turske ljubavne pjesme u zborniku Miha Martelinija Dubrovčanina iz 1657. g.” [Turkish love poems in the collection of Miho Martelini of Dubrovnik from 1657] (1960: 37–62), in which he published a transcription of all the Turkish folk poems, translated

³ For more details on the content and formal qualities of the poems, as well as their place in the context of Turkish folk poetry, see: Abadžić Navaey & Andrić, 2020.

them into contemporary Turkish, and briefly analysed them. The article was originally published in 1960, and was translated into Turkish several years ago (Korkut 2016: 143-187). Korkut wrote his brief analysis based on the knowledge that was available to him at the time. For example, he had no information on who Martelini was, so he wrongly assumed he was a nobleman. Thanks to research in the field of cultural history carried out in the meantime, we now know that Martelini was a merchant, compiler, and a translator, as well as other interesting details about his life (Letić, 1971). Further on, owing to new insights into Turkish dialects in the west Balkans, which are the result of the scholarly research during the last sixty years, we can now provide a more accurate and detailed description of the language of Martelini's Turkish poems. At the time when Korkut published Martelini's Turkish poems, the academic community of Turkologists was not yet acquainted with the classification of Turkish dialects in the Balkans first proposed by the Hungarian Turkologist Gyula Németh (Németh 1956), nor with the extensive analysis of the so-called Bosnian variety of the Turkish language presented by Ekrem Čaušević at the end of the twentieth century.⁴ The present analysis of the Turkish poems in Martelini's collection takes into account all the previous insights and theories about the Turkish dialects in the Balkans and aims to contribute to the study of their specific features.

Since the poems in Martelini's collection were recorded in Dubrovnik during the seventeenth century, the authors of this article assume that evidence of the following three linguistic layers could be found in them:

- (a) the Ottoman language, or the language of the higher, educated classes in the Ottoman Empire,
- (b) West Rumelian Turkish, or the group of Turkish dialects spoken by Turkish immigrants in western Bulgaria, Macedonia, and Kosovo (Čaušević 2014: 11), and
- (c) the so-called Bosnian variety of Turkish, which came into being as a result of contact between the local South Slavic population and native speakers of Turkish during Ottoman rule in Bosnia and Herzegovina (Čaušević 2014: 11). Due to the geographical proximity of Dubrovnik and Ottoman Bosnia, it might be expected that the Bosnian variety of Turkish was very well known and most present on the territory of seventeenth-century Dubrovnik.

The authors hope that the linguistic analysis of the Turkish poems in the collection will illuminate the relationship between linguistic layers in Martelini's records and thus complete our linguistic, cultural, and social image of the Republic of Dubrovnik in the seventeenth century.

⁴ Čaušević has been dealing with the so-called Bosnian variety of the Turkish language since the 1990s and has collected his previously published articles on the topic in the book *The Turkish Language in Ottoman Bosnia* (2014, Istanbul: Isis Press).

2. Miho Martelini and His Interest in the Turkish Language

Miho Martelini was born to a Dubrovnik family which is first mentioned in archival documents from the seventeenth century. The exact year of his birth is not recorded anywhere and can be traced only indirectly. In the books of the dead, it is recorded that he died in 1719, at the approximate age of 83 or 84, which leads us to assume that he was born somewhere around 1635 or 1636.⁵ Having been born into a poor family,⁶ he did not have the opportunity to receive a better education, as did the children of more affluent noblemen in Dubrovnik. However, the sources tell us that he began to show an interest in literature at an early age, most likely upon the encouragement of his teachers, a renowned Dubrovnik professor and humanist, and his older brother, who was a Dominican, a painter, and a poet (Letić 1971: 283). Already as a young boy, he began to record the poems of other poets, according to his own choice and interest, gathering his own collection. In addition to selected fragments from Dubrovnik literature of the sixteenth and seventeenth centuries, Martelini included in his private anthology seventeen poems in Turkish and one poem written in a mixture of Croatian and Turkish. How is it that these poems in Turkish are also found in this collection of a seventeenth-century writer and merchant from Dubrovnik? This fact should not come as a surprise if we consider that the Republic of Dubrovnik for centuries shared a border with the Ottoman Empire. In the middle of the fifteenth century, the Republic of Dubrovnik signed a bilateral agreement with the Ottoman Empire which made it a tributary of the sultan. The Ottoman Turks guaranteed peace and security to the Republic. Ragusan merchants were granted safe passage throughout the Ottoman lands and were stimulated by special trading privileges. In return, the Ragusans agreed to remain loyal to the sultan and pay an annual tribute (*haraç*) (Miović 2003: 293). The Ottomans needed Dubrovnik as a neutral port through which they could trade with the Western Christian countries even at the times of war with them. The West also needed Dubrovnik as a transit passage to the East.

In the first half of the seventeenth century, when Miho Martelini was born, relations between Ragusa and the Ottoman Empire were at their peak. Dubrovnik was the most important port in the Eastern Adriatic and a large trading hub. The Republic of Ragusa had the role of both a trading and diplomatic intermediary between the East and the West. In such circumstances, Dubrovnik became an “open city”, a place where different cultures and religions met on a daily basis. Different Ottoman travellers came to Dubrovnik on regular basis, either by land from the Bosnian hinterland or by sea from Istanbul and other Ottoman ports. The citizens of Dubrovnik also travelled a lot across the Ottoman Empire. It is a well-known fact that merchants from Ragusa had trading colonies throughout the Balkans for centuries and served as the main intermediaries in trade between the

⁵ For more details on the biography of Miho Martelini, see: Letić, 1971: 282-287.

⁶ Martelini's father belonged to the class of the poorest Dubrovnik citizens, which is not mentioned in the books of the Confraternities of St. Lazarus and St. Anthony, whose members included the wealthier citizens of Dubrovnik.

