

# TRADITIONAL MUSIC CULTURE STUDIES

# 1

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# TRADITIONAL MUSIC CULTURE STUDIES – 1

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## CONTENTS

**Preface ..... iii**

### **Chapter 1**

**The Reflection of Deer Motif to The Turkish Folk Dance from Shamanism: “Deer Dance”**

Duru Özden GÜRBÜZ ..... 1

### **Chapter 2**

**Symbolic Elements in Karacaoğlan's Poems**

Ennur BİLECAN ..... 17

### **Chapter 3**

**This Beauty is Just Yours, Bride: Bride Motif in Turkish Folk Songs**

Fatih SOLMAZ ..... 43

### **Chapter 4**

**Turkish Masculine Figure in Four Hungarian Ballads**

F. Gülay MİRZAOĞLU ..... 73

### **Chapter 5**

**A Review On the Stories and Figuratory Harmony of Hatay Folk Dances**

F. Gülay MİRZAOĞLU & Ali BEZGİN ..... 107

## **Chapter 6**

### **An Overview of Çukurova Folk Stories and Folk Songs in Terms of the Power of Words**

Halil İbrahim TOPALAK ..... 127

## **Chapter 7**

### **The Song of the First World War and Its Reflection in Laments: Examples of Hey Onbeşli, On Altılı, On Yedili**

Nursel DEMİRDEN ..... 147

## **Chapter 8**

### **Color Symbols in Folk Songs and Turkish Carpet Weaving**

Tevhide AYDIN ..... 165

## **Chapter 9**

### **Divans in Turkish Folk Music: Examples of Mardin Divan and Ankara Divan**

Utkan MESCİ ..... 185

## **Chapter 10**

### **An Examination in the Context of the Relationship Between the Television Series and The Folk Song: The Series "Kuzey Güney" And The Folk Song "Bul Getir"**

Yasemin GÖKÇE ..... 207



## PREFACE

Traditional music, along with the magic of music, which is a miraculous art made of sounds, also carries unique features specific to the culture it belongs to. It is connected with the art of music on the one hand and the cultural tradition on the other. Traditional music culture, above all, gives us clues to understand the life styles, philosophical approaches, individual and social lives, historical realities, cultural values and folk creativity that has been going on for centuries. In fact, from this aspect, music is an artistic and mysterious way of reaching the origins of cultural traditions. The adventure that begins with the music itself in this mysterious journey can take you to the vast universe of the world that created it.

How traditional music reflects the various dimensions and characteristics of culture, social structure and group identities has been the main area of interest of traditional music studies. Along with the words and melody of the music, the meanings of the symbolic language it contains, the dance and ritual accompaniments, the motifs of the mythological ages, the borders of our emotional world, the dimensions of social reconciliation appear as various pictures of this wide world. The traditional music culture, which emerged as a result of the meeting of ancestral cultural heritage, historical reality and cultural creativity in the historical adventure of societies, is closely tied to the oldest known past on one side and the present on the other. In this respect, it is an indispensable element that accompanies the continuity of life. It can be said that it is the only act that brings social groups together and integrates them in rites of passage, daily and ceremonial life, celebrations and mourning, religious life or an ordinary day. Musical traditions specific to a culture have social and cultural functions that no other phenomenon or event can perform.

The continuity of traditional music depends on two elements: word/poem and melody dimension. While the verbal dimension reflects the finest details and historical realities of the culture to which it belongs, the musical dimension carries the power of the sounds and rhythms that accompany cultural acts (such as highland festivals, road

songs, mill songs, fountain songs, the songs of the women who weave carpets) from generation to generation. Traditional music is a musical expression of culture-specific behavioral patterns; it is the crystals of culture that must be preserved. Understanding and making sense of this phenomenon undoubtedly requires long-term and interdisciplinary research.

It is known that traditional Turkish music developed in two main branches over the ages. The first is Turkish Folk Music, the second is Classical Turkish Music. In this volume, we will include studies focusing on traditional music culture, which is called folk music. Most of the researches are about various regions or features of Anatolian Music culture. While some of the researches in the book deal with the poetic and thematic aspects of music, some of them deal with the dance and ritual dimension, and some of them deal with the symbolic dimension. A study examines the divan, a genre in Turkish folk music, with its musical dimension, based on the divan traditions and examples of different regions. Another research focuses on the Turkish male figure in the context of Turkish-Hungarian interaction, based on Hungarian folk ballads. Another study analyzes color symbols, folk songs and carpet weaving art data by comparison.

There are 10 academic researches in total in this book titled Traditional Music Culture Studies. These writings, most of which belong to young researchers, have undoubtedly emerged as the product of a great effort. We think that all the studies in the work will make multidimensional contributions to traditional music culture research and will shed light on some future studies.

The first chapter by Duru Özden Gürbüz, is titled “The Reflection of Deer Motif to the Turkish Folk Dance from Shamanism: Deer Dance”. The study is focused on how the “deer” motif, which has a sacred meaning in Turkish culture, reflects on one of the ritual originated villager dances of Tokat region, “The Deer Dance”. By focusing on the venue of the Deer Dance, the costume of the performer, its performance and the rituals it contains, it has been determined that the dance as a performance carries the remnants of the religious ceremonies of the Turks, especially Shamanism.

In Ennur Bilecan's the second chapter, titled "Symbolic Elements in Karacaoğlan's Poems", the main symbols in Karacaoğlan's poetry

were identified and analyzed in terms of meaning, focusing on the place, meaning and functions of cultural symbols in the language of expression. Also, here, the relationship between the analysis of symbolic language and cultural codes is emphasized.

In the third chapter by Fatih Solmaz, titled "This Beauty Is Just Yours, Bride: Bride Motif in Folk Songs", the focus is on the "bride" motif in the world of folk songs. Here, the physical and character traits of the bride, which is very common in Turkish folk songs, were examined in detail and the bride types in Anatolian folk songs were determined. In the research, examples of folk songs showing each bride type were also included.

In the fourth chapter titled "Masculine Turkish Figure in Four Hungarian Ballads" by F. Gülay Mirzaoğlu, firstly, basic information about the origin of the term ballad, its genre characteristics and Hungarian ballad tradition is given. By choosing four examples from Hungarian ballads, the thematic structure of these ballads is discussed from various aspects. What is remarkable in the general content of the selected ballads is that the Hungarian girl and Turkish man are at the forefront. In the study, the characteristics of the Turkish male figure were examined in the light of the data of psychology, taking into account the fictional structure of the ballad genre.

In the fifth chapter by F. Gülay Mirzaoğlu and Ali Bezgin, "A Review on the Stories and Figuratory Harmony of Hatay Folk Dances", the origination stories of folk dances that are performed on festivals or ceremonies such as weddings, engagements, henna rituals, soldier farewells and the relationship of these stories with dance performance is analyzed. In the study, while reflecting the culture-specific views about the naming of folk dances, it was also examined whether the performances and figures of the dances were related to the emergence stories of the dances.

In the study titled "An Overview of Çukurova Folk Stories and Folk Songs in terms of the Power of Words" in the sixth chapter by Halil İbrahim Topalak, the focus is on the power and influence of the word element in the folk tales and folk songs of the stories among the Turkmen tribes living in Çukurova. While it is emphasized that the literary dimension of the folk songs in the region carries the knowledge and cultural values of the lives of the past generations to the next

generations, it has been determined on the examples that they offer solutions to social and individual problems with the messages they convey to the other listeners.

Nursel Demirden's seventh chapter titled "The Song of the First World War and Its Reflection in Laments: Examples of Hey On Beşli, On Altılı, On Yedili" focuses on the fact that laments for soldiers lost during the First World War shed light on the field of social history. And thus, based on the variants of a folk song, new data as a "historical document" on the historical background of the national music culture were revealed.

In the eighth chapter by Tevhide Aydın, titled "Color Symbols in Folk Songs and Turkish Carpet Weaving", first of all, the symbolic language and expression features of the colors in the selected samples of folk songs are explained in the process of transferring the culture from generation to generation. In addition, the parallels of the color symbols in carpets and kilims were researched, then various sections from the folk songs related to each color were given and the semantic relationship of the colors used in Turkish carpet weaving with the color symbols in the folk songs and their roles in cultural transfer were discussed.

In the ninth chapter of Utkan Mesci, "Divans in Turkish Folk Music: Examples of Mardin Divan and Ankara Divan", the divan form in Turkish folk music and poetry is discussed, and conceptual definitions based on the data of both fields are made. In the study, divan samples from different regions of Anatolia were examined comparatively in terms of their literary, musical and ceremonial characteristics, and it was determined that the divan samples generally showed similarities in terms of form and content. In the research, it has been concluded that the differences are mostly due to the unique structure of regional music traditions. The writing of notes including the maqam analysis of the research and also the notation showing the whole divan samples were added to the study.

In the tenth episode titled "An Examination in The Context of the Relationship Between the Television Series and The Folk Song: The Series "Kuzey Güney" and The Folk Song "Bul Getir" by Yasemin Gökçe, the electronic environment preferences of groups of people that have diverged from the traditional culture environments due to



urbanization, and folk songs in TV series are discussed. In the study it is determined that the functions of the folk tales and folk songs specific to oral environment are fulfilled by TV series the part of series that include folk songs. The relation between the television series and the folk song is demonstrated through the sample of the "Bul Getir" folk song in the "Kuzey Güney" series. In the article, the contribution of the folk song "Bul Getir", which belongs to the oral tradition, to the ratings of the "Kuzey Güney" series and the role of the series in increasing the popularity of the folk song were determined.

The aim of creating the Traditional Music Culture Studies book series is to bring together studies that deal with various aspects of Turkish music culture with scientific approaches with the academic and artistic circles of Turkey, the Turkish World and other countries. In this series, our main goal is to convey the works of the academicians and our graduate students who continue their academic education to the readers. We would like to thank all the authors who have transformed their research into a scientific book chapter for publication in this book and shared it with us.

November 2021

Prof. Dr. F. Gülay MİRZAOĞLU & Prof. Dr. Kürşad GÜLBAYAZ

Editors

## **CHAPTER 1**

### **THE REFLECTION OF DEER MOTIF TO THE TURKISH FOLK DANCE FROM SHAMANISM: “DEER DANCE”**

**DURU ÖZDEN GÜRBÜZ**

## **THE REFLECTION OF DEER MOTIF TO THE TURKISH FOLK DANCE FROM SHAMANISM: "DEER DANCE"\***

*Duru Özden GÜRBÜZ\*\**

### **Abstract**

The motif of a deer which is one of the important elements of the Anatolian Turkish culture and also has mythological features has come to Anatolia through migration from Central Asia. Before the adoption of Islam, most of the beliefs about "deer" in Shamanism have reached up to the present, as they are highly dedicated to their traditions (and customs rituals) and also they don't have any connection with the city life. Imitating animals in dances has a great importance in Turkish folk dance. Performed in the villages in Tokat such as Serpin, Arkoğlu, Kelit and known as "Ceren (Ceylan) Dance" or "Deer Dance" is one of the dances in which there is an animal imitation "Deer" is the main in the dance. In this article, some rituals performed in "Deer Dance" such as carrying some parts of a deer, wearing its fur, imitating its behaviours, melting the lead for the resurrection of the deer which died of evil eye will be particularly associated with the traces of Shamanism and the religious ceremonies of Turks living in ancient times. This study will also show that today, this dance is about to be forgotten in Anatolia today.

**Keywords:** Deer motif, Shamanism, Islam, Turkish Folk Dance, Deer dance, Tokat.

### **Introduction**

"Deer" theme, which has mythological features and is reckoned as sometimes lucky sometimes cursed, came to Anatolia via migrations. Most of beliefs about "deer" that was seen in Shamanism before Islamism continued as an important factor of Anatolian culture assuming Islamic identity after converting into Islam.

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\*A part of this article was presented as a paper at the International Society for Folk Narrative Research held at Hacettepe University in 2015.

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The most important mainstay of Turks before Islamism was livestock. On the basic of this, obligations that life style of Turkish nomads in Anatolia brought and effects of old animistic beliefs took place. Ancient Turks put their bread on the table with animals like sheep, cattle they grew and wild animals that they hunted. One of these animals is "deer".

Deer is an economical source and besides, it has an important place in Turk's life in so far as belief systems in that historical age. It is worth to examine deer theme in that it is used in myths, legends, fairytales, arthitecture and art.

Most of researches conducted on beliefs of Ancient Turks agree on an opinion that they were totemist. Jean Paul Roux showed as an evidence to existence of totemism among Turks that a connection between some animals and clans of Turkish tribes has been observed since 7th century (Roux, 2011: 74-76). Base of totemism is the thought that there is a relationship among people and animal and plant. Among Ancient Turks on the top of animals reckoned as blessed there was wolf, and then came "deer" (Karadavut and Yeşildal, 2007: 103).

While in Turkish Culture "deer" is used as an element of metaphor, hunting-sacrifice animal, protection against evil eye, in Shamanism it is one of the ancestors of animals which is imitated. By imitating the sound of the deer, donning his fur or carrying some parts of it Shamans were performing rituals accompanied by drums. This ritual was performed in order to come to the same level with the sacred animal. Moreover, by replacing with the deer, they wanted to pass through the spiritual realm.

"Deer" theme that came to Anatolia from Middle Asia is used in different aims: as we can understand from "Red deer Legend" and its reflection "Deer Hunting Song" (Mirzaoğlu, 2005: 36-37), among Ancient Turks, hunting deer which is regarded to bring favour and blessing as a game animal is believed to bring bad luck; it is a derivation factor as it is seen in "Mother Deer " legend that is told in Giresun; It is a guidance, transfiguration and likening factor that we can see in Kaygusuz Abdal Tales that Kaygusuz Abdal pen named Alaeddin Gaybi followed Abdal Musa who was in the shape of gazelle.



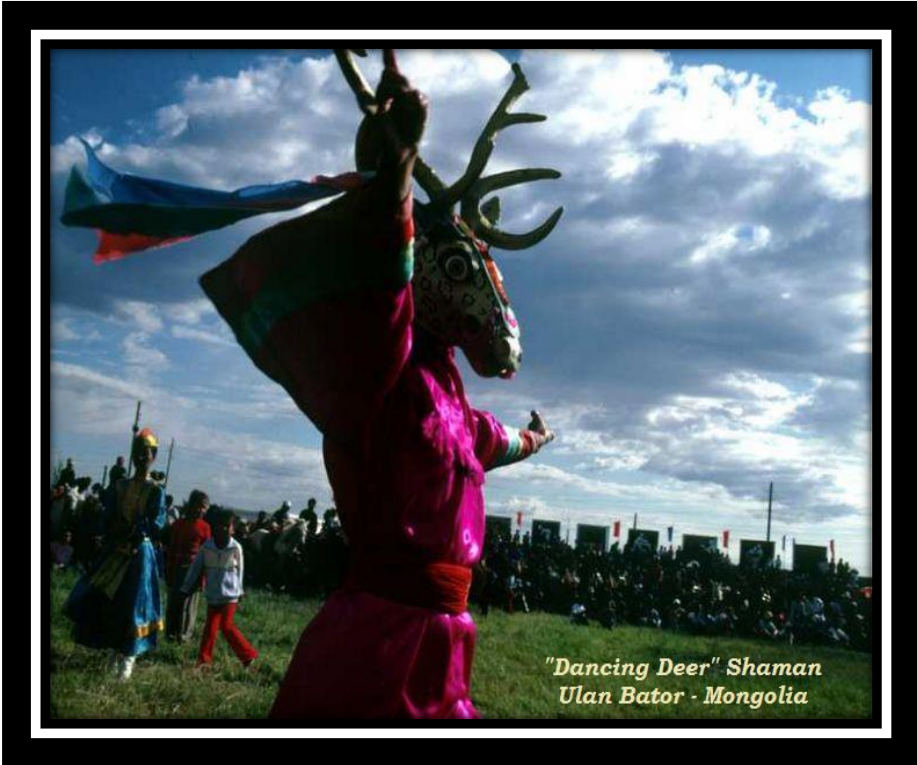
### **Shamanism and Deer Theme**

Shamanism is a belief system which consists of a special design of world and people. In Shamanism, It is reckoned that there is a connection between people and "God" (Perrin, 2014: 11). During rites, shamans are together with God and find themselves in a mysterious drama in which they identify with healing source. Shamans believe that they come into contact with a more extended and important dimension than reality of the world (Drury, 1996: 67). To travel to the other world and fall into trance, shamans transformed into animals like eagle, bear that are believed to have holiness. Another animal ancestor that shamans transformed into shaman rituals is deer (Ögel, 2003: 29-40; Çoruhlu, 2012: 165). Ancient Turks have rituals which consist of wrapping themselves up an animal hide, carrying whatever piece like horn of an animal, making voices like them. The reasons why they wrapped themselves up an animal hide are both they were afraid of them and they want to take advantages of their power, holiness.

Primitive people think when they imitate voice or wrap themselves up hide of deer, they enter to animals' world and become deer so they are equal with the animal they imitate (Roux, 2005: 231). This faith system is also in Shamanism and Shamans call this animal "ye-kila" in other words "mother animal" (İnan, 1998: 458).

Özkul Çobanoğlu (2011: 114) explains animal-ancestor, animal-mother notions that take place in perceptions of Shamanist Middle Asia people following: " In adoration matter which is believed to be existed from all eternity and perceived as lineage source mother soul symbolized with animal is called animal mother and ancestor soul is called as animal ancestor." Shamans used deer theme that was accepted as animal-mother on their clothes or drums.

Generally, shamans have one or several assistant spirit consisting of animals they reckon as blessed. These assistant spirits lead shamans to pass to spirit world and protect them against bad spirits. Before falling into trance, shamans imitate these animals with dances and voices they make. The clothes they wear during this ritual generally resemble animals which have assistant spirits. Functions of all theme and ornaments on clothes of shamans are to ensure new and magical body for shaman (Eliade, 1999: 186-187)



**Photograph 1:** "Dancing Deer Shaman-Kam, Ulan Bator, Mongolia"

<https://tarihvearkeoloji.blogspot.com/2015/03/saman-kimiz-gevik-donunaburunme.html>

Real accessories like deer horns, feathers, bills, claws etc. are supplementaries of clothes. By this means, shamans believe that they transform into animals which are believed by shamans to have assistant spirits during these rites. According to Shamanism their souls coalesce with these animals and their assistant spirits. Audiences join ritual usually perceive shamanas as transformed into these animals.

Besides clothes Shamans wear during rite, they also use drum and songs they sing as supplementary factors to fall into trance. Drum is a mean that is used by a shaman to make a concentration and analysis environment and prepare shaman's spirit for an internal journey (Drury, 1996: 76). Trance world consists of supernatural powers. Shaman exists both in this world and in other world under the thrump of voice of drum (Harner, 1999: 80).



**Photograph 2:** Tungus Shaman<sup>1</sup>, One of Oldest Shaman Depicts, 1962 (Hoppál, 2010: 73).<sup>2</sup>

<sup>1</sup> Uno Harva in his book named "Altay Pantheon" says that "Noord en Oost Tartarye" named book of N. Witsen published in 1705 in Amsterdam is one of the oldest sources -although not yet certain- and forked horns in drawings resemble horns of a caribou, horns in subtitle "Yenisey Shaman" just like these horns. (Harva, 2015: 411- 412).

<sup>2</sup> Hoppal says about painting in his book named "Shamans in Eurasia" are following: "Netherlander researcher Nicolas Witman was found in middles oound in middles of 1600s and recorded his journeys, left several interesting pictures besides writings for us. In one of his drawings on which was worked highly defenselessly, he depicts a Tungus shaman with a drum mallet which is showed largely and with huge forked horns. The bulky figure wears leather clothes and there are two big horns on his head and earrings on his ears as ornaments, his feet are with big nails. The person who paints picture supposedly do ot think "Pagan Priest" as a whole person." (Hoppál, 2010:73-74).

### **Turkish Peasant Dances in Anatolian Culture**

Animal imitations seen among Shamans are also seen in dances and dramatical games in Anatolia. Dance tradition in Anatolia goes a long way back and this situation comes to light when pictures on walls belonged to BC 5500-6500 that show deer hunters in panther hint were dancing altogether in company with drum were found during researches in Çatalhöyük.



**Photograph 3:** Murals at Çatalhöyük



**Photograph 4:** Transferring murals onto paper

<http://arthistoryworlds.org/catal-hoyuk-paintings/>

Because peasants living in Anatolia are quite faithful to traditions and not so much connected to city life, it is seen that they protect old rituals, ceremonies and dances. In Turkish peasant dances animal imitation have important place. Peasants liken themselves to animals by masquerading and performing dance figures having animal motions; all these are residuals of religious ceremonies of ancient times. As Metin And mentioned Turkish peasant dances developed by coming together of five important factors like place, lineage, religion, empire and westernisation (And, 1964: 7).

Imigrancy culture occurred in Middle Asia and old civilizations lived in Anatolia after they settled in Anatolia had an important effect

on formation of Turkish culture. Dance tradition is a highly well known matter in Anatolia since ancient times. Residuals of religious ceremonies of ancient civilizations are reflected on dances in Anatolia.

The most important effect on formation of dances in Anatolian Turkish culture is Shamanism. Shamans dance in ceremonies, use their face and body muscles, take advantages of imitation and music, for this reason they use the word "game" for both themselves and all of ceremony of shaman. In Turkish the word "game" is used for theatre, dance, sport shows, children entertainments and this situation comes from its meaning in Shamanism (And, 1964: 10-11).