West and the Ottoman Empire. Trade with the Ottomans was a very lucrative business for Ragusans. Not having the opportunity to continue his schooling, Miho Martelini joined the trading business and spent his youth travelling across the Balkans and the Levant. For years he worked as a merchant on the Belgrade-Ancona route (Letić 1971: 283). This enabled him to become rich and climb the social ladder, so in 1672 he became a member of the Confraternity of St. Lazarus (Curić Lenert & Lonza 2006: 44).

Since Martelini had been trading across Levant, he must have known at least some basics of the Ottoman Turkish language. All the merchants from Dubrovnik who traded with Ottomans had mastered Ottoman Turkish to a certain level during their extended stays in the Ottoman Empire. Some of them knew Ottoman Turkish so well that the Dubrovnik authorities used them as dragomans at times when they lacked professional, educated interpreters at their disposal (Miović Perić 2001: 81–94). We can only guess how Miho Martelini acquired his knowledge of Ottoman Turkish. He most probably mastered it already as a young man, living in contact with Ottoman tradesmen. It is possible that he might have studied it privately, as well, with one of Dubrovnik's dragomans. It was easy for Martelini to come into contact with dragomans, whether in Dubrovnik or during his travels through the Balkans. It is well known that, especially in the seventeenth century, merchants from Dubrovnik had been travelling the Balkans with the so-called tribute ambassadors (envoys of *haraç*). Their entourage was made up of the dragomans and members of the Ottoman army (Miović Perić 2001: 81-94), which meant that a merchant would have a chance to hear the Turkish language daily, during the course of his travels.

Knowledge of Ottoman Turkish was a very lucrative business for the citizens of Dubrovnik, even when they were not working in trade. When notable Ottoman guests arrived in Dubrovnik, the authorities would bestow them during quarantine in private houses in the suburbs of Dubrovnik. The archival sources record that in 1703 Dubrovnik's authorities paid Miho Martelini rent for his house because they accommodated a *kapıcıbaşı* from Istanbul on two occasions.⁷ Nevertheless, Martelini's interest in Turkish surpassed the pragmatic frames of trade and "tourism" of the time. The best proof of this are the Turkish poems in his private poetry collection. Due to the fact that they were written down in Latin script, we can discover more about the language in which they were composed, and thus complete our depiction of Martelini's contacts with Turkish culture.

3. Content and Form of the Turkish Poems in Martelini's Collection

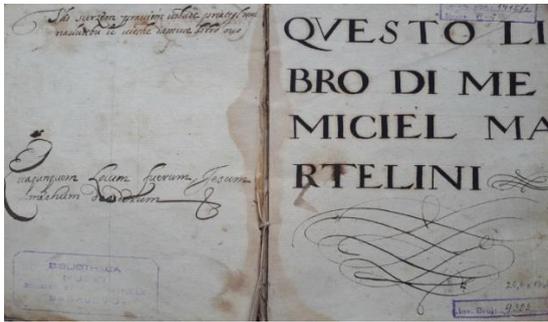
Martelini's collection consists of two volumes, containing poems in three languages. Most of the poems are written in Croatian, eighteen in Turkish, and

⁷ The State Archives of Dubrovnik, Acta Consilii Rogatorum, series 3, vol. 138, cf. 127, 169. (We are very grateful to Dr. Vesna Miović of the Institute for Historical Sciences in Dubrovnik for this and other valuable information on Miho Martelini.)

only a few verses in Italian. The largest part of Martelini's collection consists of examples of love and secular poetry written by anonymous and well-known writers from Dubrovnik during the 15th, 16th and 17th centuries (Letić 1971:290-295).

On the first page of the collection, there is a record of the year, and a note about the owner, written in Italian: 1657. / *Questo Libro di me Miciel Martelini / Raguseo*. From this we know that the collector and owner of the collection was, in fact, Miho Martelini of Dubrovnik. We do not know how long Martelini had been compiling his collection, but he certainly wrote it for 10 years, by some opinions even longer, until the beginning of the eighteenth century (Letić 1971: 289).

Picture 1. Manuscript of Martelini's collection, volume no. 2; National Museum, Sarajevo, 1415/2, title page



Most of the Turkish poems, fifteen of the total eighteen, are found in the first volume.

Most of them have no title, nor is there any notation of who their author was. All the Turkish poems from Martelini's collection belong to folk/popular literature in form and style (at the end of this article there is a transcription of all the Turkish poems as recorded in the original manuscript; see Appendix A). The poems can be characterised as lyric poetry with love-related themes: they are about earthly love (poems no. 1, 14), sometimes very sensual and even erotic, about longing for one's beloved (poems no. 8, 12), the pains of love and infidelity (poems no. 11, 13, 16), the pain of separation from one's beloved (poems no. 4, 5, 10), the beauty and the cruelty of the beloved (poems no. 2, 3, 7, 9, 11), the passion of united lovers (poem no. 15), etc. They are written in Turkish popular language and folk style, in the meter and rhyme typical of vernacular folk poetry; the meter of the poems is syllabic, and the verse is 8-syllabic or 11-syllabic. The poems are interesting from a philological point of view, especially in terms of the history of the Ottoman Turkish language, since they contain many archaic and local words, dialectalisms, and expressions which are not in use anymore. Thus, for example, the interrogative words "kaçan" ("Hacan Iarum darulur", poem no. 9) and "kandan" ("Giusel gieliscum kandén / sceutalisi gielur gianden / né kacarsum bén kulundan / gioringés iérlérmi seni", poem no. 14), as well as the word "yüğrük" ("né deriadé arar ghiemi / né karadé cecier xami / dolanur urumi scami / gionul senden iughruk uarmidur", poem no. 6) appear in the poems. There are also

archaic or dialectically distributed suffixes, e.g., the suffix -IncAz (“Aklum alursun gioringes / ak kolum boinum saringés / ak ténüm toprach olingés / seuerler korlarmi seni / acanum korlarmi seni”, poem no. 14) (Şimşek Umaç 2016). Also, some words appear that we were unable to find in existing dictionaries and sources (see footnote number 14, e.g., “konimdi” and others).

Seventeen of the poems are recorded in Latin script, and only one is written down in the Bosnian Cyrillic script (see poem no. 18 in Appendix A). This poem is different from the others not only in script, but also in language, style, and content; it is written in a combination of Turkish and Croatian, and in terms of content, it is a satirical and comical critique of the use of tobacco. The Croatian language in the poem has the features of Dubrovnik speech, so one can infer that it certainly originated in Dubrovnik (Korkut 1960: 40).

4. Linguistic Analysis of the Turkish Poems in Martelini's Collection

A brief description of Martelini's Turkish poems was given by Derviş Korkut in the aforementioned article, based on what was known in 1960, when the article was published. Korkut emphasized that Martelini's system of writing was based on Italian “orthography”, and he established in which way Martelini recorded some of the phonemes, especially those that were problematic to non-Turkish speakers of Ottoman Turkish (Korkut 1960: 43).⁸ In order to optimally present the way in which the Turkish language in the poems was recorded, or, rather, how its phonological features were presented in writing, Korkut compared Martelini's knowledge and recording of Turkish with the knowledge of Turkish of his (Korkut's) fellow-countrymen in Bosnia. He says that Martelini knew Turkish better than “our people in Bosnia and Herzegovina”, that Martelini's “ear caught Turkish pronunciation better than Bosniaks could”, and that with his Turkish language “(Martelini) surpasses not only Bosniaks who do not know Turkish, but also those (Bosniaks) who were able to speak and write in Turkish.” (Korkut 1960: 43-44). At the time Korkut was analysing Martelini's Turkish poems, he had no knowledge of the Bosnian variety of Turkish, and therefore wrongly related its characteristics to the low level of language competence of its Bosnian speakers.

Although Dubrovnik was never part of the Ottoman Empire, it maintained intense political, diplomatic, commercial, and cultural relations with the Ottomans in its hinterland. Therefore, we might agree that the Turkish language that could be heard in seventeenth-century Dubrovnik must have been very similar to that spoken in the territory of today's Bosnia and Herzegovina. In Ottoman Bosnia, there were two levels of Turkish: (1) the folk variety of Turkish (which will be examined in more detail later in this text) and (2) Ottoman Turkish, or its high, literary (*fasih Türkçe*) and middle idiom (*orta Türkçe*), which was used in writing and communication mostly between educated elite. Considering Martelini's contacts with the inhabitants of Ottoman Bosnia and his frequent trips to the

⁸ It should be pointed out once again that the poems were recorded in the Italian script, which has no umlauts (ö, ü) so the possibility of describing vowels is limited from the very start.

Balkan countries under Ottoman rule, it could be assumed that Martelini was in contact with both of these varieties: the “Bosnian variety” of Turkish and Ottoman Turkish. The Bosnian variety was the folk, conversational variety of Turkish, while the Ottoman Turkish had the status of the official language, with its most important domains being administration, the military, the judicial system, education and high culture (Čaušević 2014: 9). Even a superficial analysis shows that Martelini's Turkish poems have very few elements from Persian and Arabic (on both the lexical and the morpho-syntactic level, i.e., there is no *izafet*), so the possibility that they were composed in Ottoman Turkish may well be eliminated.

As far as the first option is concerned – that the poems were written in the folk variety of Turkish - it is important to explain what we mean by the term the “Bosnian variety of Turkish”. The dialects of Turkish in the Balkans are divided into two groups – Eastern Rumelian and Western Rumelian – and further into their corresponding subgroups. The classification of Balkan dialects into these two basic groups was established by Hungarian Turkologist Gyula Németh.⁹ According to his classification, the border between the two runs through western Bulgaria, from the North to the South, all the way to Thessaloniki in Greece. The western Rumelian group, according to Németh, contains not only the Turkish dialects of western Bulgaria, Macedonia, and Kosovo (spoken by Turkish immigrants, ethnic Turks), but also those of Albania, Bosnia and Serbia. Németh assumed that one of those dialects in the western Rumelian Turkish group was, as Németh called it, the Bosnian dialect of Turkish, which was present in the area of contemporary Bosnia and Herzegovina and Croatia, as well as in Hungary. Later on, Ekrem Čaušević amended Németh's conclusions on “Bosnian Turkish” by establishing that “Bosnian Turkish” was in no way a dialect of the Turkish language, but rather a “variety of western Rumelian Turkish” (Čaušević 2014: 9). That variety came into existence as a result of cultural and business contacts of the local South Slavic population with native speakers of the Turkish language. Speakers acquired it as a foreign language (it wasn't a mother tongue to anyone), and they never used it for communication among themselves. The fundamental characteristics of this variety are a strong influence of the Slavic substrate on which it was created and a poor knowledge of the Turkish language (Čaušević 2014: 9–44).

The Bosnian variety of Turkish was in many ways similar to the West Rumelian Turkish, but it also had its own specific features. According to Čaušević, some of them are, for example, the following: (1) “Sporadic use of the predicate verb in the third person, even when the subject is marked with a personal pronoun for the first- and second-person singular and plural: *Siz celdi*. (You've arrived. pl.); *Siz cidecek mi?* (Do you want to come? pl.)” (Čaušević 2014: 17); (2) “Lack of congruence between a personal marker of the predicate in the first person and a subject in the first-person plural: *Biz cittim*. (I left.)” (Čaušević 2014: 17); (3) “Dropping of accusative and genitive case endings and the third-person

⁹ Németh, 1956: 12-56. For newer insights into the problem of the Turkish language in the Balkans, see also: Brendemoen, 2002; Schamiloglu, 2018: 285–294.

possessive suffix: *kadirim bu etmege* (I can do that.) *benum kardaş iki evi var* (My brother has two houses.)” (Čaušević 2014: 17); and others (Čaušević, 2014: 16–21).