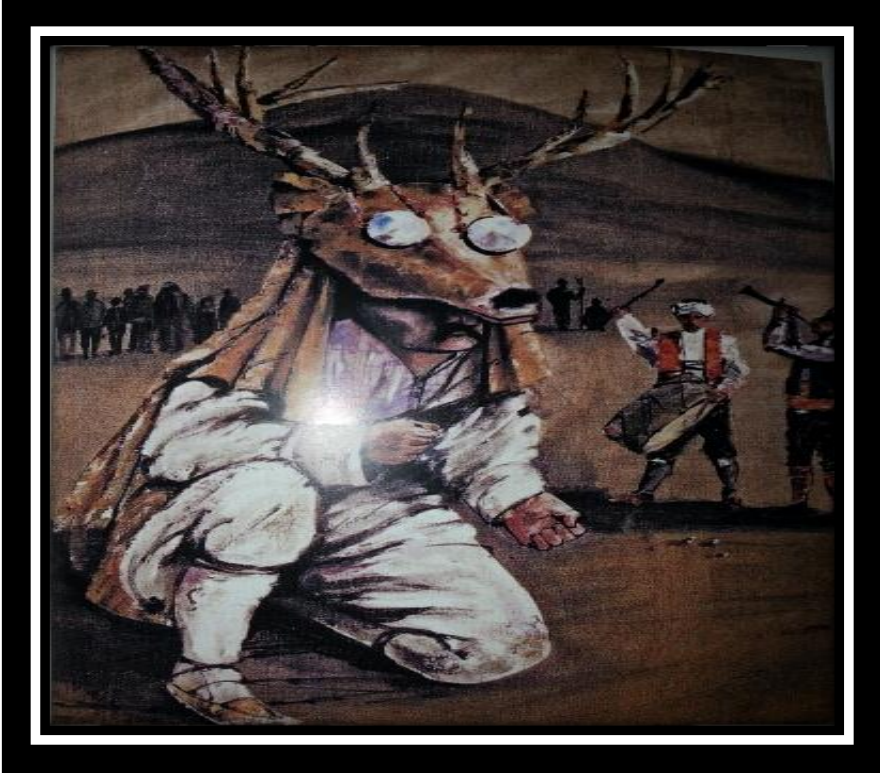
### **Deer Dance**

One of the most beautiful examples that shows continuity of common features and bases on old magical, ceremonial bases seen in Turkish culture is Deer Dance. The dance played in Tokat region is one of the imitating dances which reflect dying and reviving ritual. In this dance it is portrayed that a dancer who wear deer hide, put deer horns on his head, put on mirrors on eyes, dances and after that falls down like death and then he is resurrected by the help of magic. In this dance using mirror symbolising sun and deer symbolising death together is a symbolical combination that is seen in Hittite which is one of the oldest civilizations in Anatolia (And, 1962: 55; And, 1964:9; Gazimihal, 1997: 195; Ongunsu, 1947: 95-96).

Deer dance with death and resurrection was played in Ottoman palaces in 17.-18. centuries. Özdemir Nutku (1987: 135-136) in which he tells about Edirne Feast of IV. Mehmet mentions that Turks and Armenian who came from Iran border use animal depict in their dance and a big deer is counted in each dance of them in his work.

"Deer Dance" which is seen in Kelit (Ulutepe), Serpin (Yenisu), Arkoglu (Yesilalan) villages of Tokat is played as following: A player who wears deer hide or is under a veil, put on deer horns on the head and put on mirrors where his eyes come to a square surrounded with audiences on his hands and foot. This appearance of player bring animal-mothers to mind that shamans impersonated. An assistant

disguised and decorated with color helps the player who masquerades as a deer to come into the middle of audiences.<sup>3</sup>



**Photograph 5:** Deer Dance from Tokat- Oil painting of Ersal Yavi (And, 2012: 525).

Deer starts to dance in company with drum and shrill pipe. Usage of drum and dancing of deer in company with drum in dance are stipes inherited from Shamanism.

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<sup>3</sup> The person who brings the deer in the middle of the audiences reflects the motif of dominating wild animals. For detailed information about this: Yeşildal (2015).



**Photograph 6:** Shaman drum



**Photograph 7:** Shaman drum

[www.kamdavulu.com](http://www.kamdavulu.com)

Shamans used drum to help them during their journey to sky and to cause to scare off bad spirits with noise (And, 2012: 91; Korkmaz, 2003: 52; Hoppál, 2010: 225-246). The player who masquerades as deer started to play with rythmical movements, to timorously jump and bounce like a deer. When he sees the audiences, he is afraid and tumbles down. Some of the audiences say the deer is dead and for some of them, it is sick or it is touched by evi leye. The person who assists to deer says deer is affected by evi leye. He finds the person who has the power of evil eye and takes a rag from him/her and burns it in fire to annihilate evil eye. This is a magical action.

Shamans were using similarities of these rituals while resurrecting death or remedying sickness via magic (Hoppal, 2010: 32-55). In dance, even if the rag is burned as insence, the deer cannot stand up. Then an "ocakzade (son of saint)" <sup>4</sup> comes and spills lead to deer. After this, deer recovers, stands up and starts to play again. lead spilling ritual is a tradition which comes from shaman traditions. Shamans called this ritual "kut kuyma" that means "power spilling". In this magical rituel which is towards trying to find out what people are afraid and spill power and to demolishing negative effects of bad spirits, melted lead is spilled into water and figures exist onto water is hanged on neck of ill to recover him/her by turned back gone away "power" (Özyetgin, Dündar and Kamalov, 2008: 194). In Anatolia, for the

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<sup>4</sup> Ocakzade is the name given to the family members who deal with the certain sicknesses and try to cure them.



treatment of the evil eye that is believed to effect by glazing, speaking or breathing, as it is seen spilling lead and curing are used like in deer dance (Kalafat, 1999: 63-64).

In dance after spilling lead deer resuscitates and stands up and starts to dance again, attacks people around it and leaves the square among laughs of people. Being common of death and resurrection matter in deer dance which ends in this way and games we see different variations in Anatolia shows that the game carries traces of ancient beliefs like Shamanism and ancient civilization in Anatolia. Death and resurrection themes in ancient civilisations are remains of fertility and religious ceremonies. Fertility ceremonies in which people die and resurrect and dedicated to Gods like Adonis, Osiris, Dyonisos also reflects theatrical plays and dances in Anatolia (And, 1964: 8-9).

Mirror motif that is seen in the dance is a symbol that is used in old Middle Asia civilisations and shows itself in similar topics. Deer has an important place in Hittite art. Deer heads are seen in many sun discs in Hitites and they are important in point of showing deer which is also a blessed animal. One of many Gods that deer is related in Anatolia is protective Lama. Besides this, deer is related to sun beliefs. That fourteen silver round dots which symbolise sun on deer sculpture that came up in Alacahöyük which is remarkable in this way.



**Photograph 8:** Bronze Deer Sculpture at the Anatolian Civilizations Museum



"Mirror" which is a member of deer dance is another remain of traditions dates back to old periods (And, 1961: 18). Today, in many villages in Anatolia, mirror are being overturned and this situation is important from the point that traces of ancient rituals are still alive.

While researches are conducted about deer dance, heads of the Kelit, Arkoglu and Serpin villages that allied with Turhal province of Tokat are communicated with. All three heads of three villages said that this dance was played in the past but nowadays it is not. We watched this dance before in Kelit village in 2003 during entertainment of a family, nowadays it has nearly been forgotten. This folk dance carries a lot of remains of Shamanism, and its importance must be realized for our cultural heritage and this dance that reflects how Anatolian culture is intricate and how ancient it is in point of cultural tourism must be tried to be kept alive by transferring from old generations to new generations.

### **Conclusion and Proposals**

In formation Anatolian Turkish culture, ancient civilisations lived in Anatolia and various religions has a big effect. "Deer" motif which is an important member of Anatolian Turkish culture has come to Anatolia from Middle Asia via imigrations. It is understood from the expression "To Anatolia from Middle Asia" that beliefs and motives still live among Turkish communities that are member of same lineage. Turks who came to Anatolia discovered Anatolian Turkish culture by blending their beliefs with ancient civilisations lived here. Most of beliefs related to "deer" was seen in Shamanism before Islamism reach to the present time by taking Islamic identity after Islamism.

Many of peasant dances which are one of the products compiled under various classifications as reflections of Anatolian Turkish culture could reach to our present day because of peasants' anchor for traditions. But, in today's popular cultural phenomenon, as a result of developments in mess media, room culture, entertainment and folk dance that people live in villages come together started to lose its effectiveness gradually.

In declaration, Ceran (gazelle) Dance or Deer Dance which is one of the dances imitated animals, played in Kelit, Arkoğlu and Serpin villages of Tokat and takes place in Turkish peasant dances is urged

upon. In Deer Dance player wears deer hint, carries pieces belong to deer like horns, imitates behaviours of deer, using drums in dance, lead spills to resurrect the deer which died during dance because of bad evil. These rituals are associated with carrying remains of Shamanism and beliefs of ancient civilisations in Anatolia.

Anatolia is the cradle of different civilisations and also it inherited the civilisations' traditions and cultures. It is a kind of bridge between different cultures. It should not be ignored that on the top of values that contribute to promotion of country, folklore and, important branch of it, folk dances of that country come. Folk dances and dances are like short history of the community they are inside and witness of traditions and customs changed or continued in time (Güner, 2001: 59)

To maintain national culture it should not be forgotten that communication, coming together, folk dances as a mean of entertainment, theatrical dances which are executed in various times also carry value in artistic mean and they play the role of culture transportation in terms of reflecting ancient beliefs. One of the demonstrator of wealth in Anatolia is the Deer Dance.

To revive a dance like Deer Dance which has started to be forgotten should be transferred to new generations; festivals should be organized to remember and live many folk dance like this; this kind of dance should be examined, updated and realized in terms of folklore. Symposiums, conferences and cultural activities that will be organised in cities should be increased, internationally and nationally remarkable visual images like visual media, book, brochure, poster related to traditional folk dances that are about to be forgotten should be published. About this subject Turhal District Governorship published postcards that promote province on which "Deer Dance from Tokat" named oil painting that painted by Ersel Yavi and used in this article.

Necessary studies must be done to compile, re-perform and popularise folkloric values unique to Tokat city like Deer Dance. It should not be forgotten that effect of folklore and folk dances, which are a branch of it and witness of traditions and customs that are changed or carried in time, is incontrovertibly important on the promotion of the country. Aim of this study is try and to prevent the Deer Dance from disappearing that is one of our abstract cultural heritage in popular culture and to represent a folk dance that dates back to ancient times

and is about to be forgotten to scientific world by uttering place of dance, clothes of dancer, the dance that is a dramatical dance consisting of music and imitating factor and how it is played.

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## **CHAPTER 2**

### **SYMBOLIC ELEMENTS IN KARACAOĞLAN'S POEMS**

**ENNUR BİLECAN**



## **SYMBOLIC ELEMENTS IN KARACAOĞLAN'S POEMS**

*Ennur BİLECAN\**

### **Abstract**

Our study is composed of symbols in Karacaoğlan poems which have a cultural meaning. The contents of our study were tried to be identified, interpreted and evaluated by using these data from a holistic perspective and using the data of indicative scientific analysis, archetypal symbolism. We used psychoanalytic methods and text analysis techniques to make this assessment. We aimed to reach the subconscious analysis based on symbolic meanings in poems. Because symbols are not just ordinary uses, they are the established, accustomed codes of thousands of years of cultural accumulation and reflect the value judgments of the periods in which they are transferred. In this context, analyzing a symbol can be said as analyzing a culture and we aimed to reach the subconscious depths of the period and to understand cultural codes based on Karacaoğlan's poems.

**Keywords:** Karacaoğlan, poem, symbol, symbolic elements.

### **Introduction**

In this study, the use of the symbol language that gives an effective and original form to the literary texts and the symbol language in Karacaoğlan's poems will be included. There are various methods of analysis in order to both reveal and analyze the unknown and invisible parts of literary creations, which are generally shaped according to the psychological state of the hero and his spiritual maturation process. The determination of symbol language, which is one of them, offers various perspectives to the reader and the researcher. Most of the artists convey their thoughts with symbols, symbols, images and some indicators. Instead of expressing himself and his thoughts with clear expressions, Karacaoğlan sometimes preferred to reflect in his poems through elements such as symbols, symbols and images.

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It is possible to accept the function of the symbolic structure as a method of psychological analysis in understanding the text and poetry. Our work will be guided by the language of symbols and especially archetypal symbolism, which is one of the methods of psychological analysis that shapes human emotions, thoughts and behavior patterns. Mostly, what is wanted to be told in the texts is revealed with some symbols. Generally, the symbols, concepts and images on the basis of the narrative are conveyed to the reader through the heroes. The hero's symbolic journey enables him to realize himself and shape the world of values, and thus we can reach the hidden blind spots in the subconscious through the identification and interpretation of symbols.

### **Symbol**

Symbol language transforms the literary work into a dynamic and lively resource that is reproduced every time it is read” (Yılmaz, 2011: 54). The use of 'symbolic language' in literary studies is new. However, it is possible to take the use of 'symbol' back to the first narratives such as myth, epic and legend. “The need to use symbols makes itself felt especially in mythological stories, epics, legends and sacred texts that have survived from the first periods of human history” (Yılmaz, 2011: 45-46). Since we do not know the intention of the creators about whether the use of symbols was made consciously or unconsciously in the early periods, it is difficult to say clearly. It is an undeniable fact that a very symbolic language has been used in almost every product of literature from past to present and the meanings of some symbolic values have been tried to be expressed with it. “Symbolic language or expression is a method of expression that exists and is used in almost all religions and literatures. Although such a discourse sometimes leads to misunderstandings – incompleteness, expressing feelings and thoughts implicitly, rather than directly, through some symbolic values, makes the narrative more interesting and the reader thinks creatively (Demirel, 2012: 915).

Folk songs gain a different language and expression form from the daily language through existing symbols and thus have a more effective poetic language. This symbol language needs to be analyzed in order to fully understand the content of a folk song. These symbols are culture specific. Cultural symbols and motifs have an important role



and function in the continuity and survival of folk songs (Mirzaoğlu, 2015; 36).

Symbols are not just ordinary signs, they are cultural codes that convey and keep alive the cultural memory of centuries and millennia in the context of cultural continuity. Symbols, as structures that reflect the values and cultural memory of the time they were created and transferred, have been the subject of many studies. In this context, the approach of each research in interpreting symbols in accordance with the place they occur and in revealing their function in individual and social life has differed. It is the common view of those working in the field of social semiotics, where symbols are the product of a cultural and social process, and as structures in which the values of the past are coded, they carry a lot of knowledge in the fields of history, geography, belief and similar fields to the future. With this feature, symbols are one of the ways of expressing cultural memory. Symbols, one end of which are guides to the past and one end to the future, and that convey the realities and dreams of common cultural life with common meaning codes, individual and social creativity; It becomes a spiritual bond to the past and culture of the individual and a reference to his memory.

The symbol, from Greek 'sumbolos' to Latin as *sumbolus*, and from there to European languages, means signs, traces, allusions. G. Durand, first of all, includes the symbol in the category of sign and defines it as such (Demirel, 2012: 917). Concrete object, sign, symbol, *timsal*, symbol that usually indicates something that cannot be expressed with the senses (TDK Turkish Dictionary, 1986: 1278); In the symbol, which has definitions such as the fixed form of a nominal place accepted by everyone (Bilgegil, 1980: 14), "the meaning of the sign is given by being attributed to another sign" (Durmuş, 2011: 747). Image, Greek, meta: beyond, extreme and pherein: to carry, to be burdened with the words image (metaphor, metaphor metaphora), which is a concept, means "to carry beyond". What is carried beyond is the meaning as well as the reader/listener of the text. What the "other" is can be defined as the reproduction of reality (Durmuş, 2011: 746). Intelligible abstract concepts are also an example of the use of symbol language. In other words, an abstract thesis can be reached by starting from something concrete through symbols. Thus, it is possible to characterize a concept or element differently than it is, and to lay the groundwork for new connotations. On the other hand, symbols have

many functions both in life and in literary text. Symbolic language, which is frequently encountered in religious and literary texts, helps writers to reveal their thoughts and feelings more aesthetically and intensely. Symbols consisting of simple and complex shapes can be numbers, letters, living things or objects. All of these symbols carry a certain power of thought. The meanings they carry are not coincidental, they are meanings that are specially loaded by people. Symbols make it possible to present unconsidered perspectives to people's understanding. Language is a string of symbols. Each symbol has a certain meaning. This meaning is determined by the person or persons using the symbol. If the person wants to present a request or information implicitly, he uses symbols. In other words, symbols are the expression of thoughts and wishes that cannot be expressed clearly or are undesirable for various reasons. Societies' lifestyles, worlds of thought, and forms of belief have been influential in the emergence of different symbols. In cases where the direct and clear expression of wishes and thoughts would be dangerous, impossible or unwelcome, the task falls to symbols" (Yıldırım, 2009: 2385-2386).

There are various methods of analysis in order to both understand and interpret the unknown and invisible parts of literary products, which are generally shaped according to the psychological states of the heroes of the text and their spiritual growth processes. One of these methods is the language of symbols and archetypal symbolism, which offers various perspectives to the reader and the researcher. Most of the artists convey their thoughts with symbols, images and some indicators. Jung also explains that the individuation processes of heroes can sometimes fail. "Although everything is lived in the form of images, that is, symbolically, there are not imaginary dangers but real risks on which the fate of a life may depend. The main danger is that of succumbing to the fascinating influences of archetypes" (Fordham, 2008: 100).

"Archetypes are unconscious and therefore can only be considered conjecture. But we notice them through certain typical images that reappear in the soul. Because archetypes have their own initiative and energy. These powers enable them to make a meaningful interpretation (in their own symbolic style) and to interfere with any situation with their own stimuli" (Karagözlü, 2012: 1406). Archetypes are common brands because of her generation. The social norm is also to somehow express what can be good and bad working with such

encoded symbols. For example, in Dede Korkut Story, "Who has no sons and daughters, put them in the black tent, lay them on a black felt-like floor, let them go from the black sheep stew, if they eat, let them go, if they don't, let them go." These symbols, which were coded in the form of "like his son, said to the white room, his daughter to the red room, and let him know the curse," were put in a social way over time (Ergin, 1995: 21). The motif of Bani Çiçek's tent being red in Dede Korkut Stories is a form of coding with similar symbolic expansions (Özünel, 2015: 40). The fact that the people cannot approach the red pavilion without permission when they see the red pavilion is one of the special symbol elements reflected in the collective consciousness. In this social behavior model made with the language of symbols, the perception of the black house as a black mark is also very functional within the social norms. It is possible to conclude from the coding in such social norms that the course of life was directed through symbols in ancient times. Totems also turn into the language of symbols over time. For example, the functions of concepts such as animals and plants in the language of symbols are quite high. We can show the bird as an example. It is also important that symbols are welcomed in the same sense throughout the society, as they are memorable. Symbols and symbolic language, which differ according to lives and cultures, are a method of expression that exists in almost all literary genres and is used in the text. In particular, expressing feelings and thoughts in a closed way, rather than through some symbolic values, helps the story to be more interesting and the reader to think creatively (Çobanoğlu, 2013: 58). Therefore, it is possible to say that symbolic language is frequently used in literary texts. However, it should be noted that in most studies, the terms symbol and image are used with close meanings. It is not our aim to define these terms directly and to distinguish between them. However, in order to better understand this study, briefly mentioning the terms symbol and image will contribute to the researchers.

The common values that make up the people, defined as "a group of people consisting of at least two people with at least one common factor" among them, are the values of the cultural structure "transferred from tradition to the future". Every value that comes from the past and sheds light on the future reflects the creative power, history, philosophy and aesthetic values of the previous generation. Being able to interpret the "moment" under the guidance of the past and making inferences

about the future is guided by these values. Because the future is built on the value judgments of the past. Cultural elements are transferred to the future with the reminder of space and time and the different meanings of the symbolic codes of the language. These indicators, which enable the formation of cultural identity and its transmission from generation to generation, teach the individual the codes of being us. Used in oral, written, electronic cultural media creations and in different fields; Symbols, as elements that convey historical, mythological and traditional information, and whose functions change according to different conditions and times, are important elements of culture. Symbols, which are defined as the form of emotions, thoughts, dreams and designs in words, writing and pictures, contain codes and codes specific to cultures with these features. These passwords, codes; historical, geographical, religious, human, etc. elements shape and give meaning. Within the culture, each symbol transmits the hidden meanings under the visible with its discursive infrastructure from generation to generation.

In the process of transferring the knowledge and experiences of previous generations to the living generations with folk song phrases consisting of words and melody patterns, our Turkish language is also transferred. Folk songs perform this transfer function with the simplest, most natural, fluent and rich symbolic expression feature of Turkish language (Mirzaoğlu, 2015; 35).

Symbols are used in many different areas of life with their functions such as introducing a certain element, specifying its characteristics, revealing and conveying the general framework of creation and performance as a cultural formula. Symbols, which exist with very different functions in the cultural structure, have a semantic infrastructure with their social uses over time; It takes place in social life with its different functions for users and carriers. Each cultural element creates a secret, symbolic form of communication in the socio-cultural environment in which it takes place. Analyzing symbols and gaining meaning is achieved by having a common semantic structure. This common semantic structure is constituted by the characteristics of culture, language, belief and geography. In this sense, not only colors, numbers, clothing, but also many elements that enable the formation of a common structure in society gain symbolic meanings.

Mircea Eliade explains the function of symbols in his work *Images, Symbols*: “Images, symbols, legends are not irresponsible creations of the psyche; they respond to a reality and fulfill a function: to reveal the most hidden modal changes of Being. Accordingly, the study of these allows us to understand the human being, "man in short," which is not yet compatible with the conditions of history (Eliade 1992:215-216). Symbols; They are the elements that provide the semantic fiction and add literary value to the work that reveals it, and enable the elements of the common cultural life to be changed and transformed, in different forms but with common semantic codes. According to Plato, “The realm of the senses is nothing but a symbol, a figure and metaphor.” (Weber 1998: 55) The concrete element that emerges in this context becomes a common code based on cultural meaning of a latent communication process that reflects and transfers the abstract value system. This common code is kept alive by the transfer of meanings created for a particular element from generation to generation. In this context, the elements that are kept alive from the story, belief and legend underlying cultural creations are effective in the symbolization of a certain element in the narratives about a certain place. In this context, faith-based practices, repeated and kept alive phrases become the underlying meaning-transmitting codes. People living in the same culture are both the creators and carriers of the semantic structures revealed by these practices and words.

Although the individual preferences of the young people among men are more favorable to change and diversification, the older ones definitely prefer old folk songs because the tendencies and habits they have gained in the socio-cultural environment are more evident. However, surprisingly, after certain age periods, it is possible to see the behavior of young people to tend to the repertoire of older times in their preferences; this shows itself as a result of the clarification of cultural identity (Mirzaoğlu 2003;61).