When we compare the aforementioned features with the features of the language of the poems in Martelini’s collection, it is evident that they do not have them, which leads us to conclude that they did not originate in the area where the variety was used, or that they are, by origin, not connected with the area in which the Bosnian variety of Turkish was spoken.

Because of the limitations brought about the Italian orthography, it is difficult to give a complete phonological description of the language of the poems, but it is clear that, on this level as well, these poems do not belong to the Balkan dialects of the Turkish language. Linguistic analysis is made more difficult by the fact that Martelini used Italian orthography in transcribing Turkish words. For example, in the orthographic system of the Italian language, both the phoneme /z/ and the phoneme /s/ are recorded with the grapheme *s*¹⁰ (i.e., *giosléruné, suser, gidersun*). In addition, Italian does not contain some phonemes that are found in Turkish and the dialects of the region of Anatolia (i.e., the phoneme /ʒ/, “harsh *h*”, and the vowels /ö/, /ü/, and /ı/). The analysis is also made difficult by the fact that Martelini does not note all the phonemes consistently, so different graphemes are found for one and the same vowel in different poems. For example, he writes the vowel /ö/ sometimes as *eu*, and sometimes as *ei, o, or u* (*eulurum* (poem no. 4), *einuné* (poem no. 3), *giordum* (poem no. 1), *umrume* (poem no. 1)). However, despite the difficulties caused by the orthographic system, we can safely conclude that the poems do not have the characteristics of Balkan Turkish, but are related to the Anatolian region, and even to more eastern regions in the Middle East, which means that they could be an interesting corpus for researchers dealing with dialects in those areas. Along with the characteristics of the language of the poems, such a conclusion is also confirmed by the toponyms that appear in the poems: *Baghdad* (2 times in poem no. 8, “baghdad ilerune surun turnaler / turnaler turnalér iauri turnaler”), *Giurgistan* (“Bé Aghalar giurgistandan gielurchién”, poem no. 15), *Nakscivan* (“Giulistandur nakscivanu ileri / giul giul olmisc alianaghun giuleri” poem no. 3), *Scam* and *Urum* (“dolanur urumi scam / gionul senden iughruk uarmidur”, poem no. 6).

For instance, in one of the poems, the pronoun *ben* (‘I’) is repeated several times in the form *men*. The replacement /b/ > /m/ in the position following a nasal is characteristic of eastern Ottoman dialects, such as, for example, Azeri (Caferoğlu, 1959: 251). The poem where the form *men* present is the following:

Alla giosléruné kurban oldugum
ne dedum gionumi aldughi uax’ti
saghen ascighuné eilémé gefai
imansuz gidersun uldughi vax’ti
Chiafirsun gioksunden iokmider éman

¹⁰ Jernej, 1976: 9-10.

sen *beni*¹¹ uldursun uirmesun eman
ben senun iusuné bachtughum seman
 sen *beni* uldurusun giuldughi uaxti

Giulistandur nakscivanu ileri
 giul giul olmisc alianaghun giuleri
 ceixun olmisc akar cescme seleri
 kijma *bana* nasliarume ax *mén* uldum

Iarum sen oghratun *beni* ghaughaie
 siah sulfun xevesilen séudaie
 giordum iarum *beni* salmisc ferdaie
 kijma *bana* nasliare uax *mén* uldum

Giordum iarum karmsi geimisc einuné
 béghum ne kulum sucum ne sucum
 destan etun *béni* alem icinde
 kiyma *bana* nasliaré uax *men* uldum

Benum cektugeghum xigran daghidur
 suchierisé iarsuz *bana* aghudur
 témam scindi sarulagak caghundér
 kijma *bana* nasliaré uax *men* uldum (Korkut, 1960: 46-47)

However, it is important to note that, in the same poem, the pronoun *ben* occurs several times in different cases (*beni*, *bana*), but also as *ben* (italicized in the example above). The form *men* appears only in the last sequence of several stanzas “men uldum” (underlined in the example above), while otherwise in the poem the pronoun has the form of *ben*. We can assume that the archaic form *men* was preserved thanks to the conservatory effect of the verses, while the form *ben* was in use in the living language. With this research, we wanted to show that the language of Martelini’s poems, although they were found in the area of the Western Balkans, is not representative of the varieties of Turkish spoken in that area. Further research should reveal how the language of the poems can be integrated into the dialectal picture of the Anatolian region (and possibly more eastern areas) and in what way his poems can contribute to current knowledge of the dialects of the Turkish language of the corresponding period.

According to its formal characteristics (the number of stanzas and verses, poetic metre, rhyme), Martelini’s Turkish poems belong to the poetic forms characteristic for the Turkish folk tradition: *koşma*, *varsagi*, *semai* and *türkü*. In Turkish popular culture, these poems were performed by traveling singers (*ozans*), usually accompanying their poems on traditional string instruments (*saz*, *kopuz*). Some of these poems are still alive, present in contemporary Turkish popular culture, and can be found in the anthologies of Turkish folk poetry. Some

¹¹ In the poem, the pronouns *ben* and *men* are emphasized in italics for the purposes of this article.

of them are accessible even on the internet, which shows that they were, and remain to be, very popular.

For example, one poem from Martelini's collection which begins with the verses *Bulandı eschumun seli*, can even be found on the Internet in the following version, which was originally published in an anthology of folk poems, *Türk Halk Şiiri Antolojisi*, dated 1975, compiled by Ali Püsküllüoğlu, page 213.

Table 1. Comparison of the poem from Martelini's collection with contemporary sources.