Symbol; language, belief, philosophy, geography, history, etc. It is an interdisciplinary concept that is taken into account in fields. This common concept, in attempts to define the partnership symbol concept, enriches it on the one hand and obscures it on the other. This situation has led to the clarification of its place and function in the universe and human life in the definitions of symbols. It is through symbols that something felt becomes meaningful and transferable within a certain

context. The associations evoked in various ways by events, situations and objects in the lives, feelings and thoughts of individuals cause the formation and diversification of symbols. Cause-effect relationship, formal and semantic similarity play an important role in the formation of these associations. The result of the event is important in the use of "rain" as a symbol of fertility. The interpretation of "dark cloud, smog and fog" as a symbol of negative situations in epics and the meaning attributed to color in culture is effective. Darkness and black are combined with the concept of fear in the emotional world of the person, while fear shows its symbolic expression in the sense attributed to color. The connotations evoked by fear and uncertainty cause the color to gain negative meanings. As a result of the reflections of life on people and the experiences that result from these reflections, not only emotions but also objects can be described with different symbols. Due to the obscurity behind the "mountain" and the obstacle to reaching the goal, the concept of "enemy" and the "wind" can be symbolized as an "envoy" due to its ability to influence different places.

Symbolization is a means of expressing thought and emotion clearly in the complexity of thought, the inexpressibility of emotion; but it becomes clear because cultural structures shaped by a very long cultural history and context have a common value system among members of the same society. In this sense, the clarity of the symbol is meaningful to people with a common cultural experience. In this sense, each symbol is unique with its unique interpretation of the events and any element of the society in which it is located. While this specificity creates secrecy for intercultural people, it causes clarity for people living in the same culture with the guidance created by the common reference frame. Each symbol has a structure that is concrete in form but abstract in meaning. This is due to the meaning that the elements in social life reflect in individual and social life as multifunctional.

Gilbend Duran says about the symbol, "As A. Lalande does, we can define the symbol as a concrete sign that evokes something that does not exist or is impossible to perceive through a natural relationship, or like Jung; We can describe it as the best figure of something that is relatively unknown and which we cannot name more clearly or characteristically." (Durand 1998:9) says. As Gilbert Duran has stated, symbols are the manifestations of general and abstract concepts that have become embodied in social life. Concretization,

which means to describe the characteristics of an abstract concept with concrete objects and entities, also takes place with symbols. Marriage is a concept. The ring emphasizing that the person is married is a symbol, or the differences in the clothes and accessories of married women in local practices in different places are the embodiments of the concept of marriage in social life.

Ali Duymaz defines the symbol as a kind of sign that is used to embody an abstract, inexplicable and unrepresentable concept. (Duymaz 2005: 37) In this definition, too, it is seen that the most important feature of the symbol is to embody it. The concepts made concrete are very connotative. Behind the elements embodied in linguistic coding are the values and meanings of belief, history, geography. According to him, the symbol has no direct relationship with the concept it expresses. This relationship can be perceived by "indirect references". The things he refers to as an indirect reference are "experience, education and cultural values". The expression "pig" used to express the enemy in Dede Korkut Stories refers to the values of the symbol such as belief, geography, eating and drinking, and tradition. Thus, the code of the other can only be analyzed and interpreted within the cultural structure.

J. Lacan also says about symbols: "Symbols are a structured language. It is necessary to decipher what the symbols mean, not where they come from" (Lacan 1967:474). Accordingly, symbols are elements created by the whole society and loaded with special meanings. In this context, the meanings conveyed by the symbolic elements become more important than the form. The common interpretation forms associated with these meanings and symbolic elements are important. Symbols that constitute the framework of the narrative in literary creations, the emotional and thought-transmitting element of the cultural structure based on the context in the depths of their memory for those who listen and read these literary creations; It is the common reference frame in communication of those living in the same culture. Accordingly, space is a symbol, the word is a symbol, all traditional practices and acceptances are symbols of life that cannot be said clearly but have deep meanings. On the other hand, the shape that these elements, which are given a common meaning by the society, take according to the characteristics of the cultural structure, such as belief, history, philosophy, aesthetic understanding, perception styles, makes it difficult to define the symbols. According to Jung, the symbol is "a

term, a name, even a picture, familiar to us in our everyday life, but which, in addition to its usual explicit meaning, also offers unique connections.” (Jung 2009: 20) According to him, any element becomes symbolic in a different meaning than what is understood at first glance. Jung states that in this way, the symbol gains an unconscious content (Jung 2009: 20-21).

According to U. Eco, “The symbol transforms experience into an idea and an idea into an image; however, it is such a process that the thought expressed through the image remains constantly active and therefore unattainable. So much so that even if it can be expressed in all languages, it is still inexpressible.” (Eco 1998:86).

The most important feature of symbols is that they are reminders of an object, existence or event. Memory associates a concept with another related concept by establishing relationships, comparing and making associations. At this stage, comparison and similarity are especially important. In addition, some events and situations embedded in social memory also play an important role in symbolic expression. The name or any meaning of these events or stories continues to live as a name in symbols. In others, a symbol is transmitted from generation to generation in the case of coded information as an element to remind the underlying story. Symbols can be seen as the cognitive expression of affective structure. Some religious, social and universal meanings and values underlying cognitive expression also cause a certain symbol to be carried to a behavioral dimension. Here, the semantic structures of the symbol are important. These especially enable concepts such as concretization and abstraction, literary arts (simile, metaphor, trope, metaphor, etc.), indirections, transferences (translation of idioms and names) to take place in different fields with very different functions. In this way, the contents of the concepts become very meaningful. A single concept can evoke very different meanings under the guidance of the word. In most of the oral culture creations (mania, proverb, idiom, folk song, myth, epic, etc.), words are also included as a social indicator besides being a linguistic indicator. In these creations, words have functions such as giving advice, teaching, informing, providing education and order, as well as representing the aesthetic understanding of the society. If an element serves more than one function, symbolic expression is in question here.



According to Mirzaoğlu: "Looking from the active lifestyle to the settledness from the past to the present, this style is the best communication tool and the most common self-actualization tool, where groups of men, especially in villages and towns, share their memories with each other and feel the effects of the art of music in their souls. It is understood that it is one of the expression styles" (Mirzaoğlu 1998; 408-418).

*It is clear from the arrival of my love  
White hands with colorful roses  
Slim waist with silk belt  
He told me to wrap his life around me*

*Benim yârim gelişinden bellidir  
Ağ elleri elvan elvan güllüdür  
İbrişim kuşaklı ince bellidir  
Şu canın canıma sar dedi bana*

*It is clear from the arrival of my love  
White hands with colorful roses  
Not very tall, medium height  
He told me to wrap medium sizes*

*Benim yârim gelişinden bellidir  
Ağ elleri elvan elvan güllüdür  
Gayet uzun değil orta boyludur  
Orta boylarımı sar dedi bana (Esen; 2018).*

E. Fromm divided the symbols into three as "traditional, random and universal" symbols. He states that traditional symbols are specific to certain societies, that random symbols can be understood by those who know their meaning, and that universal symbols are valid for all people. (Fromm 2003: 26-33).

On the basis of many motifs created in the cultural structure, there are connotations that are aroused in the world of emotions and thoughts of what is seen in the geography where we live. Interpretations and evaluations based on the characteristics of tangible assets constitute the infrastructure of many motifs. The symbols that are revealed are transferred and repeated within the conditions determined by the

tradition. These formulas determined by tradition, in a sense, form the basis of semantic and formal constructs.

*Lying on it like white snow  
Like a cypress branch with its neck stretched out  
Like houris in heaven  
Did you wear green on your forehead*

*Yaşlanmış yattıyor beyaz kar gibi  
Boynunu uzatmış servi dal gibi  
Cennet-i alâda hûriler gibi  
Yeşiller mi giydin alın üstüne (Esen; 2018).*

For the description of the beautiful, the characteristics of the beings in nature are also used. The beautiful highland flower is likened to a garden where fragrant, apple-cheeked, cypress-sized, hyacinth-haired flowers are gathered. The elements used in these similes reveal that there is a highland and winter quarter life in social life. Mountains, which have mythological meanings such as the place of the Sky God, the center of the universe, the cradle of the lineage and the cosmic axis (Bonney 1991:328), can be used as the symbol of awakening, change and renewal in nature in the emotional world as the most important element and complement of the descriptions made about nature.

*I love a cub in the lake, in the pond  
Gold earrings give in the ear  
In faery, in the sky, in the angel  
Does the one I love have a spouse*

*Bir yavru severim gölde gölekte  
Altun küpe şan veriyor kulakta  
Peride hûride gökte melekte  
Acep sevdiğimin eşi var m'ola (Esen; 2018).*

Among the animals, they are evaluated in order to emphasize the beauty of the lover or the characteristics of the lover, the hero, such as cranes, partridges, huma, hawks, bazaars, which are related to the sky. While animals such as swan, suna, huma, partridge, crane, gazelle are used to reveal the beauty of the lover; Birds such as şahan and baz were used to reveal the power of the hero. There is a parallelism between the words şahan and baz and the concept of yigit. These are the birds that

stand out with their falcon and base hunter features. Şahan can sometimes emphasize the valiant trying to reach this lover if the lover is the basis. In this way, Şahan refers to the concept of valiant due to some of its features and to the concept of beautiful with some features.

*Like a green-headed duck in a pond in a lake  
Gold earrings give glory to the ears  
In faery, in the sky, in the angel  
Does the one I love have a spouse*

*Gövel ördek gibi gölde gölekte  
Altun küpe şan veriyor kulakta  
Peride hûride gökte melekte  
Acep sevdiğimin eşi var m'ola (Esen; 2018).*

The goose and swan, which are used as symbols of beauty for a young girl, have the meaning of being a protector and guide in mythology (Bonney 1991: 324).

*Take your eyes, my beloved belle  
I looked like a swan in the branches  
Your waist is thin, your eyebrows are crescent  
I likened it to a cypress in branches*

*Ala gözlerini sevdiğim dilber  
Kuğuya benzettim dallar içinde  
İncedir bellerin hilâldir kaşın  
Selviye benzettim dallar içinde (Esen; 2018).*

The displayed users are designed as if symbols are concrete indicators loaded with meaning of expressions. This term is true symbol, culture-specific, does not take the time to code with meaning, it is elements of truth and value.

When we look at the general view of the tradition from ethnomusicological approaches, it is seen that the four elements that make up the folk song style (community-culture, performer, vocabulary, performance style/style) interact with each other. The accumulation brought by the cultural environment from the past, the individual creation and interpretation of the performer who grew up with this culture, the current repertoire and the performance styles of

the folk songs in this repertoire are always organically linked to each other (Mirzaoğlu 2003;61).

### **Place in Symbol Language**

Space, which plays an important role in the analysis of human psychology, is symbolized in various ways in stories and novels. “The space is shaped according to the psychological state of the person and gains dimensions based on its spiritual structure. (...) It points to the theme and important clues about the spiritual world of people” (Yılmaz, 2011: 49-50). In this context, each element and change that helps the analysis of the text based on the space-human relationship gains meaning according to the function of reflecting the spiritual structure of the hero. Inevitably, the spirit of time and space is reflected in the work of art. In particular, “The poor masses flowing towards the cities with the dissolution of rural social structures, the radical transformation in agricultural production techniques, the new pattern of wealth accumulation, the tools and results of new human relations that were not encountered in any of their previous phases...” (Gültekin, 2014: 83). In the formation of the repertoire of each of the minstrels, factors such as the traditional environment they have been in, the master performers they have been influenced by, the values specific to the culture and the community, the events and situations they have witnessed in their circulation circles and the social attitudes developed due to these are extremely important determinants (Mirzaoğlu 2003;61).

*Like a green-headed duck in a pond in a lake  
Gold earrings give glory to the ears  
In faery, in the sky, in the angel  
Does the one I love have a spouse*

*Gövel ördek gibi gölde gölekte  
Altun küpe şan veriyor kulakta  
Peride hûride gökte melekte  
Acep sevdiğimin eşi var m'ola*

*In the morning I visited a beautiful  
Sitting head ties by the river  
Black hair spilled on the white neck  
Her teeth are pearls at the edge of the tongue*

*Sabahtan uğradım ben bir güzele  
Oturmuş baş bağlar çay kenarında  
Ak gerdana siyah zülüf dökülmüş  
İncidir dişleri dil kenarında (Esen; 2018)*

Places that represent the symbolic meaning of places such as lakes, riversides and roadsides have often been accepted as meeting places.

In the poem, it is seen that social issues such as problems at the level of the person and society, injustice, marginalization and corruption are mostly problematized based on the hero's relationship with the place. Undoubtedly, the symbols in the work often contribute to the expression of what is wanted to be expressed: "The main characters are fictionalized with symbolic expression styles around the figure of the little man with their lives shaped by financial concerns. While the psychological states of the people are expressed with the connotation values of the objective symbols; The importance of space and time elements in the personal area is also emphasized" (Eliuz, 2018: 165).

*Boy, I'm offended by this word too  
I'll hang you with the hair of my hair  
Tuna castle is also my fortress  
You can't, even if you're Ali*

*Oğlan ben de bu sözüne küserim  
Zülfüm teli ile seni asarım  
Tuna kal'ası da benim hisarım  
Alamazsın oğlan Ali isen de*

*The boy says I destroy your castles  
I pour your stone and soil into the water  
I build a bridge from above  
I will pass even if you are the flood of Tuna*

*Oğlan der ki kal'aların yıkarım  
Taşın toprağını suya dökerim  
Yüksekten üstüne köprü yaparım  
Geçerim Tuna'nın seli isen de (Esen: 2018)*

With the names of places such as castle, fortress, bridge, symbolic meanings are given that have deep meanings in the subconscious mind, which are deeply embedded in the self of the society.

### **Colors in Symbol Language**

It is possible to state that the colors in the text have symbolic meanings in the hero's individuation adventure. There is only one yellow color in the story. Yellow color, which has been symbolized in various ways from the past to the present, is a symbol of gold, power, position with its positive features, and also with its negative features such as illness in Turks (Naskali, 2017: 39-41); (Çoruhlu, 2010: 215-216). It is a symbol of cleanliness, innocence, innocence and beauty in white women. White skin, white clothes, everything white symbolizes cleanliness in Turkish culture. While red is also seen as a symbol of cleanliness and virginity, it is also seen as power and magnificence. The colors white, green and red appear in the language of symbols as color symbols. It is seen that green is also seen as a color of luck, belief, wish, and pray. Black is not a color with very positive connotations as black. It either has meanings such as pain, mourning, grief, or it contains bad luck. In this stanza, there are connotations such as hopelessness and grief.

*Your blonde hair is swaying like a reed  
You melted me like snowy ice  
Like a ball daffodil in summer spring  
[I thought] on purple tied red*

*Sarı saçın sallanyor saz gibi  
Sen beni erittin karlı buz gibi  
Yaz bahar ayında top nergiz gibi  
[Sandım] al bağlanmış morun üstüne*

*Her neck is white like snow  
It smells like cypress and rose  
Like a rose blooming at dawn  
I thought blood dripped on the snow*

*Ak imiş gerdanı beyaz kar gibi  
Boyu selvi (ağaç) kokuyor [da] gül gibi  
Seherde(n) açılan [gonca] gül gibi  
Sandım kan damlamış karın üstüne*

*Lying on it like white snow  
Like a cypress branch with its neck stretched out  
Like houris in heaven  
Did you wear green on your forehead*

*Yaşlanmış yatıyor beyaz kar gibi  
Boynunu uzatmış servi dal gibi  
Cennet-i alâda hûriler gibi  
Yeşiller mi giydin alın üstüne*

*It seems born like moons born  
Wearing reds and going out  
As I sigh, my black belly will be pierced  
More than a thousand of uncountable speckle*

*Doğan aylar gibi doğar görünür  
Kırmızılar giyip çıkar salınur  
Âh ettikçe kara bağrım delinür  
Sayılmaz benlerin binden ziyade (Esen; 2018)*

### **Numbers in Symbol Language**

Numbers, which are directly related to the human thought mechanism and are a part of the language of symbols, are functional in terms of shedding light on the emotions and thoughts that cannot be expressed in literary works. “Number systems, which position entities in terms of quantity, on time and space, have meanings that have universal validity, although they vary in different cultures. Number symbolism, which gains meaning from the relationship between the emergence of numbers and the human thought mechanism, shows that numbers gain importance not only in mathematical operations, but also as a way of expressing our inner world, which is the field of spiritual life” (Yılmaz, 2011: 51). In Turkish culture, the number seven has a different place in both sociological and religious dimensions, and it is considered luck and luck. The number three contains a perception of

sacred acceptance and social luck, as in seven and nine. The usages in the sample poems show the feature of symbol language in the text according to the function of the expression and the meanings attributed to it. Therefore, it is possible to say that almost all of the numbers in the text show the feature of symbol language.

*I call you my eyebrow like a violin you  
My waist is bent, my time has passed  
I'm going, gazelle with seven speckle  
she cries saying my loved one is gone*

*Sana derim sana kaşı kemanım  
Büküldü kametim geçti zamanım  
Gidiyorum yedi benli ceranım  
Yârim gitti diyü yanıp ağlama*

*If I take the three war instruments of the sultan  
If he orders, if I sink your enemy  
If Big Halep gave me places to sit  
If you give me your heart with advice*

*Padişahın üç tuğu[nu] götürsem  
Emr eylese düşmanını batırsam  
Koca Halep yerler verse otursam  
Yumuş ile yüğrük dil versen bana (Esen; 2018).*

### **Beauty in Symbol Language**

In the description of beauty, besides the characteristics of the geography lived, it is seen that the elements that are valued in the social conditions of the period are also used. Elements that are given importance can sometimes be a source for analogies related to the understanding of beauty. The source of similes and arts are the elements of geography, belief and social life. In describing the beauty of the lover, it is seen that extraordinary, abstract elements related to the sky are used, as well as concrete elements related to the sky are used to describe the beauty of the lover. In this sense, it is interesting that the elements related to the earth are used while describing the power and heroism of the man, and the elements related to the sky are used while emphasizing the beauty of the woman. We have mentioned that



especially the elements related to the sky (birds) are given a lot of space regarding the beauty of women. Apart from this, another element related to the sky, the moon, is also used to describe beauty. The lover's face is likened to the moon in this way; While both color and formal features are emphasized with this motif, it is also revealed that the source of beauty is divine.

*I love your hazel eyes  
Tell me if you are the moon of the beauties  
They'll bring you down from the high air  
Even if you are a swan with misty eyes*

*Ala gözlerini sevdiğim dilber  
Söyle güzellerin mâhı isen de  
İndirirler seni yüksek havadan  
Gözleri dumanlı kuğu isen de*

Clothing is an element that reflects the economic situation. One of the most important indicators of situations such as wealth and poverty is clothing. The connection of the dress with the economic situation is seen starting from the pedigrees in the introduction of the Dede Korkut stories. In the introductory section, where the characteristics of women are mentioned, the woman's reproach, which is described as a "withering stick", continues as "My stomach was not full, my face did not smile, my feet did not get wet, my face did not get wet, even after all this was ruined" (Ergin 1997: 76). This shows that food and clothing are an economic value criterion. The code of economic troubles, reflected in the language through the inability to have clothes, has become the expression of "poverty".

*Karac'oğlan says it's a snowy mountain  
our city with harsh storms  
I looked at your shoes, you don't have shoes  
I won't take you back even if you're an angel*

*Karac'oğlan der ki karlı dağ imiş  
Kırcılı boranlı bizim ilimiz  
Ökçeni yokladım ökçen yoğumuş  
Almam seni girü huri isen de (Esen;2018, 99).*

The lover's lack of clothes and shoes is also seen as a symbol of poverty here. No matter how beautiful the beloved is, even if he is like a houri, material values are brought to the fore by talking about his financial opportunities. With this point of view, the realism in Karacaoğlan's poetry draws attention.

### **Conclusion**

Various methods are used in the analysis of literary texts. One of these is the revelation of archetypal symbols, which are similar psychic states that occur in everyone. Since archetypal symbolism constitutes the collective unconscious equipment of the person in text analysis, it provides great convenience to the reader in understanding the text. Symbols that reveal different and original narrative methods by expanding the boundaries of daily language will find the opportunity to live not only in literary texts but also in almost every area of life. The use of symbols, especially by removing literary genres such as novels and stories from one-dimensionality, adds depth and richness to meaning. The language of symbols is very important, especially for literary texts published with a rich image. The symbolic journey of the hero in the story is the protagonist's own existence; It consists of separation, initiation and return phases. These phases are generally revealed in literary texts with archetypal and mythical symbols of the unconscious (Şahin, 2009: 2101). The hero's return from his symbolic journey by completing the individuation process will contribute to the understanding of the unconscious that creates itself with symbols (Karagözlü, 2012: 1416). As it is seen, symbols are very important in understanding and interpreting the adventures of searching for the selves of people in literary texts that try to reflect the realities of human beings. The symbols in Karacaoğlan's poetic language are also important in that they reflect a cultural depth in the person of Karacaoğlan. Instead of expressing himself and his thoughts with clear expressions, Karacaoğlan sometimes preferred to reflect in his poems through elements such as symbols, symbols and images. We analyze how these symbols represent the common elements and common perception of culture through Karacaoğlan poems. Symbols are not just ordinary signs, they are cultural codes that transmit and keep the cultural memory of centuries and millennia in the context of cultural continuity, and these cultural codes are accepted as structures that reflect the values and cultural memory of the time they were created

and transferred. With this feature, symbols are one of the ways of expression of cultural memory. Symbols, one end of which are guides to the past and one end to the future, and that convey the realities and dreams of common cultural life with common meaning codes, individual and social creativity; It becomes a reference to the spiritual bond and memory of the individual's past and culture, and turns into a common perception of the society. Analyzing symbols and gaining meaning is achieved by having a common semantic structure. This common semantic structure is constituted by the characteristics of culture, language, belief and geography. In this sense, not only the colors, numbers, clothing, but also many elements that ensure the formation of a common structure in the society continue to exist by gaining symbolic meanings. And they continue their existence from the past to the present as the building blocks that provide the semantic fiction, add literary value to the work that reveals it, and cause the change and transformation of the elements of the common cultural life.