Example 1 (Martelini's collection)	Example 2 (<i>Türk Halk Şiiri Antolojisi</i>)
Bulandı eschumun seli agep artuk durulmasmi xusunun giordum oldum deli akel bascie derulmesmi	Bulandı aşkımin seli Acep artık durulmaz mı Hüsnün gördüm oldum deli Akıl başa derilmez mi
Sap cekmisc cirpugium uari chacia ali sulfichiare xu tenxa buliman iare bunda enghiél kalmasmi	
Iusum benzer doghar aié sensun umrume sermaié scindi ghiétdum hacipaié xatorgighum sorulmasmi	Yüzün benzer dolunaya Sensin ömrüme sermaye Geldim sana haki paye Hatırcığım sorulmaz mı
Iarum karé giosi suser bulbul dilli bagrun eser iedi ikkun bir an giéser delli gionul iorulmasmi	
Tenhater daghleri delén sciriun istunde ulén Ascik aider meglun olan Leilasuna sarulmasmi (Korkut, 1960: 45)	Ferhat'tır dağları delen Şirin'in yolunda ölen Der Katibi Mecnun olan Leyla'sına sarılmaz mı (e-TD 15.4.2023.) ¹²

In Martelini's version, this poem has five stanzas, not three. This could be a very important piece of information if we wanted to make a critical edition by trying to reconstruct its older versions. Furthermore, in Martelini's last stanza, Derviş Korkut did not understand the first word - *tenhater* (he translated it as "tenha ter", which makes no sense), but according to the newly documented version, it is clear that we are talking about Ferhad, a well-known hero of a popular love story from Middle-East Islamic literatures. By looking at Martelini's manuscript version, we can see that Martelini actually did write "Ferhatter", but that Korkut also made a transcription error. In this way, these two versions complement each other. This also verifies that Martelini's poems completely fit into the corpus of Turkish folk

¹² <https://www.turkudostlari.net/soz.asp?turku=8926> (last accessed 15.4.2023.)

poetry retold on a very large territory of the Ottoman Empire, and therefore could have reached the Balkans and Dubrovnik.

The same poem is recorded, for example, in the work *Halk Edebiyatı Antolojisi* by Sadettin Nüzhet Ergun (1938: 36). There, it is also listed with three stanzas and as a poem by the folk poet and singer Kâtibî from the 17th century. And when individual verses from the poems are searched, a large number of occurrences can be found on the internet. For example, the verses “Gielup giecer giuserun cieruani” (poem no. 2) or “Alla gioslérune kurban oldugum” (poem no. 3), as well as many others, can now be found on the internet not only as text but also in musical performances.¹³

Although the majority of the verses are completely comprehensible, there are certain words in the poems that are indecipherable. It is possible that some words were written incorrectly due to Martelini’s insufficient knowledge of Turkish.¹⁴ However, considering the entire corpus of poems, we may say that Martelini had mastered Turkish very well. In his recordings of Turkish folk poetry there are none of the typical mistakes that can be found in the so-called transcription texts recorded by scribes who had very low or insufficient knowledge of the Turkish language.

What is important and noteworthy is that Martelini, by writing down the Turkish poems in his anthology, documented a part of Turkish oral tradition for posterity. We know that oral literature is by nature unfixed, fluid, and everliving. The texts of oral literature are open-ended and inclined to variation, and that is why each new performance of folk poetry is alive, unrepeatable, and unique. Martelini recorded and transcribed Turkish poems as he heard them, and thus fixed them in the version in which they were probably performed in the Balkans during the seventeenth century. This is precisely what makes this manuscript an exceptionally valuable philological and literary source, since there are very few preserved writings which document the older forms of premodern Turkish folk poetry.

The systematic writing and exploration of folk poetry and oral tradition in general, begins relatively late in Turkish history, at the beginning of the twentieth century, and is linked to the Turkish national awakening. There are few writings of this type of content (or any other type, for that matter) in the Latin script, and that is why Martelini’s collection is so significant. Thanks to this manuscript, it is possible to reconstruct at least partially how Turkish folk poetry sounded in earlier centuries.

¹³ Geldi Geçti Güzellerin Kervanı | Ali Rıza Gündoğdu (youtube.com); Zeki MÜREN-Ela Gözlerine Kurban Olduğum (HİCAZ)R.G. (youtube.com) (last accessed 31.8.2024.)

¹⁴ During our work, for example, in poem number 17, we were unable to interpret the first, fourth, and fifth lines in the following stanza: „Elunden atardum cifta belluni / scol charsci danghlari / iscte ben aghlaiup kaldum / giundus akaiaigunde duscunde / elunden atardun inge belluni.“ Similarly, we were unable to find the meaning of the word „konimdi“, which is repeated in the same way in all six stanzas of poem number 4, e.g.: „Bir alay ufagik kusclar / deria ialisunda kescgilar / baban seni ba baghisclar / konimdi konimdi kumrum konimdi“.

5. Concluding Considerations

The poems in Turkish written down by Miha Martelini from Dubrovnik were first published in 1960 by the Bosnian orientalist Derviš Korkut. However, in Korkut's time the study of the Turkish dialects and their distribution in the Balkans was still underdeveloped, so Korkut compared the Turkish language of Martelini's poems with the Turkish language in Bosnia, claiming that Martelini "knew Turkish better than the people in Bosnia and Herzegovina" (Korkut 1960: 43- 44).

Meanwhile, Ekrem Čaušević clearly defined and described the basic features of the so-called Bosnian Turkish (Čaušević, 2014). This variety of the Turkish language is characterized by a broken syntax, and all its other features are typical of speakers with insufficient knowledge of the Turkish language. Since there are no such linguistic features in the Turkish poems from Martelini's collection, we can now assume with certainty that these poems definitely did not originate in the Western Balkans. It is obvious that these poems were not composed by a foreigner or a speaker of one of the Balkan dialects of the Turkish language, but by a native speaker of Turkish. According to their linguistic features, as well as the toponyms mentioned in them, Martelini's Turkish poems belong to the region of Anatolia, and even to the eastern parts of the Middle East (such as the Caucasus).

The sources do not mention that Martelini ever traveled to Anatolia or Middle East, but only that he worked as a merchant on the Belgrade-Ancona route (Letić 1971: 283). Based on that historical data, it can be concluded that he became familiar with the Turkish folk poetry during his travels across the Balkans and the Levant. It is worth to remember that during the seventeenth century, many merchants from Dubrovnik traveled across the Balkans with tribute collectors and their entourage, which included dragomans and members of the Ottoman army. It was also during this period that the poetry of *ashiq* bards reached its peak in the Ottoman Empire, which is why the seventeenth century is also called the "golden period" of Turkish folk poetry (Artun 2005:266). Therefore, it is not difficult to imagine that during his travels across the Balkans Martelini met Ottoman merchants and soldiers, and occasionally listened to the live performances by traveling folk singers who were part of their troops.

Martelini probably recorded the Turkish folk songs by ear, as he heard them. Certain mistakes and omissions that make it difficult to understand some verses can be explained by the scribe's insufficient knowledge of the Turkish language. Nevertheless, considering the relatively small number of linguistic mistakes, it can be assumed that Martelini's knowledge of Turkish was at a fairly high level, or that he recorded the Turkish poems with someone's help. It is well known that the compilers of anthologies often took poems from other anthologies when compiling their own poetry collections, but in the case of Martelini's collection of Turkish folk poetry, there is still no evidence for this. Several collections of Turkish folk poetry were composed and found in the area where Martelini used to travel, but as Korkut states in his paper (2016: 153), examples of the poems

written down by Martelini (except for the poem with verses *Turnalar*) have not yet been found in any of the Turkish poetry collections composed in Bosnia and Herzegovina during the Ottoman period. Discoveries of new manuscript collections with Turkish folk poetry would certainly contribute to new insights about the origin of the Turkish poems from Martelini's collection. However, for now we rule out the possibility that they were taken from other anthologies, assuming that Martelini from Dubrovnik wrote them down by himself and by ear.

The significance of Martelini's collection lies in the fact that it shows us how poetic motifs were spread and consumed through oral tradition on a very large geographic territory (from the Caucuses and Anatolia to the Balkans and Dubrovnik). Finally, this collection also confirms that, apart from the dragomans and the official diplomats, educated merchants from Dubrovnik also showed interest in Turkish literature and some of them, like Miho Martelini, had an important role as cultural mediator in Turkish-Dubrovnik affairs, which is most certainly a topic worthy of further research.

6. Kaynakça

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Appendix A: Transcription of the Turkish poems from Martelini's anthology

1

*Bulandi eschumun seli
agep artuk durulmasmi
xusun giordum oldum deli
akel bascie derulmesmi*

*Sap cekmisc cirpugium uari
chacia ali sulfchiare
xu tenxa buliman iare
bunda enghiél kalmasmi*

*Iusum benzer doghar aié
sensun umrume sermaié
scindi ghiédum hacipaié
xatorgighum sorulmasmi*

*Iarum karé giosi suser
bulbul dilli bagrun eser
iedi iklun bir an giéser
delli gionul iorulmasmi*

*Ferhater daghleri delén
Sciriun istunde ulén
Ascik aider meglun olan
Leilasuna sarulmasmi*

2

*Selam uirdum selamumi almaslar
benum bunda xatrégighum bilmesler
bu giuseler nicin séciat uirmesler
ualay bunlar seumeli degildur
Gielup giecer giuselerun cieriiani
ustunde kurulmisc altun seuani
sur Efendi eldeicen déurani
sciol giecen démréli irmeli degil*

*Miscin ascik ay der giucup konmadum
dughmelerun giusup gioksun akmadum
fursat eldeicen upup kuscmadam
beni utdermeli dughmeli dégil.*

3

*Alla gioslérune kurban oldugum
ne dedum gionumi aldughi uax'ti
saghen ascighune eiléme gefai
imansuz gidersun uldughi vax'ti*

*Chiafirsun gioksunden iokmider éman
sen beni uldursun uirmesun eman*

*ben senun iusuné bachtughum seman
sen beni uldurusun giuldughi uaxti*

*Giulistandur nakscivanu ileri
giul giul olmisc alianaghun giuleri
ceixun olmisc akar cescme seleri
kijma bana nasliarume ax mén uldum*

*Iarum sen oghratun beni ghaughaie
siah sulfun xevesilen séudaie
giordum iarum beni salmisc ferdaié
kijma bana nasliare uax mén uldum*

*Giordum iarum karmsi geimisc einuné
béghum ne kulum sucum ne sucum
destan etun béni alem icinde
kiyma bana nasliaré uax men uldum*

*Benum cektugeghum xigran daghidur
suchierisé iarsuz bana aghudur
témam scindi sarulagak caghundér
kijma bana nasliaré uax men uldum*

4

*Bir alay ufragik kusclar
deria talisunda kescgliar
baban seni ba baghisclar
konimdi konimdi kumrum konimdi*

*Eulurum uni kasc kasc
kokicighi gielur kosc kosc
kuscie ganum sana pesckiesc
konimdi konimdi kumrim konimdi*

*Kumrimun kanadi aktur
tangri bir peixamber xaktur
bilurum ascighun cioktur
konimdi konimdi kumrim konimdi*

*Kumrimun kanadi kare
iureghum oldi iaré
xic bilmesim bané caré
konimdi konimdi kumrim konimdi*

*Kumrimun kanadi iéscil
ax kolum boinum dolasciér
koinune ghirsemer iarascier
konimdi konimdi kumrim konimdi*

*Kumrim kafesta beslenur
esciuni ghiorur seslenur
kumrim iauridur uslanur
konimdi konimdi kumrim konimdi*

5

*Gider oldum saxmanunden ilunden
dein ol iarume ghielsun ghioreim
korkar oldum airulmaktan ulunden
dein ol iarumé ghielsun ghioreim*

*Ol iarumun baxcesuné ghirmedum
konce icen karmsi giuler dirmedum
semanundé nasli iarumé sarmadum
dein ol iarumé ghielsun ghiormedum*