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*Traditional Music Culture Studies - 1*

**CHAPTER 3**

**THIS BEAUTY IS JUST YOURS, BRIDE:  
BRIDE MOTIF IN TURKISH FOLK SONGS**

**FATİH SOLMAZ**





**THIS BEAUTY IS JUST YOURS, BRIDE: BRIDE MOTIF IN  
TURKISH FOLK SONGS**

*Fatih SOLMAZ\**

**Abstract**

Folk songs, which are described as the sincerest, most original, rhythmic and permanent works of people and fed by the collective consciousness of a nation, have an important function in conveying history, assimilation of values, and keeping brotherhood and love alive. In addition to all these features, folk songs also appear as a literary genre in which love stories, heroism, enmity, sadness, resentment and regret are told. In the most general terms, folk songs are a melodic narrative form that enables the transfer of collective consciousness from the past to the present, from the present to the future, and between generations.

In folk songs, which are rich cultural treasures, many concepts related to every aspect of life, human and nature are encountered. One of them is undoubtedly the bride motif, which has been mentioned for centuries in folk song form with its many material and spiritual characteristics such as its height, stature, jiggle, beauty, misfortune, cruelty, indifference and selfishness. In folk songs, brides sometimes went to streams and floods and were brought to speak and lamented, sometimes they were exposed to the evil eye, and sometimes they became legendary with their beauty.

In this study, which is based on a qualitative research, the concept of bride is examined in terms of content, based on Turkish folk songs, and the physical portrait of the brides, their stories and their places in the tradition are tried to be conveyed. As a result of this classification, the place and importance of the bride in social life is emphasized, based on the bride's songs in folk creations.

**Keywords:** Folk Song, Bride, Bride's Songs, Love, Separation.

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## **Introduction**

The life of human beings goes on a long and narrow road from birth to death, from lullaby to folk song. When the folk songs of any region or geography are examined, a lot of information can be obtained from the history of that region/geography to the world of thought, from its traditions to its customs, from its socio-cultural life to its political and economic structure. This shows that it is possible to see many elements of the material and spiritual life of people in the language of folk songs. To define the folk songs in Kemal Karpat's words "It is possible to read Turkey's political and social history through literary texts/ folk songs" (2011: 77). Folk songs are poems that combine reality and imagination, existing thought and dream, word and instrument (Başgöz, 2008: 15).

According to Gülay Mirzaoğlu, "... During the creation process, the way people perceive nature, the outside world and themselves, and the value judgments that occur accordingly, are important factors that shape both the content and thematic structure of the folk songs, as well as the style of expression." (2019: 105). One of its main functions is to transfer the culture to future generations and to inform them about the value judgments of the past. The folk song form has an important place in our lives in keeping the culture alive, protecting and transmitting it. In addition to conveying subjects that do not conflict with value judgments in a plain, fluent and simple language, folk songs also express obscenity and emotions that cannot be expressed directly in a symbolic language.

A person's life consists of three thresholds: birth, marriage and death. There are certain rituals that belong to each of these transition/entry and exit/departure periods. It is possible to distinguish/define them as before, during and after birth, as well as before, during and after marriage, before, during and after death (Örnek, 2016; Boratav, 2015; Artun, 2015).

Marriage, which is one of the transitional periods, is an issue that needs to be emphasized. As a matter of fact, as a result of marriage, some changes occur in the social and individual life of the person. It is one of the duties of the family to marry off individuals who have reached a certain age/maturity in Turkish society. In our cultural history, some adjectives are used, which are taken depending on

marriage and express family members in the eyes of society. These new adjectives attributed to men and women are as follows: the bride-to-be for the boy side, the groom-to-be for the girl side.

Folk song in general and bride motif in particular is one of the concepts frequently used in both Turkish world and folk songs. When we look at the whole of the bride's songs sung/sung by lover, spouse, family members, it is seen that they mostly focus on issues such as beauty, misfortune, separation, cruelty, and disloyalty. In this study, it has been focused on how the bride, who is a transition period actor, is the subject of folk songs, which has been determined in various regions and has been sung from the past to the present, and what kind of features are the theme of the folk songs. Thus, the place of the bride motif in folk songs and its characteristic features are revealed.

### **Bride in Folk Songs**

The concept of bride is generally defined as a newly married young girl or woman who is included in the family by marrying one of the male members of a family. In addition to the general definition of the bride concept, there are also some special features that determine its role in society. These features of the bride have been the subject of folk songs, poems, tales and epics etc. Brides were sometimes caught in floods, streams, brought to the word, lamented, sometimes touched by the evil eye, and sometimes become legendary with their beauty. Brides and their characteristics are frequently mentioned in folk songs, which are tools for transferring values to future generations. The bride motif is used quite often in our folk songs. It is possible to see many elements about brides in these folk songs, which are anonymous or have a specific speaker, and each of which is a cultural treasure. These features are classified as characteristic and thematic in local folk songs as follows.

#### **1. Bride's Physical Aspects**

In folk songs, brides are depicted with their attractiveness, being thin and tall, dark hair, white neck and colorful outfits that integrate with their beauty.

### **1.1. Bride's Height, Posture and Stature**

Brides, which are an important research topic in Turkish culture, are mostly tall and slim-waisted. In the folk songs in which an ideal lover type is drawn, the bride amazes everyone with her swaying figure, neat and long stature. Brides dress all over in red, wear flowers, drape satin or silk/cotton long underpants on white heels, wear lefir salwar and broadcloth salwar; they draw the people to their fire with their red, beautiful and eye-catching striped salwar. They are thin waisted with shawl belts, their waists are tightened with belts and sashes, they are as thin and shiny as the thread of a silk scarf. Their white sleeves are buttoned up with silver threaded jupes. Dressed in Kutnu fabric, white upper-shoes, green velour, and colorful with red and purple. (Altun, 2017: 224). Brides with their beauty and physical features draw attention with their height and stature in folk songs:

**Look at the height of that swaying lover,**  
Put the roses under your white neck, baby,  
Put the roses under your white neck, baby,  
I didn't hug, may the wishes of the arms that do, not come  
true

**Salınıp o giden yârin boyuna bakın,**  
Ak gerdan altına yavrum gülleri takın,  
Ak gerdan altında yavrum gülleri takın  
Ben sarmadım saran kollar murat almasın. (Kurt, 2016:  
282)

**The bride should be tall**  
**Earlocks must be nice**  
Chubby bride for God's sake  
Our wedding should be in the fall

**Gelin olan uzun olur**  
**Zülüfleri güzün olur**  
Kurban olan tombul gelin  
Düğünümüz güzün olur (Karahasan et al. 2004: 483)

## **1.2. Bride's Beauty and Eyes**

In the Turkish world, brides attract attention with their slender, thin and long stature, as well as their heart-wrenching, impressive, deep and meaningful eyes. Those who see the arrow-like gaze of the brides, which are often mentioned in folk songs, with their eyebrows and long eyelashes, almost fall into the fire of love.

Goes to get water the bride in red, oh bride  
Put your heels on point to point, bride  
**This beauty is just yours, bride**  
*Don't you know that I burn for you*  
*That I fell lonely in a village of strangers*

Suya gider allı gelin has gelin,  
Topuklarını nokta nokta bas gelin  
**Bu güzellik sade sana has gelin**  
*Bilmiyon mu benim sana yandığımı*  
*Ellerin köyünde garip kaldığımı (Özçelik, 2013: 160)*

### **Black/Coal Black Eyes**

Being black-eyed is one of the most important and well-known elements of beauty sought in the beloved both in folk culture and in folk poetry. Therefore, the black eye is an important element in choosing a lover/bride. For Turks, the black/coal-black eye is a symbol of energy, enlightenment, abundance and power. The presence of black eyes in folk songs is not just a regional issue. It is seen that the impressiveness of the beauties with black eyes has been expressed by many lovers and poets from Karacaoğlan to the present day. When poets describe a beauty, they first drew attention to her black eyes. Brides, one of the indispensable beauties of folk songs, have an impressiveness that amazes those who look at them with their dark eyes, distracts their lovers and hurts them from the heart.

You became a bride to Karabel's/Karabekir county,  
I cannot apply henna in your hand for seven holydays,  
How great it is to have a bride like you,  
Come from the plateau **my coal-eyed**.

Gelin oldum Karabel'in/Karabekir eline,  
Yedi bayram kına yakmam eline,  
Kurban olam senin gibi geline,  
Yayladan gel **kömür gözlüm** yayladan. (Kurt, 2016: 505)

Brides have made their lovers ecstatic and devastated with their sedative, black/coal eyes and magical gaze.

### **Lined Eyes**

Eyeliner is used as a kind of beauty/cosmetic material in our culture as it helps to sharpen the eyes and see clearly in terms of health, as well as allowing the pupil and eyelashes to be seen, and moreover, the beauty of the face. The eyeliner, which highlights the beauty of the lover/bride, is so enchanting that it sacrifices the lover to itself. The bride has a radiant and bright appearance in the eyes of the lover with lines on her hazel eyes.

I have sent a hawk from castle to castle,  
I have spent my life with sighing,  
I have crushed sugar for the lover, served her sherbet,  
*Turcoman bride is like this and that,*  
***Draws lines on her hazel eyes,***  
*Her coquetry/love is nice in the evening.*

Kaleden kaleye şahin uçurdum,  
Ah ile vah ile ömrüm geçirdim,  
Yâre şeker ezdim şerbet içirdim,  
*Öyl'olur böyl'olur Türkmen gelini/güzeli,*  
***Ala gözün üstüne çekmiş sürmeyi,***  
*Cilvesi/sevmesi çok/hoş olur akşamüzeri. (Karahasan et al. 2004:32)*

### **1.3. Bride's Hair**

The hair of the lover/bride is like a lasso that binds the lover to him. The bride stands out with purple earlocks, curls or straight, black and purple hair. In the poem given as an example below, the beauty and smoothness of the bride's hair is compared to the female colt, who is the youngest, the most beautiful and amble horse. This analogy emphasizes the importance of the horse as an archaic remnant of the nomadic life,

especially in the life of the Turkish people, as well as the bride being as beautiful and attractive as a colt and revealing her value among men.

Oh, move bride to *çarşa*\* your bones  
**Let your purple earlocks stroke your neck,**  
You look like a groomed colt,  
May the ones who love you live a thousand years,  
*Limney*\*\* mountains, I die, oh

Uy yiri gelin de kemiklerin *çarşasın*\*  
**Mor zülüflerin de gerdanın okşasın,**  
Tımarı verilmiş taya benzersin,  
Seni sevenler binler yaşasın,  
*Limney*\*\* *dağlar ölürüm dağlar oy oy.* (Kurt, 2016: 411)

The one who comes from down looks like the bride,  
**Her hair looks like the strings of my instrument,**  
How great her stature is,  
She looks like a blossomed rose.

Aşağıdan gelen geline benzer,  
**Saçları sazımın teline benzer,**  
Fidan boylarına kurban olduğum,  
Açılmış bahçenin gülüne benzer (Özçelik, 2013: 178)

#### **1.4. Bride's Hands**

The tradition of applying henna has maintained its importance in the daily and private life of Turkish society for centuries. The tradition of applying henna to bridesmaids and grooms, which maintains its vitality even today, continues to be indispensable in marriage rituals. It is believed that the henna applied to the bride on special occasions will bring good luck and abundance. The biggest reason why henna is so important is that in our culture, henna symbolically expresses "devotion". This devotion sometimes manifests itself as the fulfillment of a wish, sometimes as an oath, and sometimes as an expression of self-sacrifice. The henna applied to the bride's hand is a sign that she will be devoted to her husband and home, and is considered a symbol

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\*Çarşa: A local verb meaning "play, move".

\*\*Limney: A Kurdish expression meaning "Oh, me!".

of her loyalty and self-sacrifice. Along with this symbolic meaning, henna on the bride's hand is also her most important ornament.

**They made the henna in her hand red,**  
They made the line on her eye much,  
They made you a valiant's property  
Come dear, come darling, be a bride  
Come to us on Wednesday night

**Elinin kınasını al eylemişler,**  
Gözünün sürmesini bol eylemişler,  
Seni bir yiğide mal eylemişler  
Gel anam gel bacım, gelin olasin  
Çarşamba gecesi bize gelesin (Özçelik, 2013: 171)

### **1.5. Bride's Neck**

In folk songs, brides are generally mentioned as white/white-necked, and with this feature, they become the center of attention of the minstrel. The bride, who adorns her white neck with pearls and beads, has an insatiable beauty.

They squish henna in a golden bowl,  
They unlock your earlocks with a silver comb,  
**They put pearl beads on your neck,**  
*Don't cry, don't whine, bride*  
*I shall come again*

Altın tas içinde kına ezerler,  
Gümüş tarak ile zülfün çözerler,  
**Ak gerdanına altın, inci, boncuk düzerler,**  
*Ağlama gelinim, sızlanma gelinim*  
*Ben gine gelirim (Özçelik, 2013: 153)*

### **1.6. Bride's Clothes**

The bride has gathered all the features necessary for beauty in her own body. She is the embodiment of beauty in the eyes of the lover. Brides, who dazzle with their tall stature and thin waist in folk songs, add beauty to their beauty with colorful dresses. Wearing red and green is a sign of being lucky, swinging is a sign of being tall, and having a white neck is a sign of being attractive. The bride being this ideal type



causes her to be appreciated and captivated by her fans. The bride's outfit is usually made of silk and it integrates with the beauty that carries it with its beauty, color and stance. The bride, who has a physical beauty, is described in folk songs by integrating with many beauty elements such as clothing, jewelry, henna.

**Silk dress** is worn by a bride,  
It suited her, went with her stature,  
They said an ugly has married t,  
What a pity is it's true.

**İpekli fistanı** bir gelin giymiş,  
Gayet yakışmış da boyuna uymuş,  
Dediler güzeli de bir çirkin almış,  
Eğer doğruysa çok yazık olmuş. (Kurt, 2016: 517)

## **2. Bride's Characteristics**

In folk songs, the bride motif stands out with some characteristic features as well as its physical features. These features are also remarkable in terms of describing the characteristic aspects of the bride. The analyzes made in the sub-headings include the bride's songs identified and classified in the folk song surveys. The classification made belongs to us and was created based on the examination of the main works (Karahasan, 204; Tanses, 2005; Turhan, 1992; Kurt, 2016; Özçelik, 2013; Cross, 2020; Solmaz, 2019; TRT Repertoire).

### **2.1. Coy Bride**

One of the characteristics of a lover is that she is coy. She is often coy, causing her lover to be upset. Running after the lover is one of the lover's games. In folk songs, brides hurt their loved ones with their coy manners.

Comes from down  
Her fingers have henna in knotty pattern  
**How charming you have grown, bride**  
**I am the boy loves you forever**

Aşağıdan gelir allı vallı  
Parmakları boğum boğum kınalı  
**Ne de büyümüşün gelin edalı**  
**Ben seni ezelden seven oğlanım** (Turhan, 1992: 144)

Bride goes to get water  
**Swaggering to the strangers' boys**  
Don't swagger chubby bride  
**I am ignorant, I get fooled**

Gelin olan suya gider  
**El oğluna çalım eder**  
Etme çalım tombul gelin  
**Ben cahilem aklım gider** (Karahasan et al. 2004: 483)

## **2.2. Bride Growing with Her Beauty**

The bride is the epitome and symbol of beauty, beauty, grace and kindness in our society. When we compare the beauty of an entity or an object, one of the first touchstones we highlight is the bride. In this sense, we can say that the word "bride" is one of the distinguished and special words in our language (Gökşen et al. 2020: 153). The bride is always glorified with her impressiveness. The bride, who made a name for herself with her beauty, hunts/injures those who love her like a hunter in folk songs.

Streams got iced up,  
Nerpuz\* covered its bottom,  
**A bride (hunter) has shot me,**  
**The girl has dressed my wound.**

Dereler buz bağladı,  
Dibi nerpuz\* bağladı,  
**Beni bir gelin (avcı) vurdu,**  
**Yaramı kız bağladı.** (Kurt, 2016: 543)

## **2.3. Openeyed Bride**

Brides are not only beautiful and gentle, but also excited. This excitement of the brides has also been the subject of folk songs. The

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\* Narpuz/Nerpuz: Pennyroyal mint.

basis of this excitement is both the curiosity of coming from the father's house to the groom's house, as well as being away from her social environment, and underneath this lies the uneasiness and hesitations that the bride experiences in getting used to the people in her new life.

I've told you friends, let's stay in Halpuz,  
This won't do, let's sell the ox,  
**This year, this year, openeyed bride, this year,**  
You can't come to Arguvan, this year.

Dedim arkadaşlar Halpuz'da kalak,  
Böyle olmayacak öküzü satak,  
**Bu sene bu sene şaşkın gelin bu sene,**  
Gelemezsin Arguvan'a bu sene.

This crazy heart is an enchanted house,  
I fell into your hands as a tribute,  
**This year, this year, openeyed bride, this year,**  
You can't come to Arguvan, this year. (Kurt, 2016: 482)

#### **2.4. Disloyal, Long Suffering and Cruel Bride**

Another feature of the bride is that she is not loyal to the love of the lover and is disloyal to him. The bride, who takes part in folk songs with all her beauty, fascinates all people, young and old, and captivates their hearts. The lovers, who are fascinated by the beauty and charm of the bride, cannot be without her and express their feelings, which they cannot express directly, through folk songs.

Bride with a sieve  
Bride with a printed vest  
I saluted she didn't respond  
**Bride with a stone heart**

Elekli gelin  
Basma yelekli gelin  
Selam verdim almadı  
**Katı yürekli gelin** (Turhan, 1992: 56)

The fact that the bride is as long-suffering and reproachful as her beauty causes the lover to suffer and suffer. The loved one who falls in

the fire/love of the bride burns and complains when he does not see loyalty from her. Folk songs are perhaps the wailing of those who are burned by the love of such cruel lovers/brides. Therefore, brides, who are the subject of folk songs, are a source whose cruelty also fed the folk songs.

Geese behind the badger,  
Geese rest in reeds,  
**Girls, brides stroll around,**  
**Oh, come and kill me,**  
I would marry you if I were a boss

Porsuğun arkında kazlar,  
Sazlarda yayılır kazlar,  
**Geziyor gelinler, kızlar,**  
**Aman gelin öldürdün beni,**  
Müdür olaydım alırdım seni (Özçelik, 2013: 210)

## **2.5. Merciless Bride**

One of the characteristics of the lover/bride is that he is ruthless and unfaithful. He does not show mercy to the lover. Another distinctive feature of this cruel, disloyal and long-suffering bride is that she does not respond to those who love her. This bad behavior of the bride, who does not show mercy to the lover but pamper strangers, has been expressed in folk songs and criticized.

Dressed in red, plays with red,  
Plays with a bunch of her earlocks,  
**Lover left me to toy with strangers,**  
**What good is a bride/lover toying with strangers?**

Kırmızılar giymiş alınan oynar,  
Deste zülüflerin telinen oynar,  
**Yâr beni bırakmış elinen oynar,**  
**Elinen oynayan yâri/gelini neyleyim?** (Kurt, 2016: 634)

## **2.6. Lazy/Vile Bride**

Because Turkish people care about working, they do not welcome women/brides who are lazy, unaware of their responsibilities, inconsistent in their behavior, and unable to do anything. So much so

that in the Book of Dede Korkut, a portrait of a Turkish woman with good morals was drawn by saying “*The support of the house is the woman who, if a guest comes to the house from the country or the wild, if her husband is not at home, she will feed him, make him drink, host him, give him food and send him away. She is descended from Aisha, Fatma, ma'am. Let her babies grow, let a woman like this come to her hearth.*” (Ergin, 1998: 18) In our culture, the woman is the foundation of the family, and since she runs the home, laziness is not desired in her life. People with such bad qualities have always been subjected to criticism in our folk songs, poems and poems. Brides have also been criticized for being stingy, lazy, unproductive, distracting people from their work, and stingy in folk songs. Brides who do not fulfill their responsibilities towards their home, spouse, family and environment in folk songs are condemned by the beautiful but cruel language of the folk songs.

My mother is wounded, cannot sleep,  
My children are little, cannot hold weapon,  
A home without a father has no smoke,  
Come to my aid my uncle's daughter.  
*What, what should I do,  
What should I do with you,  
Craven bride, what good are you.*

Anam yaralanmış yatak yatmıyor,  
Yavrularım küçük de silah tutmuyor,  
Babasız ocakta da duman tütmüyor,  
Yetiş imdadıma gel emmi kızı.  
*Neyleyim neyleyim neyleyim,  
Densiz de ben de seni neyleyim,  
Muhamet gelin ben seni neyleyim.* (Kurt, 2016: 386).

### **3. Bride Songs According to Their Themes**

It is possible to classify bridal folk songs under the headings of henna, love, separation, longing, historical events, in terms of content. In addition to these, it is seen that the brides who lost their lives as a result of natural disasters such as floods and earthquakes are lamented and sung, and brides who go against the tradition and behave reprehensible are also the subject of folk songs.

### **3.1. Henna Night Songs**

Henna ceremony has a very important place among marriage rituals. In this ceremony, which is usually held the day before the wedding, an environment is organized where fun games are played by singing songs, folk songs, and songs accompanied by instruments attended by the bride and groom's relatives. However, although henna nights are arranged for entertainment, the main purpose of the folk songs sung during the henna burning is to make the bride cry. In the words of W. Bascom, this situation is also related to the function of "supporting values, social institutions and customs" (Çobanoğlu, 2002: 235). It is customary for the bride to wear a red dress at henna ceremonies. Choosing an outfit of this color is associated with the fact that red is a symbol of chastity / virginity in our culture, and for this reason, although different colors have been preferred recently, bridesmaids are generally dressed in red dresses.

At the stage of marriage, it is also customary to have fun singing folk songs at henna ceremonies, to apply henna to the bride by singing, and to make the bride cry with henna songs. The songs sung in the henna ceremonies are sad songs that tell the farewell of the young girl to her family, express the pain of the separation to be experienced, or guiding words in the new life that will begin, or the words of praise about the qualities of the girl to be married in front of the groom's house, contain well wishes. (Kurt, 2016:201).