6

Vsak olan Jarumden

*Bre iarumun bre kardasclar
gionulden iughruk uarmidur
né deriadé arar ghiemi
né karadé cecier xami
dolanur urumi scami
gionul senden iughruk uarmidur*

7

Ghéisilerden

*Soiunup ghirsem koinuné
sarulsem inge beluné,
sciol sénun selui boynuna
alér néné iarascier*

*Iarum scaler burunur
doghar ai ghibi dolunur
ghiormeien ganlér ierunur
scaler neghiusel iarascér*

*Iarum sen bana giustun né
saer bile duscmem ustuné
sciol senun beias usnune
bénéler ne giusel iarascier*

*Iarum be sana né ile dum
arsum xak suiledum
sén béni abdal eiledun,
alér né giusel iarascér*

*Man surén abdarunden
gieimsz émscili uarunden
airulmam begkler iarumdan
alér ne giusel iarascier*

8

Irak olan Iarumden

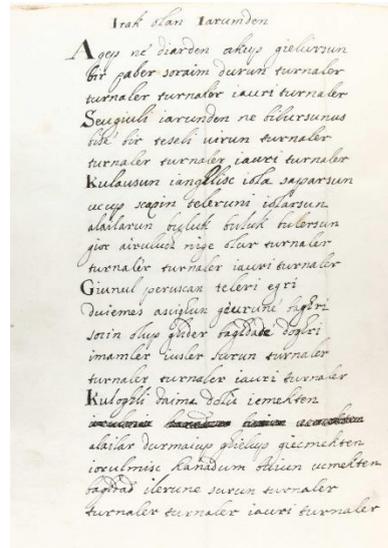
*Agep né diarden akup ghielursun
bir xaber soraim durun turnaler
turnaler iauri turnaler*

*Seugiuli iarumdan ne bilursunus
bize bir teseli uirun turnaler
turnaler turnaler iauri turnaler*

*Kulausun ianglisc iola saparsun
ucup scaxin teleruni iolarsun
alailarum buluk buluk bulursun
gior iaruluch nige olur turnaler
turnalér turnaler iauri turnaler*

*Gionul peruscan teleri egri
duiemas ascighun géuruné baghri
socin olup ghidér baghdadé doghri
imamlér iusler surun turnaler
turnaler turnaler iauri turnaler*

*Kuloghli daima dolù iemekten
alailar durmaiup ghielup giecmekten
iorulmisc kanadum butun ucmekten
baghdad ilerune surun turnaler
turnaler turnalér iauri turnaler*



Picture 2. A page from Martelini's collection, an example of a poem under no. 8

9

Hacan Iarum darulur

*Gielursun giecersun selam uirmésun sucum
né giunaxum bilder sultanum xunchiarum
xunciarum umrum
uarum ghiel*

*Ben aghlarum sen bir kelam dimesun sucum
né giunaxum bilder sultanum xunchiarum
xunchiarum umrum
uarum ghiél*

*Baxcedé acelmis giuler tasé
bulbuler basclamisc nasé nasé
bilurum sultanum meilán iok bise
sucum né giunaxum bilder sultanum
xunchiarum xunchiarum umrum
uarum ghiel*

*Rakiplerun konge giuler dirmesun
chiem selamlar muraduna irmesun
kaifieti uikusune doimasun
sucum né giunaxum bilder sultanum
xunchiarum xunchiarum umrum
uarum ghiel*

*Iarume uarderci iolar dagh olsun cheuriané
mor menexcie bagh olsun gielurseda
gelmeseda sagh osun
sucum né giunaxum bilder sultanum
xunchiarum xunchiarum umrum
uarum ghiel*

10

Hoimisc Brakmisc Beni

*Felek kanadi kanadumi kolumi
néileim ucamasim bir seman
élumden alderdum giul iusli iari
ax chimunle eghlenursun bir seman*

*Hane benum itughumi axti
iusun giormetlughu iderdum ghaxti
eler iarumé andegi uaxti
â ben durup ieruneim bir séman*

*Kul deilim elden élé satulan
tus deilim xer bir ascié katulan
meulam eghil uirsé ulsem kurtulsém
Asretlughun ceqméieim bir seman*

*Cixaim ghideim iolda duraim
ghieléndén ghiécenden xaber soraim
mustuluch diéné ganum uiréim
siaxler gieieim iasum tuitaim
karamsiler gheimeieim bir seman*

11

*Benum ighri tatli gianum
tércielimes gionul séni
benum dinum xem imanum
iadeilémem giusel seni*

*Vefasus dogri iarusun
giani géfaler klarsé
ius iascinda piri olursén
tercicilemés gionul seni
iadeilemem giusel seni*

*Beghler oturur tachtunda
giuler aciulur uaxtunda
kiamété xach kutunda
tercieilemés gionul seni
iadeilemém giusel seni*

*Meghnunum oldum ualaxi
éscumlé buldum alaxi
inan ach giulum bilaxi
tercieilemés gionul séni
iadeilemém giusel seni*

*Sexarum uardum iarumé
sceutali alma castumé
sulumle duscmem ustumé
iarum uar neilersum béni
dostum uar istemem seni*

*Ben seni dogri iar sandum
sénan dictum ben inandum
scindi bir gair iar buldum
iarum uar neilersum beni
dostum uar istemem seni*

*Bén seni giordum birilé
iurechten cichtum ierile
uar benden iana binilé
iarum uar neylersun beni
dostum uar istemem seni*

*Ben sei seudum ghaiet
isméné ocurdum ghaiet
uar benden sana icaset
uar seuenler seusun seni
uar saranlar sarsun seni*

*Armaghanum gieri giundur
rachiplardan iusi duundur
scindi dogri xalum bildum
iarum uar neilersum beni
dostum uar istemem seni*

*Chieman kascun chiéman deghil
achar seman sulmi deghil
bé ualahi ialan deghil
iarum uar neilersun beni
dostum uar istemem seni*