**Apply henna to bride,**  
Her mother may suffer her trouble,  
Call the bride's aunt,  
**My girl, have a happy henna night.**

**Yakın gelinin kınasını,**  
Anası çeksın belâsını,  
Çağırın hanım halasını,  
**Kızım kınan kutlu olsun.** (Solmaz, 2019: 404)

In Turkish culture, the wedding is held on a common date determined between families. The girl's house tries to complete the bride's things. Beds, quilts, mattresses, rugs and other things are called 'devices/dowry', which the girl is expected to provide. Gifts are sent to the bride-to-be's house by the closest neighbors. Meanwhile, the

groom's side sends a ram, a bag of henna and candy to the girl's house. This tradition is called 'henna news'. Weddings usually take place on Wednesdays and Thursdays. But they apply the first henna to the bride on Monday. This is called 'Turkish bath henna'. A close relative of the girl invites her guests to the bath at the henna ceremony to be held in the bath. If the girl's house is rich, it is also seen that musical instruments are taken to the bath. While entering the bath, the tambourine is played and candles are planted in two stones, and the bride and her relatives circle the navel stone three times. Afterwards, henna is applied to the bride's hand to the accompaniment of folk songs (Solmaz, 2019a: 26). Henna is applied to the hands of the girls/women who are brides at the henna night, and it is seen that these hennas are used in terms of beauty as well as being auspicious for the bride's cleanliness, purity and happiness.

**Look at the bride, oh bride,  
She applied henna on her hand,  
I have sacrificed two offerings,  
Laid them at her feet.**

**Geline bak geline,  
Kınalar yakmış eline,  
Çifte kurbanlar kestim,  
Ayağının önüne. (Tanses, 2005: 75)**

Although many traditions have changed in the XXI century, in general, any day of the week from the boy's house, together with the wedding dancers, drummers and guests, they set out on horses to the girl's house. The best man is in the front and after the girl arrives at the house, two people from the groom's side and the girl bring the bride. It is customary to lay a ball of silk brought by the best man under the bride's feet (Solmaz, 2019a: 26). After all this, the bride comes crying and kneels before the best man. One of the bride's companions hands a bowl of henna to the best man. Meanwhile, those who play the tambourine sing folk songs in the form of folk poems.

**She jumped and passed the treshold,  
Her spoon is left on the table,  
The beauty of the big house,  
My girl, have a happy henna night.**

Atladı geçti eşiği,  
Sofrada kaldı kaşığı,  
Büyük evin yakışığı,  
**Kızım kınan kutlu olsun.** (Solmaz, 2019: 404)

### **3.2. Love Themed Bride Songs**

The word love is of Arabic origin and means "excessive love, seeing no one but one's lover, losing oneself in her presence" (Uludağ, 2002: 50). Love has been one of the main themes affecting many fields from religion to art, from philosophy to politics, from literature to music for centuries. And for this reason, each field has its own definition of love. However, love has found its best expression in literary works. In Turkish literature, love has been tried to be explained with various phrasing and meaning arts by dealing with sometimes human and sometimes divine dimensions. So much so that it would not be wrong to call our literature love literature, because there is hardly any poetry, story or novel genre in this literature that does not embellish the element of love (Solmaz, 2019b:301).

Love has been a companion to the soul of man since Adam and Eve, and its place is the heart of man. Therefore, man is in love in this world by nature. His task is to reveal his eternal legacy, namely his love. Love, by its nature, is an ember that burns human beings and takes over them completely. This burning and existence is nothing but the invisible face of man's love adventure (Pürcevâdi, 1998: 238). According to Mirzaoğlu, in folk songs, women or brides appear as a type who shows up with their love and passion, often fails to reunite with their loved ones and sheds tears after losing them and is always waiting for their beloved (Mirzaoğlu, 2019: 306).

The metaphor of love has been embellishing our folk songs, poems, stories, in short, every area of our lives for centuries. There are hundreds of innumerable folk songs sung on love and passion in all regions of Anatolia. Some of these folk songs are sung about the brides, who attract those who see them with their beauty, stature, hardship and lust. The folk songs sung for the brides were found in the works of almost all the minstrels and poets. According to Karacaoğlu, one of the most important minstrels of Turkish folk poetry, the bride emerges as a lover/loved who should be loved, embraced and embraced with her beauty, manners and grace. It is possible to see this effect of



Karacaoğlan tradition on folk songs in all regions. Karacaoğlan is in love with all the beauties, tall, slender, with a sturdy look, hopping like a partridge, wild flower-scented, white-necked and white-breasted like a mallard, a crane or a white swan (Altun, 2017: 219).). In his poems, the bride is an element of beauty and is described in all aspects in poetry / folk song.

I looked in truth, she is a young beauty,  
Her teeth are like pearls in her mouth,  
Red Yusuf apple, Aydın orange,  
**Hear breasts are buttoned up, comes running**

Sıdk ile baktım da güzelin genci,  
Ağzının içinde dişleri inci,  
Al Yusuf alması Aydın turuncu,  
**Göğsü koşar gelir düğmeli gelin** (Çapraz, 2020: 74)

In folk songs, the lover is usually not sure of the feelings of the lover/bride. In folk songs, the bride is asked to express her intention clearly, and accordingly, the lover is determined to take a stand. The song “This Bride Wandered the Plateu Mournfully” is a good example of asking the lover's lover/bride to express his feelings openly.

This bride wandered the plateau mournfully,  
Didn't recognize the pass, fell into the lake,  
**Went to the wishing tree, made a wish,  
Is your wish granted, oh bride?**

Bu gelin yaylayı yaşlı yaylamış,  
Geçidi bilmemiş gölü boylamış,  
**Gitmiş ziyarete dilek dilemiş,  
Dileğin kabul mu ey telli gelin?**

On the great mountain, a pear tree,  
Leaves all fell, left naked  
**Wrongful bride, if you don't love me,  
I am a brother to you, you, a sister to me.**

Yüce dağ başında armut ağacı,  
Dökülmüş yaprağı galmış siyeci,  
**Haksız gelin bende gönlün yok ise,**  
**Sen bana gardaş de ben sana bacı. (URL:1)**

### **3.3. The Songs for Brides Who Lost Their Lives Due to Natural Events**

Many folk songs have been sung about natural events such as earthquakes, floods, fires, and dents. These folk songs, which are verbally transmitted, were not limited to the places where the event took place, but became anonymous over time and turned into a form that reflects the feelings of the nation as a whole. These folk songs usually feature young, beautiful and reputable people. In our culture, the number of bridal songs that die in the flood or throw herself into the river is quite high. Bridal folk songs, which are some of these, became anonymous and spread over time and began to be sung not only in their own region but also in many parts of the country. The folk songs "Bride Ayşe" in the Çukurova region or "Ayşe's Green Chest" from the Ürgüp region are the folk songs sung in a lament over the bride who throws her baby in the water or commits suicide. These folk songs, which are interpreted differently by many of our local artists, tell the story of "Bride Ayşe" without stopping:

Sheep comes tottering,  
Stepping into the mud,  
**Bride Ayşe got lost in the flood,**  
Holding the weeds

Koyun gelir yata yata,  
Çamurlara bata bata,  
**Gelin Ayşe'm sele gitmiş,**  
Yosunları tuta tuta

Sheep comes with the lamb,  
With dust on its feet,  
**Bride Ayşe got lost in the flood,**  
With two lambs alongside

Koyun kuzu ile gelir,  
Ayaklarında toz var,  
**Gelin Ayşe'm sele gitmiş,**  
Yanında iki kuzu ile (Özçelik, 2013: 142; Karahasan et al.  
2004: 29)

The following folk song from Malatya's Polat region was also written for the bride(s) lost in the flood in Adatepe. The flood disaster in Polat in April 1950 caused the death of 16 people and many laments were uttered over this tragic event. The flood mercilessly dragged the houses and destroyed everything. Despite all the efforts, the people living in the region during the disaster could not save the bride named Safiye and her three children. A lament was made for Safiye, whose corpse was found stuck in a wooded area called Dikmelik, and this lament became a folk song over time.

Adatepe Adatepe,  
The rain falls downpour,  
**Safiye was lost in the flood,**  
**Her children were so young.**

Adatepe Adatepe,  
Yağmur yağar sere serpe,  
**Safiye'yi sele verdik,**  
**Daha kuzuları körpe.**

Oh governer, dear governer,  
Call the governer,  
**Polat/Brides were got by the flood,**  
**Send the soldiers governer.**

Aman vali, kurban vali,  
Kumandanı çağır vali,  
**Polat'ı/Gelinleri sel eletti,**  
**Askerleri koğur (gönder) vali (URL-4)**

### **3.4. Separation/Death Themed Bride Songs**

Man's life passes in joy, peace and happiness as well as in longing, mourning and separation. Life, which is not a decision, gives people every surprise. Even in the daily flow of life, people cry while laughing,

and burst into tears of joy with a news while crying. Lovers also sometimes reproach with the language of the folk song, reproaching fate, because their luck did not turn, they could not meet their loved ones, because they lived with the fire of love at night, and because they lived in the desert of the heart during the day with the mirage of their lover. Opportunities and distances prevent lovers from meeting, as well as illness, accident, natural events and rivals/enemies. In periods when health facilities were not developed as they are today, tuberculosis diseases prevented many lovers and sometimes loved ones from getting together.

In the memory of the Turkish nation, there are folk songs about brides who cannot spend much time with their beloved ones. The ballad "Bride from Ören" also tells the story of the bride and groom who cannot get what they want from life at a young age. The bride, who fell ill with tuberculosis while she was a fresh bride, dies, and the groom, who cannot stand the pain of this, expresses his pain with the following song:

They named the village of Akçadağ as Ören,  
**Girl, they named your illness tuberculosis,**  
Let me sit right next to you,  
They said your kiss is the cure,

Akçadağ'ın köyüne Ören dediler,  
**Kız senin derdine verem dediler,**  
Oturayım yârin yanı başına,  
Senin öpüşüne derman dediler,

*Bride from Ören, bride with tuberculosis,*  
They call the village of Akçadağ as Ören,  
**My love, they call your illness tuberculosis,**  
**Oh you have killed me.**

*Örenli gelin veremli gelin,*  
*Uy Akçadağ köyüne de Ören diyorlar,*  
**Yar senin derdine verem diyorlar,**  
**Öldürdün beni oy oy. (URL,2)**

Bride-to-be girls are often unable to reunite with their loved ones. While the reunion of the lover and the loved one is acceptable, some rivals that intervene cause the lovers to break up and not get their wishes. This situation, which is equivalent to giving a beautiful girl to an ugly man, was criticized and sung by the lovers:

Goes to get water, the real beauty,  
**Last night they applied henna on her hand,**  
**Her mother, her father, they gave her to an ugly man,**  
**Dressed her veil, the bride goes, oh my life goes.**

Çeşmeye gidiyi güzelin hası güzelin hası,  
**Dün akşamdan da yakmış elinin kınası,**  
**Bir çirkine vermiş zalım anası, zalım babası,**  
**Çiymiş duvağını gelin gidiyi oy oy ömrüm gidiyo** (Kurt,  
2016: 444)

As notes are subject to rhythm, man is worthy of his equal in everything. The ancestors who said, "When two hearts become one, a haystack becomes a sight," talk about the equivalence of the heart. Therefore, it is necessary to stand behind the lovers, not stand in front of them. Only another heart knows the value of a heart. For this reason, families should get the consent of their children when they marry their daughters and help them establish a home with people they will be happy with when they unite their lives.

In our society, it is witnessed from time to time that two people get married or get married with or without love. While the marriages built with the bond of love continue long-lasting and happily, the marriages without love usually end in a short time. These distortions are more noticeable in marriages made by the families without the consent of the girls' that are bride-to-be. New brides leave their spouses and go into hiding due to both joining their life with the person they don't like and separating from the person they love. These sad events in social life have also found their way in the world of folk songs. Husbands who were abandoned and left alone when they were newly married, told about this crisis in the language of folk songs. The following examples of folk songs are a panorama of a sad life left behind by a bride leaving her home:

Emirdağ, you are troublesome,  
Your stones are like pillows,  
**I have a business with a bride on these mountains,  
I was with her when she was a girl**

Emirdağı ne belalı başın var,  
Yastık olup yaslanacak taşın var,  
**Şu dağlarda bir gelinle işim var,**  
Kız iken beraber olan ben idim (Karahasan et al. 2004: 34)

### **3.5. Folk Songs of Brides Exposed to Persecution**

The folk song, which is the most common poetic and musical expression of a culture, is valid both in time and space. (Mirzaoglu, 2005: 34). Most of the folk songs that have a story are based on the themes of love, infatuation, separation and expatriation. The songs in which separation and longing are processed express the sadness that experiences create in their subconscious. The sadness experienced by the brides who had to leave their father's house on the occasion of marriage, which is a cultural value, was also conveyed from time to time through folk songs. It is not an easy situation to leave one's family where one was born and raised and shared many precious moments. For a woman, not knowing what she will encounter in the house she goes to is the beginning of sadness. Even if the bride's home is very close to her family, it is a hometown for the bride-to-be who leaves the home she belongs to.

As if the sadness of being away from her values is not enough, the bride sheds tears every day with the longing she feels for her family and father's house when she is not accepted by the groom's family. In our culture, folk songs were also sung on brides who were not accepted by their husband's family and succumbed to their cruelty and persecution. In these folk songs sung in the language of the bride, the oppression and oppression experienced by the bride were expressed despite the words of her elders:

**They made the henna on my hand dough  
They made the lines on my eye mud  
I was a bride for a day, they ruined it**  
*Oh how hard it is to harvest vetch  
Being a bride in a vetch field*

**Elimin kınasın hamur ettiler**

**Gözümün sürmesin çamur ettiler**

**Bir günlük gelindim zehir ettiler**

*Ah ne yaman zormuş burçak yolması*

*Burçak tarlasında gelin olması* (Karahasan, et al. 2004:  
397)

Putting up black tent

Pearl button on his chest

**Man throws my saddle**

**Father-in-law beats me**

Gara çadır eymeyinen

Göğsü sedef düğmeyinen

**Adam gendin selemi atar**

**Gayın baba döğmeyinen** (URL-3)

### **3.6. Brides Against the Custom**

Custom, which means "the set of behaviors and lifestyles, rules, customs and traditions adopted in a community, common habits, ways, custom" (TDK, 2011: 2377) in the Turkish Dictionary, is the oral legal rules and lifestyle that binds the whole society and is sanctioned if violated. In the world of folk songs, many events that took place as a result of the sanction of tradition, custom and ceremony are told. Folk songs, which are the verbal expression of historical memory and tell the story of authentic events as well as conveying values, not only strengthen national consciousness, but also convey some painful events and teach people about the validity of values, ceremonies and traditions. According to the tradition, some behaviors are not right and sanctions should be applied to prevent these wrong behaviors from being repeated. Depending on this, many decisions have been taken that have no relation with civil law and cause painful events. There are unfinished stories of lovers who love each other but run away because they cannot meet and are killed after being caught. This unfinished story is told by singing folk songs, sometimes by one of the surviving lovers and sometimes by the bards who respect their love and want to show the customs' bitter/cruel face. The following folk song from the Polat region, with its old name Adatepe and its new name, expresses the bitter story of a bride who ran away with her beloved:

Adatepe is greater than all the hills,  
My father's a member; my uncle's an imam,  
**Don't shoot me; it's a holy night,**  
**They shot me at a holy night**  
My bride, my troublesome bride  
Bride with earlocks around her neck

Adatepe her tepeden yücedir,  
Babam aza amcam ise hocadır,  
**Vurman beni vurman aziz gecedir,**  
**Aziz gecelerde de vurdular beni**  
*Gelinim gelinim belalı gelin*  
*Zülfü boynunda da dolalı gelin*

Adatepe don't you have gorges?  
**Has the bride deserved six bullets?**  
**Is none of you a Muslim?**  
Was your only girl too much in Polat?  
My bride, my troublesome bride  
Bride with earlocks around her neck

Adatepe koyakların yok muydu?  
**Altı kurşun bir geline hak mıydı?**  
**İçinizde hiç Müslüman yok muydu?**  
Biricik kızınız da şu Polat'a çok muydu?  
*Gelinim gelinim belalı gelin*  
*Zülfü boynunda da dolalı gelin* (Kurt, 2016: 434)

The individual maintains his connection with the roots of his own culture, both consciously and subconsciously, through music. As a matter of fact, music/folk songs fulfill a duty of protection and preservation in relation to the whole culture (Mirzaoglu, 1997: 87). Because cultural codes are told/transmitted from generation to generation with sounds and words within the existence of music. The art of music, which is a tool of preservation, survival and transmission of culture, is an important element that ensures the continuity of the bond between generations. Music is one of the national cultural treasures such as language, literature and history. Therefore, it bears the characteristics of the nation that it originates/nurses (Solmaz, 2020:



126). In the language of poems, songs and folk songs, it is seen that culture continues its existence by changing and transforming, but by adding the essence of human, nature and knowledge to its structure.

### **Conclusion**

Brides who have distinguished themselves in the whole of social life and folk songs about them have an important place in our culture. The physical and characteristic features of brides are frequently depicted in folk songs. When we examine our Anatolian folk songs, brides come to the fore physically with their dark eyes, long thin stature, white neck, and long and curly hair. When we examine them in terms of their subjects, it is seen that the bride's songs are sung depending on love, separation, historical and natural events. In short, brides in folk songs are described and conveyed with all their aspects. Folk songs, which are a type of discourse in the transfer of collective memory from generation to generation, preserved and carried their stories in their brides and contributed to the continuation of the tradition.

In folk songs, brides have formed the source of folk songs in almost every aspect. While brides are depicted in folk songs with their physical and characteristic features, their life stories, customs, traditions, ordeals and pains are described in the world of folk songs. While some of these folk songs are based on historical events, some of them are sung based on daily and social events. In this respect, all aspects of the joys, longings, and mourning of brides, in short, all aspects of the human condition, either directly or symbolically, have come to life in folk songs and continue to do so.

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**CHAPTER 4**

**TURKISH MASCULINE FIGURE IN FOUR HUNGARIAN  
BALLADS**

**F. GÜLAY MİRZAOĞLU**



## **TURKISH MASCULINE FIGURE IN FOUR HUNGARIAN BALLADS**

*F. Gülay MİRZAOĞLU\**

### **Introduction**

Hungarians, who settled in the Volga region from the Eurasian plains and from here on the banks of the Kuban River and entered the Caspian domination, migrated to their present homeland at the end of the 9th century. Throughout history, it is known that Hungarians had relations with the Turks in the common geography they lived in. With the occupation of Budin by the Turks in 1686 and the domination of Hungary, the siege of approximately 150 years left effects on Hungarian culture and language, with its various features, that will last forever.

In the context of Turkish-Hungarian cultural interaction, the data showing Turkish influences in Hungarian culture include not only vocabulary and cultural traditions, but also narratives of oral literature such as legends, tales and epics. However, ballad is a type of oral literature, the examples of which are not known in Turkey in the context of Turkish-Hungarian relations until today.

Ballad, which is one of the basic genres of oral literature and verbal music in European cultures, is a deep-rooted musical narrative genre that tells a story accompanied by music, usually anonymous and has a unique style. In this limited research, firstly, introductory information about the ballad genre and Hungarian ballad tradition will be given, and then the English translation of four sample narratives from old-style ballads compiled from Hungarian oral culture will be given. We will focus on the qualities attributed to the Turkish type, which is characterized by briefly touching on general knowledge in the content of the ballads. Based on these qualities, the characteristics of the Turkish male type in the ballad fiction will be described and examined in the light of the data of psychology, taking into account the perspectives on the phenomenon of masculinity in Turkish culture.

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In this research, Hungarian ballad examples used and examined as basic data and basic information about Hungarian ballad tradition are based on the two-volume work of Lajos Vargyas called 'Hungarian Ballads and the European Ballad Tradition', which is the most comprehensive research on Hungarian folk ballads to date, and 'Hungarian Folk Ballads' of Ildikő Kriza (1980), one of the main names who researched the ballad tradition in Hungarian culture. In addition, L. Vargyas's (2005) *Europa Diakkönyvtar/ Magyar Nepballadak*, and Ujvary Zoltan's (1968) *Nepdalok es Balladak Egyal-Dunai Szekely Közösségből* were also reviewed within the framework of their relevance to the subject.

### **1. An Overview of the Ballad Genre**

The ballad is a narrative folk song that originated in Europe in the Middle Ages, originating from the terms *Ballade*, a poetic and musical form in French culture, and *Italian Ballata*, one of the leading forms of 14th-century Italian music. In other words, it is a folk song that tells a story. Because of this feature, this genre has the characteristics of a 'narrative song', which is mostly used term in Turkish oral culture. Traditional ballads are anonymous songs that have a story and are sung in a traditional performance environment, with a simple subject and structure (Clarke and Clarke 1965: 57; Mirzaoğlu, 2003: 9-21). Although the ballad genre is usually dated to the Middle Ages, researchers attribute the origin of many ballads found in ancient texts to as old as four thousand years. In this context, it is also stated that traces of epic poetry and historical folk songs can be seen in the ballad genre (Kriza 1980: 4).

It can be said that the ballad is a common song type in all of Europe, even though it is mentioned with different concepts from culture to culture and has different contents. When we look at the ballads called *vise* in Denmark, *romance* in Spain, *bylina* in Russia, *dumi* in Ukraine, and *junacke pesme* in Serbian culture, it is understood that these examples are a common song type throughout Europe, even though they have different contents from culture to culture (Leach 1950:106-107). Edward Leach, one of the ballad researchers, stated in the *Standard Dictionary of Folklore, Mythology and Legend* that certain features of folk song change and diversify significantly depending on time and place; however, it indicates that certain properties remain



constant. According to Leach, the unchanging features of the ballad are: 1. The ballad is a story. 2. The ballad is sung to a melody. 3. The ballad belongs to the public in terms of content, style and arrangement. 4. The ballad focuses on a single event. 5. The ballad is not tied to a single person; The development of the event described in the text takes place through dialogue and the event ends quickly (Leach 1950: 106-107; Mirzaoğlu 2003: 11).

The four main features of the ballad, which is accepted as a story/narrative, are event, character, composition, and subject. The most emphasized feature among these is the event element. Composition emerges depending on tradition. The subject is mostly told indirectly; the characters are usually the types that are not yet developed individually. The most important and most impressive of these elements is often dramatic (Leach 1950: 106-107).

The ballad is always sung to a tune and is accompanied by a traditional instrument in every culture. Ballad melodies are as traditional as their lyrics and are probably as old as the lyrics. However, the main thing in the ballad is the story itself rather than the melody. Unlike lyrical songs, which draw attention to the fact that the meaning of the words is not so important and is subject to melody, in ballads the melody is always subordinated to the words. Over time, changes occur in the ballad's music rather than its form and content (Leach 1950: 106; Mirzaoğlu 2003: 11).

Ballad geography generally includes Northern, Western, Central and Eastern Europe. Lajos Vargyas made a detailed analysis on ballad regions and ballad styles specific to these regions in his two-volume work, *Hungarian Ballads and the European Ballad Tradition* (1983). In this study, important data have been presented considering the stylistic features that determine Danish, French, German, English, Hungarian, Slavic (East Slavic: Serbian, Bulgarian, Russian; West Slavic: Czech, Slovak, Polish, Slovenian and Croatian) and Hungarian ballad traditions and the interactions of cultures with each other (see Vargyas 1983:190-217).

Within the ballad geography, ballad topics may differ from culture to culture. However, in general terms, romantic and tragic love, border conflicts between neighboring societies, the life of bandits who are considered folk heroes and their sad life stories, death, murder,

magical events, and supernatural beings can be the subjects of ballads (Bold 1979: 3).

Considering the research on the European ballad tradition, the picture of the gender of the performers is also striking: it has been revealed that the majority of ballad performers are women (Seeger 1950; Leach 1950; Bold 1979). These can be individuals from any segment of the society, such as agricultural workers, dairy workers, babysitters. However, when it comes to broadside ballads (written-street ballads), minstrels or master performers have been at the forefront<sup>5</sup> (Bold 1979: 3; Mirzaoğlu 2003: 20).

## **2. A Brief History of Hungarian Folk Ballads**

The interest in folk ballads in Hungary started not with Hungarian ballads, but with ballads of other peoples. This interest began in the 19th century, during the reform period, when young people gathered and read ballads in publishing houses, where ballad translations were published. This activity gradually spread in society, and thus the Hungarian folk/popular ballad was discovered in the middle of the 19th century. The first publications made to draw attention to the subject attracted the attention of the literary world. For example, Mihaly Vorosmarty, the famous poet of the time, attached great value to the ballad arranged for Szilagy and Hajmas, who had escaped from the emperor's prison, and later published all these texts in the journal of which he was the editor. In the middle of this century, interest in oral poetry had plummeted as the war for independence ended in defeat. In the whirlwind of history, folk songs, ballads, and narratives had tended to the background of life. In this period, interest in ballads increased again through literary publications and some examples began to become widespread among the people. In 1896-1898, a three-volume collection of folk poetry was published by the poet and thinker Janos Erdely. In this historical context, the whole country found itself in a ballad passion with the discovery of the Szekely popular/folk ballad and the debate whether it had an impact on social life; so much so that some poets repeatedly wrote popular ballads. These ballads created an opportunity

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<sup>5</sup> Some parts of the general information about the ballad genre and Hungarian ballad tradition, and the Turkish translation of the texts, except for one, are included in the comprehensive study published under the name "Turkish Image in Hungarian Ballads" (Mirzaoğlu 2019).

to explore many problems in both literature and folk poetry studies. The priest of Kolozsvár, János Kríza, collected the finest examples of Székely folk poetry and published them in Transylvania. After the defeat of the war of independence, the people of the whole country were in need of literary expression. The folk poem/ballad that would fulfill the function of the lost national epic, the extension of the old heroic epic of the people and feed the hope of the people (Kríza 1980: 2).

By the end of the 19th century, many authentic ballads were available and the first scientific publications were made. Local compilations were carried out with great interest and care. The most outstanding of the local collections are those from the south of the Great Hungarian Plain, which includes the Vargyas, Szeged and Temesvár environs. These ballads were published in seven volumes by Lajos Kalmany. The data in question accelerated the ballad studies and initiated scientific research at the academic level (Kríza 1980: 1-2).

The term "ballad" denoted a chorus song form accompanying the dance in 13th century Western Europe, primarily in Italian and French-speaking areas. In Hungary, the term ballad, which began to be used at the beginning of the 19th century, was used to mean "an old song", "song that tells a story", "a long song". Hungarian ballads, like other types of oral literature, have been shaped by historical and social developments. Although studies accept that the ballad originated in the Middle Ages, many ballads have their origins in ancient texts that are four thousand years old. Traces of the coherence of motifs and texts present in the contemporary oral tradition can be traced back to Gilgamesh (Kríza 1980: 4).

There are different theoretical approaches to the origin of the ballad. The first of these asserts that they are fragments of heroic epics and historical folk songs. According to this approach, the parts in question are the parts that best express the message that the universal human wants to give, the emotional experience of the individual, the contradiction between the self-conscious person and the society. Researchers interested in the genesis of folklore genres have accepted that the ballad and heroic epic are genres that follow each other in terms of historical succession, although they have not been brought to light in full detail. According to a second approach, ballad is a genre that belongs only to European societies and can only be found in this

geography. It originally arose in the most developed societies and spread from them to other ethnic groups of the region. Essentially, the ballad reflects the contradiction between the individual and society that arises as a result of a certain level of development. This level of development created a new type of folk poetry demanded by the community, the ballad (Kríza 1980: 5).

According to the studies on ballads, the contradictory situation in question must have emerged as a result of a conflict at the level of the individual and society in real life. Accordingly, sin and punishment are common. Feudal society's acknowledgment of this situation deepened the social contradictions that the ballads reflected in a variety of ways. The ballad reflects the contradiction as the tragedy of human, from the point of view of the individual. The main theme of the ballad genre is the relationship of human with human. However, this relationship indirectly reflects the general problems of the society. One of the characteristic features of the genre is that it constantly expresses both the contradictions between man and society and the conflicts that arise through the violation of social norms and rules. Although there is a great diversity among ballads, it is possible to state that the Hungarian ballad tradition shows different tendencies, taking into account the European tradition. In this context, one of the most distinctive cases specific to the tradition is the reflection of social contradictions at the level of contradiction or conflict related to family life in Hungarian ballads (Kríza 1980: 6).

The new genre of the Middle Ages, ballad has new features not only in its content but also in terms of poetic expression (narrative features). New tools have been developed for the narration of events. The detailed descriptions of the old times have been replaced by a short, concise and fast narrative style, which often ignores the gaps in the narration. The frequent changes of scenes with increased dialogue limited the expression of "facts". (Kríza 1980: 7-8).

As for the features of the ballad in terms of form, the dominant form feature of Hungarian ballads is that they are based on quatrains, as in Turkish folk songs. This format feature integrates with a dense text and an intense melody. The artistic qualities of the ballad are also enhanced by stylistic devices such as rhyme and alliteration. Such sound repetitions are frequently used in parts that are considered

important from a poetic point of view and need to be emphasized as a message<sup>6</sup>. However, rhyme is not always a feature used in Hungarian ballads. However, the use of sound repetitions such as rhyme and alliteration to emphasize ideas is a form and utterance feature (Kríza 1980: 8). The ballad is an original, living genre that combines lyrical, dramatic and epic features. On the other hand, when we look at its content, it is seen that there are ballad motifs that are common all over Europe, together with the phenomenon of variation. The similarity of motifs means the similarity of ballad themes and plots. However, differences in form and content imply national and ethnic differences (see Kríza 1980: 9). The ballads of today's Europe continue their lives in changing contexts from past times to the present, carrying differences as well as common motifs and themes.

### **3. Four Hungarian Ballads and Turkish Masculine Figure**

The main examples and basic explanations about the Turkish male figure are obtained from the two-volume work *Hungarian Ballads and the European Ballad Tradition* (1983) by the leading Hungarian ballad researcher Lajos Vargyas. Here, we will first include the English translations of four Hungarian ballads about the Turks, from the second volume of the work in question<sup>7</sup>. Along with the variation of ballad number 2, the number of ballad texts is 5. The first of these is below:

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<sup>6</sup> For more examples of the textual features of Hungarian ballads, see: Zoltan 1968; Vargyas 2005.

<sup>7</sup> Due to the volume limitation in this study, it was not possible to include the Hungarian or English texts that we used in the translation of the texts. However, we were content with giving their bibliographic information. Translations are taken from Vargyas 1983 and checked by my Hungarian colleague Előd Kovacs by comparing Hungarian examples.

**1. The Girl Abducted by the Turks (No.29)<sup>8</sup>**

1. The water of the Tisza and Duna is flowing downwards,  
On it floats, on it floats a beautiful golden gallery,  
In the galley, in the galley is a hideous Turkish voivod<sup>9</sup>.  
That way, that way walks the fair maid of Komárom<sup>10</sup>

5. With two pitchers on her arms, she walks down to the  
Danube,  
Give me some water, give me some water, fair maid of  
Komárom!

How can I give you water, you hideous Turkish voivod?  
You are in the middle of Danube, and I am at the bank of  
Danube!

She extends her pitcher: he takes her by her white arm

10. And drags her onto the galley, on board of galley.  
Come and embrace me, fair girl of Komárom!  
May the Fiend from Hell embrace you!  
Come and kiss me, fair girl of Komárom!  
May a wild lion from the desert kiss you!

15. Come and lie beside me, fair girl of Komárom!  
May the Hungarian' weapon lie beside you.  
He hit her in the face with his iron gauntlet so that crimson  
blood flowed from her nose and mouth.  
The bed of the Danube is bottom of my coffin,  
The two banks of the Danube are the two sides of my coffin,  
The waves of the Danube are my winding-sheet

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<sup>8</sup> Vargyas 1983, Volume II. 383. For explanations, see Vargyas 1983, Volume II. 384-387.

<sup>9</sup> Voivoda: Coming from the Serbian word voivoda, voivode is the title given by the Ottomans to the rulers of Wallachia and Moldavia. See <http://tdkterim.gov.tr/bts/?kategori=verilst&keiime=voyvoda&ayn=tam>

<sup>10</sup> Komárom: In the northwest of Hungary, along the Danube, the western border of Esztergom, one of the historical administrative centers of the Hungarian Kingdom.

**20.** The fish of the Danube are my coffin-nails,  
The tiny fish of the Danube are my mourners,  
The birds of the sky are my choir.  
Fishermen, fishermen, fishermen of the Danube:  
By Thursday noon you shall fish me out,

**25.** You shall fish me out and you shall bury me as well!  
My clothes, my clothes, my finest clothes,  
You shall fall off the peg, you shall shoulder each other,  
So may my mother learn that you are lamenting for me!  
She plunged into the middle of the Danube,

**30.** Fishermen caught her corpse by Thursday noon.  
Her finest clothes fell off the peg,  
They fell off the peg, and they shouldered each other.  
So her mother learned that her daughter had died!

The above text was compiled by Kálmány from the Szeged region (Pade-Torontal region) in 1891. In the light of the information given by Vargyas, the explanations about the ballad in question can be expressed as follows: There are no variants of the Hungarian text and melody. During the Turkish siege process, the ballad was compiled from "the Szeged region, where the old Hungarian traditions are lived and preserved", and therefore it is accepted that this region has some characteristics peculiar to the Middle Ages. Vargyas notes that other versions of the ballad exist in many European cultures other than Hungarian; He stated that it is also found in French, Italian, Breton<sup>11</sup>,

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<sup>11</sup> Breton is one of six Celtic languages belonging to the Celtic branch of the Indo-European language family. Breton is a peninsula that is now within the borders of France, which was ruled by an independent kingdom and duchy in the past. Although Breton is used in everyday life, it is not an official language in France. In July 2008, according to the first paragraph of Article 75 of the French constitution, Breton, like all other regional-ethnic French languages, began to be counted as a French heritage. Although not recognized throughout France, there are Breton explanations under French signs in the Brittany region. (<http://tr.wikipedia.org/wiki/Bretonca> <http://tr.wikipedia.org/wiki/Breton>).

Romanian, Bulgarian, Serbian, Croatian, Slovak, Moravian<sup>12</sup>, Danish and Greek.

The text describes the abduction of a Hungarian girl living in Komarom region of Hungary, by a Turkish Bey (voivode) during the Turkish siege (which lasted for 150 years) on the Danube coast. The narrative focuses on the girl's rejection of the Turkish Bey's forcibly wanting to approach her. The Hungarian girl desperately wants to throw herself into the river instead of being with a Turkish man. The flow of the ballad is that the girl throws herself into the Danube, ultimately asking for help from fish and birds, even from her clothes.

The main features of the ballad motifs of the text can be expressed as follows, taking into account the evaluations of Vargyas: (1) In the beginning, the presence of phrases that mentions the Danube river, as in the example of " The water of the Tisza and Duna is flowing downwards ", is one of the common features of this type of ballad. It is possible to see the same features in other examples of Hungarian ballads<sup>13</sup>. (2) The presence of river or sea motifs in this text and other ballads with similar thematic structure is one of the main features. In this type of ballad, the girl is usually located near a river or the sea and finds salvation (according to the text, whether it happens or not) in jumping into the water. (3) Another important motif of the text is the fish: In ballads that tell the story of the girl who was kidnapped by the "enemy" soldier, the fish motif is often prominent: " The fish of the Danube are my coffin-nails, the tiny fish of the Danube are my mourners ". The girl's appeal to her clothes is equally striking, and these are less common stereotypes compared to the fish motif, which is similar to it in other examples: "My clothes, my clothes, my best clothes/You will fall off your hangers and shoulder each other/ So that my mother will know that you are mourning for me! ".

As we learn from Vargyas' work, there is a Romanian version of the same ballad that is very similar in content to its main motifs. In the example in question, Sandru's daughter, Ilincuta, goes to fetch water.

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<sup>12</sup> Moravia: It is one of the historical regions of Central Europe, in the east of the Czech Republic, where Germans and Czechs live. It has been in the Czech Republic since World War II.  
(<http://en.wikipedia.org/wiki/Moravia>).

<sup>13</sup> See Vargyas, 1983, vol. II: No. 11, 13, 15, 28, 30, 52, 118.



As the girl reaches the Danube (or the sea), she sees the Turks<sup>14</sup>. She is about to marry the son of the Turkish sultan. When they reach the river's edge, the girl asks them for permission to drink water and wash her face, and finally she throws herself into the water. Meanwhile, he says: "I would rather be eaten by fish and frogs than to be the wife of a Turk" (Vargyas 1983, 11: 386). Here, their encounter by the water, the motifs of begging the fish, the Turkish man abducting the Hungarian girl are similar motifs found in Hungarian folk ballads. The Turkish man stands out with his masculinity in this and other ballads. However, according to the text, the girl's reaction is due to the fact that the man is one of his soldiers besieging her country as well as the man's masculine nature. In the countries north of Hungary, Slovaks, Ukrainians and Romanians, the words of the girl while jumping into the water are similar: "Swallow me, little fish, so that I cannot be friends with a Turk". Vargyas draws attention to the following statements in ballad number 85: "Being on the Danube is a thousand times better than living in a Turkish harem. It is much better to die as a Christian than a life without religion." However, according to Vargyas, it is noteworthy that there are no examples in the ballads that show Turks with their wives in a harem (Vargyas 1983, 11: 387). As it can be understood from these ballads, besides the masculine nature of the Turkish man, his dominant character and military personality, the religion factor also gains importance. Because, religious differences are one of the subjects of European ballads and Turkish folk songs, albeit to a limited extent<sup>15</sup>.

As for the issue of the ballad's origin, Vargyas emphasizes that the ballad in its current form only existed in Hungarians, while other adaptations may have spread from Hungary to Ukraine or the environment via Romania. He cites the fact that the compiled site (Szeged) was a region not subject to Turkish invasion as the reason why a second variant of the ballad could not be identified.

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<sup>14</sup> In some versions of the ballad, the girl sees them while she is vacuuming her house, or through her window, flees back to the house and tells her mother to hide her. Her mother tells the Turks that her daughter is dead and shows them her grave. However, a clever Turk finds the girl's hiding place and they take her away.

<sup>15</sup> The folk songs Suzan Suzi and Sarı Gelin are examples of this. However, in Turkish folk songs, as in ballads, religious differences are not the cause of hatred, but a situation that cannot prevent great love. Men and women who are the heroes of folk songs, unlike their families, do not care about religion and risk death for their love.

Below is the text of another Hungarian ballad with a similar theme:

**2. The Girl Kidnapped by Soldiers<sup>16</sup> (No.31)**

1. Blow away, good wind, blow away  
My grief and my sorrows!  
Blow away, good wind, blow away  
My grief and my sorrows!

2. Mother, my dear mother,  
Hide me!  
Turks are coming  
To take me away.

3. The flag has been set up  
On my gatepost,  
The drum has been beaten  
To grieve my heart.

4. Child, my dear daughter,  
Where could I hide you,  
Where could I hide you  
So that I may save you?

5. Go into the pantry,  
Hide there in the big chest!  
At that moment they dashed in,  
And they dashed into the house.

6. They streamed into the house,  
Seventy-seven soldiers,  
Seventy-seven soldiers,  
The whole company.

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<sup>16</sup> Vargyas 1983, II: 390-392.

**7.** My old dear mother  
Where is your daughter?  
I don't know, I don't know,  
Where she has gone.

**8.** My old dear mother,  
Surrender your daughter,  
Surrender your daughter,  
For we shall take you away

**9.** We shall take you away  
And we shall cut your head off,  
And then we shall cut off  
Her head as well.

**10.** Go into the pantry,  
There you will find her in a chest.  
Go into the pantry,  
There you will find her in a chest.

**11.** They take out from the chest,  
The poor soul, her daughter.  
She began to bewail,  
Lamenting the loud words of bewail:

**12.** My clothes, my clothes,  
My beautiful, finely woven clothes!  
When I am being beheaded,  
Fall down upon the ground!

**13.** Fall down upon the ground  
And mourn for me!  
Fall down upon the ground  
And mourn for me!

**14.** Mother, my dear mother,  
Stay in peace,  
Extend your right hand  
So that I may kiss it once more!

15. So that I may kiss it once more,  
Once and last this time it will be,  
Once and last this time it will be,  
And this is our last farewell.

16. At once and at the place where she was standing  
She fell down upon the ground,  
She fell down upon the ground,  
Down fell her dear mother.

17. She said lamenting,  
She said with loud words of bewail:  
My God, my God,  
My beloved God!

18. Why did you create me  
To be a mother on earth,  
Why did you not create me,  
To be a tree in the forest!

19. Once more she asked her mother,  
Her dear mother:  
Mother, my dear mother,  
I ask you a favour:

20. After they had taken my head,  
Put it into a copper plate,  
Put it into a copper plate,  
My poor head

21. Send it to Kolozsvár,  
Let it be fixed on the gate of the castle,  
So that everybody may see  
How a kidnapped girl fares.

22. Well, my dear mother,  
Stay in peace,  
This is the last time  
We say farewell to each other.

23. And they made her poor daughter,  
Her grievous daughter start on the way.  
Loudly crying,  
The poor mother stayed back.

24. From above downwards,  
A brook is flowing.  
With lamenting words, he is looking for me,  
Lamenting, my dear sweetheart.

25. You are looking for me in vain, my sweetheart,  
For I have been hidden,  
Under the dry leaves of oak  
I have been buried.

The ballad was compiled from a thirty-year-old female performer from Leszped-Moldovia. (Kallos 956=MSZ 62277) (Vargyas 1983: 392).

**2. 1. Second variant of the same Ballad<sup>17</sup>**

1. Sitting in her window  
Poor Kata Kádár  
Is sewing her shirt  
With black silk.

2. She is stiching with her needle  
Threaded with pure gay silken thread,  
She is knitting the holes,  
Filling them with her pouring tears.

3. She look down the slope,  
Onto the corn-field:  
Aye, there are coming  
Seventy-seven soldiers.

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<sup>17</sup> For the text of the ballad, see Vargyas 1983, Vol. II: 393-394.

**4.** Seventy-seven soldiers  
The whole company  
They all streamed to the door  
And called in.

**5.** Mother, my dear mother,  
Hide me!  
Soldiers are coming  
To take me away.

**6.** Child, my dear child  
Where could I hide you?  
Go into the pantry  
And hide in the chest!

**7.** But they streamed in to the house  
Seventy-seven soldiers,  
Seventy-seven soldiers,  
The whole company.

**8.** Where is your daughter?  
Give her in my hand!  
Then her dear mother  
Began to lament her:

**9.** Go into the pantry,  
She is hiding in a chest.  
Go into the pantry,  
She is hiding in a chest.

**10.** Wait a moment,  
Seventy-seven soldiers,  
Let me speak a word or three  
And take leave of her!

**11.** For every dead body  
The bells are tolled three times.  
The first two chimes are broken,  
But the third is tolled to the end.

**12.** But for my daughter  
Not a single bell is tolled.  
She is not yet dead,  
Yet I must lament her.

**13.** The flag has been set up  
On my gatepole,  
The drum has been beaten  
To grieve my heart.

**14.** I am going to serve emperor,  
But I am not proud of it.  
It is only my breaved heart  
That makes me say this.

**15.** Soldiers' horses!  
Do not carry me,  
Do not carry me  
As a bride!

**16.** Do not carry me,  
As a bride is carried,  
But carry me  
As a dead body is carried!

The ballad was collected from Leszped (Moldavia), sixty-seven-year old female performer. (Kallos 1959= Kallos 1970, No.95) (Vargyas 1983: 394).

There are two variants of the ballad "The Girl Kidnapped by the Soldiers" that have become anonymous. In one of the variants, reaching the bank of the Tisza River, the girl jumps into the water, saying:

Instead of becoming  
Soldiers' prisoner,  
Instead of becoming  
Soldiers' prisoner,  
I shall become  
Frogs' supper,  
I shall become,

Frogs' supper,  
I shall become,  
Frogs' supper,  
Frogs' supper,  
And fish's dinner,  
Frogs's supper,  
And fish dinner.

The other variant is different because of the phrase "Tisza did not take her in". The ballad above, which is a variant of each other, has a similar theme to the first example: It tells the tragic story of the girl who was kidnapped or wanted to be abducted by Turkish soldiers, in the fiction and style of the ballad genre.

According to available information, there is no direct analogue of this ballad among European ballads. However, Vargyas considers the possibility that this type of Hungarian ballads may have been influenced by the French ballad tradition. French equivalents of the ballad have six different stories, and these stories are also found in the Iberian Peninsula. However, the Hungarian text cannot be directly associated with any of these. However, a certain degree of similarity can be seen in the Romanian version of the same ballad: In the ballad in question, the Turks try to find Ilinkuta at home, and her mother tries to convince them that the girl is dead. In addition, the suicide scene and the words about fish, which are seen in both Hungarian variations, are common with the Romanian ballad (Vargyas 1983, II: 395). It is understood that the subject of ballads is not different from the ballads with the existing structure in Eastern and Central Europe.