Boium égup giélma bana
sanmachi iar olam sana
meulan uerdi gielma bana
uar saranlar sarsun seni
uar seuenler seusun seni

12

Sebax lutui beian eile
sultanumun nedér xali
séudugeghum neder xali
olgiuselun nedér xali

Muxabét bise baghlarmi
chimi uarisé saghlarmi
ben culun anup aghlarmi
sultanumun nedér xali
ol giuselun nedér xali

Muhabét xatori neiler
chimunler gionumi eghlér
iaranda acighi deiuér
seudugeghum neder xali
ol giuselun neder xali

Idermi térchi diari
ianunda uarmider iari
anarmi benda eugiari
sultanumun nedér xali
ol giuselun nedér xali

13

Benum ala giosli Jarum
giundén giunde arti sarum
achlum fchirum ichtiarum
éldé déghil dostlar
ben nige édeim nigé édeim

Jarum iaplerler solunur
giorduchcés achlum alunur
alémnden neler bulunur
gionul almas dostlar
bénige édeim nigé édeim

Nidem kare gioslum nidém
deghier bascum alup gidém
ellé genetisé alem bá sundan dostlar
benige édeim nigé édeim

Iscte ben oldum né oldum
sararup esana dundum
ax seni séimeieim derdum
giandén séundum dostlar
benige édeim nigé édeim

Periscan gionum xosc deghil
bú olur biter isc deghil

derdum besc deghil on deghil
bigné ascti dostlar
benigé édeim nigé édeim

Saclari uar salcum saciach
uurdi iureghume bicach
irum ioctur saclaiagach
nam mecianim dostlar
bénige édeim nigé édeim

Bu sus ialan deghil asca
iasulanlar gielur bascha
bén uglursém iasun tasca
tali osun dostlar
benigé édeim nigé édeim

14

Bre Eé ala giosli dilbér
seuerlér korlarmi seni
abu sémsem sularilé
xér sebax iurlarmi seni
aganum seuerler korlarmi seni

Aklum alursun gioringes
ak kolum boinum saringés
ak ténun toprach olingés
seuerler korlarmi seni
acanam korlarmi seni

Giusel gieliscum kandén
sceutalisi gielur gianden
né kacarsum bén kulundan
gioringés iérlérmé seni
à giuselun korlarmi seni

Icérlér mesti dérlér
ugredurlér usti derler
séni maxlup dosti derler
séuérler korlarmi seni
à ganum korlarmi seni

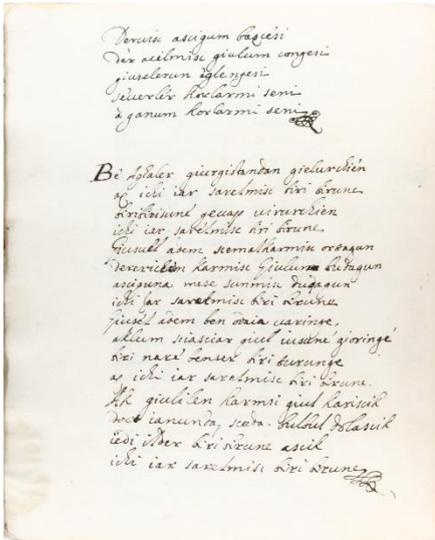
Deruisc ascigum baxcési
dér acilmisc giulum
congesi giuseleerun églengesi
seuerler korlarmi seni
à ganum korlarmi seni

15

Bé Aghalar giurgistandan gielurchièn
ax ichi iar sarelmisc biri birune
biribirisune ceuap uirurchien
ichi iar sarelmisc biri birune

Giusel adem scemalkarmisc ortagun
dererichèn karmisc giulun budagun
asciguna mese summisc dudagun
ichi iar sarelmisc biri birune

Giusel adem ben odaia uaringe
aklum sciasciar giul iusuné gioringé
biri nare benser biri turunge
ax ichi iar sarelmisc biri birune
Ak giulilen karmis giul kariscik
dort ianunda sceda bulbul dolascik
iedi ildur biri birune ascik
ichi iar sarelmisc biri birune



Picture 3. A page from Martelini's collection, an example of a poem under no. 15

16

Iatarum uiurum uiuchun ghielmes
ghiderum ghienserum ghionun eghlenmes
Iole duscen ilo iol olmasimisc
scapin panca se neghiren curtulmasimisc.

Ben seni seuerdum gaiet
ismuné okuidum aiet
uar bende sana igaset
uar seuenler seusun seni

Ben seni dogri iar sandum
sén beni seup osandun
bir kairisi varup seudun
uar seuenler seusun seni

17

Jarumun ainasi uar disunde
icer scarabini katur giosunden

sagosum uarosum alem iusunden
sagosum seudeghum ghiene benumdur

Jarumun Culaghunda chiupeler
onun giosi kasci ascik tepeler
kumasi xatader meghier upeler
sagosum seudughum ghiene benumdur

Sumbullum menexsce benum
bre xèi kainal icighi salum
senden xach nasarum kaldi
gitmem, ben bunda Jatarum

Ben bir giusel iar geterum
soraim anda ghideim
bir ghidi aldi Jarumi
iscte ben aglaiup kaldum

Elunden atardum cifta belluni
scol charsci danghlari
iscte ben aghlaiup kaldum
giundus akaiagunde duscunde
elunden atardun inge belluni

Bir ghiege Jar didi bana
kalka gianum sabax oldi
nasiatun budur sana
kalka gianum sabax oldi

18

korkmaian od boga
oka japmiş od roga
bir dan olur obruga
povaržite burnunot

ikad ide Frençtr
ortaluga genktur
burnunile renktur
povaržite burnunot

deđilmi dar manica
da otide gladunca
burni olur klanica
povaržite burnunot

dinle beni Maruica
iuzunuzde ružica
dimi svarbi guzica
eglenčedu burnuno