To give the main lines of the ballad thematic structure of the text, the main events of the ballad story are that the girl, while spending an ordinary day with her mother, realizes that Turkish soldiers are coming, asks her mother to hide herself, hides in the chest, the soldiers find her hiding place and she says goodbye to her mother. Another striking typical feature of the ballad narrative, as seen in other texts, is the girl's preparation for the kidnapping event. As soon as she sees the soldiers approaching her from afar, she understands why they are coming and tries to hide. As mentioned earlier, there are sometimes gaps in the story of the ballad, the complete explanation of the event's details often remains ambiguous, as is the case with folk songs. This phenomenon is



mainly due to the fictional structure of the folk song. Again, the most striking element in this ballad is the fear created by the military Turkish man and the feeling of helplessness created by him. In addition to the fear of the Turks that created these feelings, one of the points that should be emphasized is the adaptation of the fictional structure of the ballads to new and similar events.

Another Hungarian ballad with a Turkish male protagonist tells the story of a similar incident that a Hungarian heroine had with a Turk she met while "the Danube River", in which she was bathing, "was slowly flowing". However, an important difference in this text is that the woman tells the man that she loves him and goes to Turkey with him voluntarily. Now, let's learn the story of the heroine of the ballad, the Red Cheeked Beauty Örsébet<sup>18</sup>.

### **3. The Girl Escaped from The Turks<sup>19</sup> (No. 30)**

1. The water of the bonny Danube is softly flowing,  
flowing,  
Fair Pink Örsébet washes in it.  
She is washing her two white beautiful arms,  
Her two white beautiful legs, her fair crimson cheeks.

5. At once the chief Turkish pasha caught her.  
They are going, the chief Turkish pasha asks:  
Fair pink Örsébet, do you love me?  
Did not love you, you could not have taken me!

10. They are going, they are going towards Turkey,  
The chief Turkish Pasha asks her once more:  
Fair pink Örsébet, do you love me?  
Did I not love you, you could not have taken me!  
They are going, they are going towards Turkey,

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<sup>18</sup> The Turkish version of the text emerged by checking both English and Hungarian texts. I would like to thank my colleague Dr. Elod Kovacs, a Hungarian Turcologist and ballad researcher, for his valuable contribution to the Hungarian translation.

<sup>19</sup> Vargyas 1983, II: 388-389.

**15.** The chief Turkish Pasha asks her once more:  
Fair pink Örsébet, do you love me?  
Did I not love you, you could not have taken me!  
There is a great feast with the chief Turks,  
We are going to drink dream-wine as well, Fair pink  
Örsébet,

**20.** But you must not drink of it, if you love me,  
For if you drink of it, you will go to sleep for good!  
The others drank of it, but she did not.  
She returned, she returned and went home

**25.** She went home, and she went to her mother's home  
Open, mother, open your rail railed Gates,  
Open, mother, open your painted door,  
For those fiends will soon reach me here.

As soon as the mother let her daughter in, the Turks arrived.

**30.** Go away, you fiend, go away, and do not tempt me!  
For I have no daughter: I am fishing for her in the Danube!  
Nine weeks have passed since I began to search her!  
I have sent twelve divers to search for her in the Danube

She did her daughter, the Turks could not find her and finally went away.

(Pade, Torantal county)= Kalmany 1891, 4)

As can be understood from the text, the Hungarian girl goes to Turkey voluntarily. It is clear that the man took her to his homeland after asking her if she loved him and receiving an affirmative respond, not by force, unlike the other examples. However, the plot of the ballad is completed in a similar way to the others, with the girl returning to her hometown not long after. This phenomenon is an indication of adherence to tradition. Fiction continues in the same way: A young girl or woman who left her hometown through a marriage or partnership with a foreign (and a different religion) person will eventually want to return home and inevitably will. Surprisingly, a similar situation is

encountered in the content of the Gül Nazik folk song, of which 15 variants have been identified, compiled from many cities in Western and Central Anatolia. In the folk song, also known as the Athenian ballad, one of the Greek officers who occupied the Western Anatolian region during the Turkish War of Independence kidnaps a beautiful Turkish girl and marries her by force. Seven years later, the Turkish girl secretly boards a ship and returns to her hometown. However, she returns to her homeland by throwing her three children from her marriage to the Greek officer into the sea in great sadness. Thus, it turns out that Hungarian and Central European ballads and Turkish folk songs have a similar theme and plot (Mirzaoğlu 2019: 399-401). The Gül Nazik folk song, which lives as a painful memory of a historical event, is common in many parts of Anatolia and is a popular song even today, sung also by younger generations<sup>20</sup>.

Our fourth and last example is a Hungarian ballad that begins with the acts of the masculine Turkish male type: Beautiful Ben Kata Ballad. In this ballad, the Hungarian woman goes to Turkey voluntarily with him, after a Turkish man's insistent speeches. The story here is different from the others and contains quite remarkable details.

#### **4. The Ballad of Beautiful Ben Kata<sup>21</sup> (No. 5)**

1. Come on, come on, Beautiful Kata Rác  
Come to our land, to fair Turkey!  
I will not go, Black Petör Rác  
For I have a son, a little running son,

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<sup>20</sup> Click to listen to the song: [https://www.youtube.com/watch?v=NscdWk\\_kiHg](https://www.youtube.com/watch?v=NscdWk_kiHg)

<sup>21</sup> For the text of the ballad and explanations, see Vargyas 1983, II: 92-98. The Turkish translation of the ballad was made in Hungarian with the support of the Turkologist Elod Kovacs and has been corrected by checking the English text. Due to the length of the texts, we were only able to include the English texts here, not the Hungarian ones. According to the information given by Kovacs, rhyme at the beginning of the line and alliteration, which are the features of old Turkish poetry, are also features of old Hungarian poetry. The meter of the above poem consists of 6+6=12 syllable patterns. (see for the relations between Turkish and Hungarian poetry and music traditions, see Bartok 1976, Bartok, 1991, Saygun 1976, Sipos 2012, Mirzaoğlu 2007). I would like to thank my dear colleague Turkologist Elod Kovacs for support on translations and explanatory contributions.

**5.** A daughter sitting on my arm, and a kind wedded spouse.  
Never mind, don't you think of them!  
Come on, come on, Beautiful Kata Bán,  
Come to our land, to fair Turkey.  
Even dogs bark in a different way in fair Turkey

**10.** Than in Hungary.  
I will not go, I will not go, Black Peter Rác,  
For I have a son, a little running son,  
A daughter sitting on my arm, and a kind wedded spouse.  
Come on, come on, Beautiful Kata Bán,

**15.** Come to our land, to fair Turkey,  
For two hundred silver coins, sixty-six thalers<sup>22</sup>

**17.** Three hundred gold coins!

(Upon this she was willing to go with him.)

**18.** They reached the forest, she left her son there,  
Her little running son, her daughter sitting on her arm.

**20.** I leave you here by this poplar,  
When birds are clapping their wings,  
You must think  
That your mother is speaking to you.  
When it rains, you must think

**25.** That I am bathing you, I, your dear mother!

(She put them up in the three)

Eagles tore their hearts, ravens picked their eyes,  
Cleaving the sad hearts of the poor orphan souls.  
They were going ahead, going ahead, then they sat down to  
rest.  
Beautiful Kata Bán was searching the Turk's head.

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<sup>22</sup> The exact meaning of the word "Thaler" could not be determined. This word may have been used for the Turkish currency "Lira".

**30.** How is that, how is that, Beautiful Kata Bán:  
It is not raining, not even a cloud is seen,  
Yet my head is soaking with water?  
There has been a black cloud rising just above us,  
And a few drops of rain have fallen from it.

(She looked up and saw a bird giving her young to eat; therefore, she was wheeping.)

**35.** Let us start, let us start, Beautiful Kata Bán,  
Let us start, let us start, for it is growing dark!  
As they arrived in the Turk's home,  
As they took a rest in the Turk's room,  
Black Petör Rác said to the woman:

**40.** Cook a dish, Beautiful Kata Bán,  
Beautiful Kata Bán went into the kitchen,  
And she spat right in the middle of the kitchen:  
Now my dear little spit, when the Turk says:  
Cook a dish, cook a dish, Beautiful Kata Bán,

**45.** You must answer: I t will be soon made ready!  
Dish up, dish up Beautiful Kata Bán!  
I shall dish up soon, Black Petör Rác  
Dish up, dish up Beautiful Kata Bán!  
I shall dish up soon, Black Petör Rác

**50.** Dish up, dish up Beautiful Kata Bán!  
I shall dish up soon, Black Petör Rac  
Black Petör Rac could not wait any longer  
He went in to the kitchen  
Bu t he did not find Beautiful Kata Bán there.

**55.** Beautiful Kata Bán started out on the way.  
Anon Black Petör Rac harnessed  
His best palfrey.  
He galloped after her through many a forest  
But he did not find Beautiful Kata Bán there.

**60.** Black Petör Rac, then, galloped home.

(Reaching the place where she had left her little ones,  
Beautiful Kata Ban did not find anything, except bones.)

**61.** She took some of the bones home, to her  
mother's place.

Open, mother, open your locked door!

It is me, your daughter, your daughter Kata!

Go away, fiend, go away and do not tempt me,

For I have no daughter!

**65.** Nine weeks have passed, and it turned into the  
tenth

That the fishermen are searching for her with their  
nets,

But they have not found her!

Open, mother, open your locked door!

It is me, your daughter, your daughter Kata!

**70.** Go away, fiend, go away and do not tempt me,  
For I have no daughter!

Nine weeks have passed, and it turned into the tenth

That the fishermen are searching for her with their  
nets,

But they have not found her!

**75.** Open, mother, open your locked door!

For if you do not open it, my heart will break!

I do not open it, I do not open it, for I have no  
daughter!

Nine weeks have passed, and it turned into the tenth

**80.** That the fishermen are searching for her with  
their nets,

But they do not find her!

(When her mother opened the door, there was Kata Ban lying face  
to the ground beside the bones of the small children.)

(Apátfalva (Csanád county)= Kalmány 1882, 162. Cf. Leader 300" (see Vargyas 1983, II: 94).

We can make the following explanation about the story told by the ballad and its origin: A Hungarian woman goes to Turkey voluntarily, together with a Turkish man. She leaves her two young children on the way. Then, thinking of her children, she runs away from Turkey, arrives at her own house, but finds only the bones of her children. Her mother thinks that Ben Kata died in the Danube. Hungarian Turcologist Elöd Kovács<sup>23</sup>, who is researching the relationship between the Hungarian ballad tradition and Turkish culture, gave the following information about the subject during our interview: "The legend of the Ben Kata ballad is of Ottoman-Turkish origin. Because it was compiled from a region covered by the Ottoman siege and there are no other variants of this ballad, only Moravia (Czech Republic) and Bulgaria have some examples of ballads that are close to the text, and both have Turkish male characters<sup>24</sup>." On the other hand, Vargyas does not give any information on this subject, but includes some stories compiled in prose form from the oral tradition about the origin story of the event told by the ballad. Accordingly, the Hungarian woman (her name is Eva Bán in this narrative) agrees to leave her children, mainly because she is afraid of the Turks. The Turk says he will "take her to a country where the wheat harvest is done twice and the vintage three times a year ". "Thereupon the woman is deceived" (Vargyas 1983, II: 94).

Ballad 80, whose heroine is Piros Szep Örzsebet (Red-cheeked Beauty Örzsebet), tells a similar story. In this text, a Turkish Pasha meets Örzsebet on the banks of the Danube. He asks her if she loves him and Örzsebet tells him that she does. When he receives a positive response, Pasha brings her to Turkey. However, the woman then flees Turkey, returning home to Hungary. His mother tells the Turks that Örzsebet died in the Danube<sup>25</sup>. In the opinion of Elöd Kovács, "the

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<sup>23</sup> For detailed information on the subject, see Elöd Kovács' *Török Nepdalok Európától Szibériáig*.

<sup>24</sup> In Vargyas' work, part of ballad 5 and part of ballad 80 of type 30 are the same.

<sup>25</sup> The fact that the Hungarian young girl immerses herself in the water, the Danube, shows that the water and the stream are considered as a living entity. It is known that the belief that water comes from heaven and goes to heaven and that the stream has seen the beauty of heaven is common in today's Turkish geography (Kalafat 2008).

legend of this ballad is also mainly of Ottoman-Turkish origin, this ballad is also found in no other country than Hungary and in Hungary, it is present only in a small town near the city of Szeged, in eastern Hungary, which spent a long time under Turkish rule.”

### **Conclusion**

In this limited research we conducted to reveal the masculine role of the Turkish man in Hungarian ballads, the thematic structure of the selected examples and the features we have determined about the Turkish image are as follows: The kidnapping of the Hungarian girl by the Turkish soldier is one of the most common themes of these ballads. The story of the Turkish Pasha and the Hungarian girl, Red-cheeked Beautiful Örszebet, who went to Turkey from Hungary to marry a Turk, is similar to the others in terms of some basic features, but when the details are taken into account, it shows a second thematic feature. In the ballad Ben Kata, Hungarian woman/mother, Ben Kata leaves her children in the forest to go to Turkey in order to marry a wealthy Turk and thus gain material wealth is a third thematic feature. Although this situation is similar in most cases in terms of Hungarian women-Turkish men togetherness, the woman's voluntary departure to Turkey by leaving her children in the woods makes the subject develop in a different way. The main subject of all three ballads is based on the dialogues between the Turkish man and the Hungarian girl and the events that started through the conversation. However, in the first thematic structure, the girl was kidnapped, while in the others, voluntary marriage was essential. In the second and third examples, the voluntary departure of the Hungarian woman to Turkey with the Turkish man is a remarkable and different situation. Thematically, a fourth feature, which we cannot include here, is that the Hungarian girl marries a Turk in order to become rich and does not recognize her poor mother dressed as a beggar (see Kríza 1980: 22-32). In fact, in this

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Similarly, it is understood to be important in Hungarian culture. Considering the relationship between Hungarian and Turkish mythologies, it can be better understood that the cult of water is a common cultural motif and its role in Hungarian ballads (see, Roheim 1954). On the basis of the river motif in the ballads, besides the protective, restorative and healing effects of the holy water (water of life), the belief that the holy rivers flowing out of heaven and pouring into heaven must also be effective. The cult of water is also reflected in Turkish folk songs (see Mirzaoğlu 2019:165-166)



thematic structure, the reflection of contradictions related to moral value judgments on a personal level is told.

As mentioned before, the main subject of the ballad is the relationship of human with human, and this relationship indirectly reflects the general problems of the society. It is one of the characteristic features of the ballad genre that it constantly expresses both the contradictions between man and society and the conflicts that arise through violating social norms and rules. In this context, one of the most distinctive cases specific to the tradition is the reflection of social contradictions at the level of contradiction or conflict related to family life in Hungarian ballads (Kríza 1980: 6). Family and love issues create an appropriate framework that reflects social problems. An important group of ballads about lovers is about loves in which it is forbidden to love each other. In ballads, it is seen that forbidden love or togetherness is experienced between people of different ethnic origins, and the existence of such a contradiction in the relationship between the "Turkish man" and the "Hungarian girl" in the examples we selected in our research draws attention. We understand that the differences in religion, language and culture, depending on ethnic origin, are perceived as an important problem, even though it is not clearly stated in the texts. Apart from all these factors, which constitute the background of the difference and the difficulty of reconciliation, which creates problems in terms of the male-female relationship, the most striking contradiction, which is still the focus, is that the Turks were besieging Hungary at that time (in the ballad). While this historical fact formed the background of the texts, it also became a guiding and determining factor in personal relationships and tendencies. What inferences can we make if we leave the complex and multi-layered structure of the ballad genre and the examples in question aside and return to the Turkish type and its characteristics? In the ballads analyzed in this study, the Turks are depicted as strong, active, domineering men who create fear and dominance around them, and they are usually high-ranking soldiers in the siege of Hungary. In the texts, the fact that men are powerful figures (as in the ballad *The Red-cheeked Beauty Örszebet and Ben Kata*) both arouses admiration and frightens women, creating a feeling of escape and being away from them. This dilemma, in my opinion, must primarily arise from psychological and social conditions. For example, the perception of the Turkish man as a member of a nation

that carried out the siege, although the Hungarian girl likes the Turkish man in a ballad, creates a direct contradiction and internal conflict that is also reflected in the text of the ballad, albeit at the individual level<sup>26</sup>.

Consistently in the ballad texts, the masculine nature of the Turks (men) with a strong, determined and courageous personality, which instilled fear around them, combined with the military personalities responsible for the siege of Hungary, must have strengthened the feelings of the ballad women towards the Turkish man. These emotions manifest as either fear and hatred or love and passion. In the first two ballads, Hungarian women fear and hate the Turkish man, knowing that he will kidnap them, while in the third and fourth texts, love and strong desire are remarkable. In the ballads Beautiful Örzsebet and Ben Kata, which describe the Turkish male type who promises a comfortable life and wealth to the woman he loves, women fall in love with this strong, charismatic, powerful man and want to go to his country. These appearances exhibit the dominant character of the man, who is described as having power over women as well.

Descriptive qualifications for femininity and masculinity in the world have cultural characteristics as well as universal aspects. Research has shown that masculine power, especially over women, is the primary gender role norm in Turkey. A masculine character is related to dominant behaviors and attitudes that exhibit power, determination and leadership. In an experimental study in psychology, masculinity, which is generally associated with power, is defined as "strong, brave, aggressive, determined, ambitious and tough" in Turkish culture (Sakallı-Uğurlu, Türkoğlu, Kuzlak 2018:9-12). In addition, some studies draw attention to the fact that Turkish men can be defined as "Turkish-soldier". It should also be stated that the structure of Turkish culture is suitable for creating a perception and attitude towards it. Proverbs and sayings such as "Every Turk is born a soldier" reinforce the relationship between masculinity and military service (Sakallı-Uğurlu and Özdemir 2017). According to the norms of Turkish society, a person who does not do his military service is not considered a

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<sup>26</sup> This contradiction is also noticeable in the song Estergon Kalası. Here, the Turkish man fell in love with the Hungarian girl. According to oral source data, with a new raid order from the empire, the Turkish raider man had an internal conflict between his lover and the order of his own state. He can neither give up the raid, nor does he want to forget his loved one (Mirzaoğlu 2016a).

complete “man”. In this context, it is possible to express that the cultural structure integrates masculinity with the concept of army or soldier, based on both research and observations. Because in Turkish culture, masculinity is equated with bravery and valor (see Mirzaoğlu 2016b). In this experimental research, which reveals the stereotypes of contemporary gender roles through the views of young people, Turkish men are described as jealous, strong, selfish, ambitious, irritable, rude, childlike, logical, hardworking, intelligent/intelligent, honest, brave, protective, tough, trustworthy, authoritarian, and flirtatious. On the other hand, in the same study, women were defined as emotional, jealous, touchy, loyal, delicate, self-sacrificing, affectionate, clever/intelligent, sensitive, compassionate, beautiful, attractive, fragile, capricious, meticulous, logical, stubborn, responsible and resourceful. Considering both categories, it has been determined that the adjectives related to the theme of power are used more to describe men (Sakallı-Uğurlu, Türkoğlu, Kuzlak 2018:9-12). Psychology research shows that “it is important to understand gender stereotypes and their structures. Because these stereotypes can shape individuals' perceptions, attitudes and behaviors, as well as they can legitimize men's power and status in societies” (Sakallı-Uğurlu and Özdemir 2017). Stereotypes, tendencies and attitudes specific to a culture can be determined directly through experimental research on related groups, or they can be reflected and found in language, literature and music that derive their source from cultural roots, as well as in other fields of art. What is valuable for us is that the data from the science of psychology and the science of culture (folklore) to focus on the same subject, and the data obtained to form a meaningful and interrelated integrity. This fact is one of the main features that draws our attention when we examine the Turkish male type, who starts the plot with his actions and surrounds the ballad story from beginning to end, in the Hungarian ballads we have included in this study. The multidimensional analysis of ballad contents goes beyond the limits of this study and necessitates a multidimensional and interdisciplinary study. In this context, in my opinion, I should state that the spiritual characteristics of ballad heroes are closely related to cultural psychology. For example, the fact that the ballad hero has committed a sin and the necessity of punishment is present in the ballad tradition of many European peoples, but this is a feature that is especially emphasized in Hungarian ballads (see Kríza 2002). The fact that Ben Kata, who fled with a Turkish man in order to

become rich by abandoning his two young children in the forest, did not stay in Turkey and returned to his hometown immediately, but finding only the bones of his children indicates that she was punished in a way. However, in my opinion, it is the collective subconsciousness, the super-ego, that imposes this punishment, that is, it must be our social and cultural personality, which is endowed with culture-specific psychological features. Such plots can gain new insights in the light of psychology.

In summary, I must state that the Turkish male type, which draws our attention with its masculine quality in Hungarian ballads, is based on personalities representing a strong structure just like the Ottoman Empire, and that each Turkish soldier mentioned in the ballads shows similar characteristics. It would be correct to emphasize that these individuals represent the Turkish/soldier type living in the empire, rather than their individual personalities. Turkish male figures, who appear consistently in every example, immediately draw attention as having a dominant personality and a high authority. Although Turkish men are the actors of negative actions such as forcibly abducting Hungarian girls, their determination to reach their own goals, sometimes expressing their love, caring about the feelings of the girls in front of them, wanting to learn the feelings of Hungarian girls show that their human aspects are also emphasized. Undoubtedly, going further than this study on this subject, the search for Turkish heroes in Hungarian ballads, and a more detailed analysis of Turkish and Hungarian, male and female types can reveal ideal research. On the other hand, an interdisciplinary research based on the ballad tradition is a necessity for the past, present and future of Turkish-Hungarian relations and historical culture interaction.

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## **CHAPTER 5**

### **A REVIEW ON THE STORIES AND FIGURATORY HARMONY OF HATAY FOLK DANCES**

**F. GÜLAY MİRZAOĞLU & ALİ BEZGİN**





## **A REVIEW ON THE STORIES AND FIGURATORY HARMONY OF HATAY FOLK DANCES**

*F. Gülay MİRZAOĞLU\* & Ali BEZGİN\*\**

### **Abstract**

Human; It reflects and transfers the culture it has created with emotions, thoughts or the meaning it attributes to its environment in many different ways. Hatay, which has hosted many civilizations throughout the history of humanity, has a very rich cultural resource. People with different ethnic and religious identities living in the region are a part and carrier of this wealth. Hatay has many folk dances that are both inspired by its surroundings and unique to itself. In our study, we have included the stories in the background of these games, which are adopted by different ethnic and religious groups and included in festivities and ceremonies such as weddings, henna, engagement or soldier's farewell, the figures in the game and whether the figures reflect the story that is said to belong to the game. Since the characteristics and background of the folk dances of the region were mentioned throughout our study, the descriptive research method was used. In the conclusion part, we evaluated which of the stories that led to the emergence of folk dances determined in the light of the data obtained were suitable with the game.

**Keywords:** Hatay, Dance, Folk Dances, Figure, Story

### **Introduction**

Folk dances, which are of the aspects that make up the culture and a way for humans to express themselves, are as old as the human history. Thanks to its geography, Hatay has been a host for many civilizations from the first ages to this day. Also, with the influence of the Mediterranean cultural heritage around it, it has got a rich material and spiritual cultural heritage, customs and traditions, folkways,

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fashions and a belief system, and has conveyed the knowledge to this day in different ways.

It has been found out that there are many folk dances thanks to its proximity to Arabian geography and the dance culture that Turks has brought from Central Asia. Naming for these dances differ depending on their figurative structure or the story that caused the dance to emerge. This difference can be seen in the way where different ethnic groups in the counties of Hatay interpret or perform the dance. In our literature study, even though it has been detected that there are 32 folk dances in the region (Kalaycıođlu, 2020:174) there are too few studies on folk dances of the region. In our study, it was deemed appropriate to use the descriptive research method as it will determine the cultural structure in the region and the perspective of the local people on events or situations, shed light on their way of life and world views, and also touch on the similarities or differences of the connections between culture, beliefs, traditions and customs and the products put forward. (Altunışık et al. 2010: 322). In the conclusion part, a general evaluation was made in the light of the data obtained.

### **Folk Dances of Hatay**

Folk dances are what the dances performed on the occasion of activities such as wedding ceremonies, festivals and celebrations, accompanied by instruments like drum and clarion called. Each people, nation and group has a unique folk dance (Kaya, 2010: 364). The performances and naming of folk dances are based on very different reasons. The number of people performing the dance, the rhythms of the accompanying music, and the dance figures give us information about the game. Initially, the name of the dance may be derived from the region in which it originated a folk song, a person, or an event (And, 1964:19). In this context, Hatay is located in the halay region in terms of the required dance style, the number of dancers and its progression with a certain system (Ataman, 1975:27).

The first studies on folk dances in Hatay region were carried out by Ankara State Conservatory in 1946. Muzaffer Sarısözen in particular, Halil Bedii Yöken and Rıza Yetişen are among the participants of the study. The melodies and dances collected from the region are archived in Hacettepe State Conservatory (Yurt Ans.1980: 3477).

In Hatay, which is counted in the halay region: Arji, aşe, The Baths of Baghdad, Mad Arab, depki, nine and a half, Revolve it Girls, The Blacksmith, debil, Her Hand Touched Mine, Garip's Foot, Galata, Beautiful Inn, One with the Nose Stud, Hizmeli, Hatay şirvani, Halebi, kaba, koyser, Kırıkhan, küllük, kırmak dalları, Cotton, rişko, şamta, suzani, serji, yağlık kenarı, valde, Zennube are the folk dances determined (Kıray et al. 1982: 3478; Kalaycıoğlu, 2020: 174).

### **Naming of the Folk Dances of Hatay**

Folk dances are named in different ways. While some dances are special to the region, some are named after a city or county nearby. (And, 1964, 19). Folk dances of Hatay region have similar names to the dances of nearby cities. Some dances are named after an area of the region, a folk song or a story that it was inspired from. If folk dances are classified according to their names: Folk dances that are named after a region or an area are havuş, Kırıkhan, Halebi, Koyser; Mad Arab, Zennube, folk dances that are named after their background stories are the ones with names derived from Arabic such as arji or depki; folk dances like Bağdat'ın Hamamları and Eli Elime Değdi are named after their folk song; Rişko, Garip's Foot and Hizmeli named after the heroes in their background stories; names of cotton and pekmez symbolize the process of growing certain crops. Dances like Şirvani, Galata, kaba, dokuz buçuk are named after a dancing style called üçayak (three feet) special to the region (Sümbül, 2004: 172). While yağlıkenar dance named after yağlık which means napkin (Sümbül, 2004: 173); the dance called Şamta is the name of the figures of men who try to show off their bravery to a woman named Matya in Damascus (Sümbül, 2004:168). "Güzel han" and "Kavun yerler" dances are named after a chorus part of a folk song, therefore, they are in the "leylims" category.

The dances performed in the Hatay region are mainly dances performed by men and women together. However, while dances such as cotton and pekmez, which reflect daily work, are performed by women, şirvanis are predominantly performed by men. If the dances are to be classified according to their rhythms, firstly, it can be started with the Kaba rhythms that start with the heavy rhythm. In the Kaba group in the Hatay region kaba, gariban ayağı and halebi are dances with heavy rhythms. In addition, Hatay şirvani can be given as an example of their dance called şirvani, which starts with a slow rhythm and

accelerates gradually. Among the dances with folk songs or folk dances called leylim, which are accompanied with folk songs or regional Turkish poems, güzelhan, rişko, leylims that are included in Yurt encyclopedia and karşıda kavun yerler can be counted (Kıray et al. 1982: 3478; Sümbül, 2004: 155). Among the dances called galata or sallama; galata, küllük, yağlı kenar can be counted. These dances, which we try to classify according to their rhythms, are dances performed at weddings, henna nights or feasts in Gaziantep region (Ertural, 2006: 47-54). Along with this, dances such as Mad Arab, arji, depki, Kırıkhan, havuş, hizmeli, cotton ve Zennube have mixed dance rhythms.

Depki and arji are different than the dances above. Mainly, they are performed by Sunni Arabs and Alevist Arabs.

### **Hatay Region Folk Dances with Background Stories**

Folk dances performed in the Hatay region and associated with a story or folk songs are about love, an important event that concerns the society, bride kidnapping or a fruitful harvest. In this section, we will cover the folk dances that are claimed to be based on a certain story and the figurative structure of these dances. In this way, it will help us to make an assessment about whether the dance performed and the story that led to the emergence of the dance are compatible.

#### **Her Hands Touched Mine**

The dance, the old name of which is “zirambo<sup>27</sup>”, is about an incident that took place in Hatay's Şenköy neighborhood. The dance was narrated by a drummer named Reşit Dip, who gave information about the subject and story of many folk dances from the Hatay region. Eli elime değdi, tells the relationship between the daughter of a landlord named Elif and a shepherd named Kerim. Kerim and Elif expressed their love to each other with Turkish poems. The poems by Kerim:

*“Ev süpürür toz eder  
Gerdan kırar söz eder  
Anam benim suçum yok  
Kendi bana göz eder  
Eli elime değdi hem ben yandım hem kendi”*

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<sup>27</sup> Zirambo is Şenköy's old name.

*“Sweeps the house, leaves dust,  
Swings her head, murmurs  
Mom, I have no faults  
She winks at me  
Her hand touched mine, I got burned, so did she”*

*“Ekinler ekilirken  
Dibine dökülürken  
Bana bir tel saçın ver  
Kefenim dikilirken  
Eli elime değdi hem ben yandım hem kendi”*

*“When the seeds are sown  
When they fall under  
Give me a strand of your hair  
When my shroud is sown  
Her hand touched mine, I got burned, so did she”*

*“Entarisi maviden  
Sensin gönlümü avutan  
Beni ateşe attın  
On beşine girmeden  
Eli elime değdi hem ben yandım hem kendi”*

*“Her dress is blue  
You condole my heart  
You threw me into the fire  
Before I was fifteen  
Her hand touched mine, I got burned, so did she”*

*“Eli elekli yârim  
Göğsü yelekli yârim  
Bari bir selam gönder  
Gavur yürekli yârim  
Eli elime değdi hem ben yandım hem kendi”*

*“My love with a griddle in hand  
My love with a vest on her chest  
At least send your regards  
My love with a heart of an infidel  
Her hand touched mine, I got burned, so did she”*

Elif's poems as a respond to Kerim's:

*“Harman yeri hoş yeri  
Sevdiğim yavaş yürü  
Nişanlım yok mu dedin?  
Beni saçımdan sürü  
Eli elime değdi hem ben yandım hem kendi”*

*“The place of harvest, place of dilly  
My love walks slowly!  
You said “I have no fiancée”?  
Drag me from my hair  
His hand touched mine, I got burned, so did he”*

*“İndim dere burcundan  
Bir nar aldım hurcundan  
Kardeşiyle dost oldum  
Bacasından ucundan  
Eli elime değdi hem ben yandım hem kendi*

*“I went down from the river bush  
I took a pomegranate from his saddle  
I became friends with her sister  
From the tip of her chimney  
His hand touched mine, I got burned, so did he*

*Bize kimse karışamaz  
Arkamız Şeyh Efendi”*

*No one can meddle with us  
Master Sheikh is with us” (Kalaycıoğlu, 2020:179).*

The love between Kerim and Elif ended with a happy ending when a saint named Sheikh Ahmet intervened. The folk song in this event turned into a dance called "Eli Elime Değdi" over time. This dance is performed with 8 or 10 people mixed with men and women. This dance is one of the dances seen only in Hatay, unlike the dances that show similarities in cities such as Adana, Gaziantep and Kahramanmaraş.

The figures performed in the dance and the folk song was compiled by Muzaffer Sarısözen. However, the above-mentioned love story has not been mentioned, and this folk song is usually sung in the men's house and the girl's house during henna nights. At that time, this dance and folk song was used to introduce Şenköy (Bağı, 2007: 42). The fact that the dancers start the dance by holding hands and waving their hands and having a gradually moving tempo shows that the figures in the dance are similar to the story. In the middle of the dance, the leading dancer can make solo moves.

### **Kırıkhan**

Kırıkhan dance takes its name from the district it carries. The subject of this dance is also a love story. A young man, who goes to Antakya from Kırıkhan district to work, falls in love at first sight with a girl he sees here. The man's family goes to ask for the girl from his family. Although the girl's family did not consent to this marriage at first, they later allowed the girl and the boy to marry. The figures of the groom, who took an Antakyan bride to Kırıkhan for the first time, on the wedding day, and the figures they displayed and the folk songs they sang formed the way the dance was performed. The folk song sung in the Kırıkhan dance:

*“Oğlan bizim, kız bizim  
Çatlasın kaynanası  
Geliyor düğün alayı  
Kaynanalar çeksin halayı”*

*“The boy is ours, so is the girl  
Let the mother-in-law turn green  
Here comes the wedding parade  
Mothers-in-law shall dance the halay”*

*“Kazanlarda aş pişer  
Kaynanaya iş düşer  
Bunu gören kaynana  
Oğlum diye dövünür  
Geliyor düğün alayı  
Kaynanalar çeksin halayı”*

*“Food is cooked in cauldrons  
Work befalls to the mother-in-law  
She who sees all this  
Bewails crying “My son!”  
Here comes the wedding parade  
Mothers-in-law shall dance the halay” (Kalaycıoğlu,  
2020:178).*

This dance was also learned from Reşit Dip. The dance is performed in mixed groups of 10-12 people, men and women.

Muzaffer Sümbül stated that the words of the folk song sung during the halay are:

*Kırıkanda Motor(Traktör) var hep markası Jondere  
Şu zamanın kızları hep saçları ondele  
Aman Allah şişmanım  
Şişman sevdim pişmanım  
Şişman sevdim seveli buralara düşmanım”*

*“In Kırıkhan a motor(tractor) with the brand John Deere  
Hair of today’s girls are all curled up  
Oh my God, my fat one  
I loved a fat one, I regret  
I turned against this place since I have loved a fat one”*

*“Bahçemizde gül var mı  
Gül dibinde yol var mı  
Haydi güzel işine  
Yandım altın dişine  
Bileydim ayrılık var Düşer miydim peşine.”*



*"Is there a rose in our garden  
Is there a road under it  
Mind your business, beauty  
I fell for her golden tooth  
If I knew we would break up  
Would I go after you."* (Sümbül, 2004: 150).

The dance consists of four different movement phrases. While starting the dance, the hands are applauded with free hands, while in some parts they are bent at the elbows and stretched forward and clamped (Uzunkaya, 2005: 158). While it consisted of three action phrases before 1970, it turned into 5 action phrases after 1970 (Dalkaya, 2010:11).

Kirikhan dance, when a young man from Kirikhan marries the girl he fell in love with in Antakya, it shows the joy he experienced when he entered Kirikhan, and it is a start in harmony with the story for the welcome dance. The way the dancers look to the left in the progressing figures symbolizes the curious glances of those who come and the joy of jumping in the dance.

In the interviews with Mehmet Konuşkan, Mehmet Danişman and Mehmet Yurtseven, it was stated that before the 1970s, the dance was performed at weddings and had no specific story. It is stated that the dance is a dance in which the groom's side exhibits their skills on the way to the girl's house (Dalkaya, 2010:11).

### **Zennube**

Zennube dance is also a dance about the love story. It tells the story of an immigrant girl named Zeynep and a young man from Antakya who falls in love with her. However, according to the customs of immigrants coming to Hatay, their daughters are not allowed to marry anyone other than their own community. The girl's father agrees to marry Zeynep to the man, but is ostracized by other immigrants and they migrate to another place with his family. Zeynep's beauty and the shy attitude of the Antakya people who came to ask for her hand in marriage were the basis for the emergence of this dance. Dance was learned from Mehmet Konuşkan. It is performed by a mixed group of 10-12 people, men and women, in a semi-circle form (Kalaycıoğlu, 2020: 175-176). The dance is performed in Hatay and Gaziantep

regions. Zennube is a dance predominantly performed by women. (Uzunkaya, 2005:317). In the dance figures, the free movements of the arms stand out and consist of twelve movement sentences (Uzunkaya, 2005:130). The general impression of the dance does not coincide with the story conveyed in the background. The story, which is a dance mainly performed by women, has been adapted to existing folk dances.

### **Riřko**

In Bakras village of Hatay province, a person named řaban, famous for his dance skills, is asked to perform a dance at the wedding. řaban says he cannot keep up with the dances of the villagers, but performs a dance that he dedicates to a Circassian girl named Riřko, whom he wanted recently but was not allowed to marry him by his family. At the wedding, zurna player Ali Dip and drummer Ali řavuş play the melody that řaban hums. This dance and its story were learned from Reřit Dip. This dance is performed by a mixed dance group of 6-8 people, men and women, in a line or semicircle (Kalaycıođlu, 2020: 176). The dance is performed not only in the Hatay region, but also in Gaziantep. Havariřko, riřko and řepikli actually refer to a single dance (Sümbül, 2004: 139). Apart from the story we have mentioned above, the dance takes place from the fact that the dancers turn their backs during the performance of the dance and then bang their hands on each other when they come face to face. There is no similarity between the above story and the dance.

### **Mad Arab**

It is one of the dances about asking for a bride. Arabs go to a Turkish village to ask for a girl as bride. The girl does not want to marry. The dances of the Arabs who come to request are found strange by the village people. Later, the figures made to imitate these behaviors of the Arabs were performed at the wedding of the girls who got married unwillingly. The dance is about the reluctant girl being taken by the Arabs. Dance was learned from İzzet Özkan. It is performed by a male and female dance group of 8-10 people (Kalaycıođlu, 2020: 177). Although the dance is known in Gaziantep and Hatay, it is mainly performed in the Hatay region. There are three different gestures, and the hands with joined arms are displayed by clasping them (Sümbül, 2004: 240-241; Uzunkaya, 2005:151). The figures displayed in the

dance do not match the story mentioned, and the story conveyed for the dance is similar to the other stories.

### **Hizmeli**

The landlord of Harran village in Hatay's Reyhanlı district has a daughter named Hizmeli. Agha and her daughter are invited to a wedding. The wedding owners want Hizmeli to perform a dance at the wedding. Hizmeli calls the zurna player to his side and hums a melody in his ear. This dance, which is liked by the village people, continues to be performed later and becomes widespread in the region. Dance was learned from Reşit Dip. Like other dances, it is performed by a mixed group of 6 or 8 female and male dancers in a semicircle or line (Kalaycıoğlu, 2020:176). The story of this dance shows great similarities with the story in Rishko. Its execution and the story behind it are incompatible.

### **Garip's Foot**

Garip's Foot was narrated by İzzet Özkan in 1975. Like other dances, it is performed by 8-10 people mixed with men and women and is a dance about love story. The hero of this story is a man named Âşık Ahmet. He was nicknamed "Garip" in the village he went to because his top was torn. He falls in love with the daughter of the landlord in the village where he settled and cannot ask for her hand in marriage because he is poor. He decides to leave the village and when he is leaving the village, the girl he fell in love with comes to him and reads the following poem:

*“Gitme Garip gitme yollar haremi  
Arap vurur Türkmen alır paranı  
Sen gidersin Garip kimler sarar yaramı  
Kadan alam Garip kal bizim ellerde”*

*“Don't go Garip, don't go, robbers are on the road  
Arabian shoots Turcoman takes your money  
If you go Garip, who dresses my wound  
I would sacrifice myself, Garip, stay on our land*

The folks with Garip;

*“Gitmez olmuş Garibin ayakları  
Köyüne sulasına sevdiğine döner”*

*“Garip’s feet cannot move  
He returns to his village to his love”* (Kalaycıoğlu, 2020:177).

Garip’s Foot is a dance performed in Adana, Gaziantep, Kahramanmaraş and Hatay. The story told for the dance was not recorded in other provinces. At the same time, although the melody is the same, the figures and the dance step in the provinces other than Hatay are different from other provinces. In the dances performed in the Hatay region, the figures of the collapse of the dancer women and the men turning around the girls were added (Sümbül, 2004: 136). In this respect, the Garip’s Foot dance in Hatay has changed in the context of the story. It was stated that neither a song nor a story of the Garibin foot dance in the Adana region was found (Sümbül, 1995:134).

### **Spin it Girls (Havuş)**

The literal meaning of “Havuş” is a walled garden; courtyard (Mutçalı, 1995: 202). The dance takes its name from the dance that the bride, who sets foot in the groom's house for the first time, performs with the single girls in the garden of the groom's house. Poems like:

*"Dönderin kızlar dönderin  
Yare selam gönderin  
Yar selamsız oluyor  
Bir çift mendil gönderin”*

*“Spin it girls, spin it  
Send my regards to my love  
He remains with no regards  
Send a couple of handkerchief to him”*

are read in this dance. The dance is performed by a group of 8 or 10 girls. The source person, Murat Bahadırılı, who conveyed the dance, stated that this dance was performed in the Reyhanlı district of Hatay province (Kalaycıoğlu, 2020:175). Although Havuş is little known in Gaziantep, it is mainly performed in the Hatay region. It is exhibited

when the bride arrives at the groom's house. Other girls participating in the dance also send messages to their loved ones, and when they are looking for a husband, they send a message from halay (Sümbül, 2004: 141). Here, the one rotating in the middle during the dance is the messages of the girls performing the dance. In this respect, the figures in the dance and the sung poem are in harmony with each other.

### **Baths of Baghdad**

One of the folk dances is the Baths of Baghdad dance. Dance was compiled by Adil Arık in 1985. It is a dance performed before the weddings, when the baths are reserved for women during the day and men at night. During the bath entertainment, various meals are eaten and the last künefe is distributed. The folk song sung during the festivities:

*“Bağdat’ın Hamamları  
Yanıyor külhanları  
Ne acaip baş bağlar  
Antakya hanımları”*

*“The baths of Baghdad  
His furnaces are on fire  
How weird she ties her scarf  
Antiochian ladies”*

*“Aman meleğim  
Nasıl edeyim  
Seke seke seke  
Gel yanıma”*

*“Oh my angel  
How should I do  
Hopping, hopping  
Come closer to me”*

*“Bağdat’a giden olsa  
(Yarimi soran olsa  
Yıkarım seni Bağdat  
Yarime bir şey olursa”*

*"I wish someone goes to Baghdad  
I wish someone would look for him  
I shall shatter you Baghdad  
If something happens to my love"*

*"Aman meleğim  
Nasıl edeyim  
Seke seke seke  
Gel yanıma"*

*"Oh my angel  
How should I do  
Hopping, hopping  
Come closer to me"* (Kalaycıoğlu, 2020:175)

The dance is usually performed by women. 10 to 12 people are displayed in a line or semicircle. The figures of the dance are in harmony with the folk song. The two-part symmetrical dance consists of sixteen sentences. Dancers perform the dance by holding each other's waist.

### **Koyser**

Although Koyser is expressed as a dance symbolizing the liberation of Hatay from the occupation and joining Turkey in Kalaycıoğlu's work, the figures do not reflect this situation, as Sümbül states. In addition, the dance is performed in Gaziantep region also (Ertural, 2006: 45). However, it is accepted as a dance symbolizing the liberation struggle and Hatay's participation in Turkey by the local people. Dance was compiled from Mehmet Gün. It is performed by a mixed group of 8-10 people, men and women.

Although the Koyser dance is known and performed in the provinces of Hatay and Gaziantep and is historically a very old dance, it has been stated that the koyser dance symbolizes the liberation struggle of Hatay from the enemy occupation. Muzaffer Sümbül stated that local people attribute a subjective meaning to existing dances (Sümbül, 2004: 153). Today, although the local people use the dance function as a dance symbolizing the identity of Hatay and the struggle for independence, the dance dates back to older times than the story that is said to be in the background.

### **Cotton**

Cotton dance, which is one of the dances that is different from other dances in terms of subject, is included in the dance group that indicates a job (And, 1964:29). Since the weddings held after the cotton harvest in the Hatay region are identified with the cotton harvest, each stage of cotton planting is shown with a movement in the dance performed at the wedding. It has been stated that the enthusiasm displayed in the last part of the dance symbolizes the joy felt from the cotton harvest (Kalaycıođlu, 2020:178).

### **Depki**

Depki's Arabic equivalent is "halay, noise, turmoil" (Mutçalı, 1995: 258). It has also been defined as a grubber's footrest, which resembles a shovel as an agricultural tool (Yavaş, 2016: 113). Depki is called a kind of halay in the whole of the Middle East, especially in Hatay. This dance is performed in Hatay, especially around Samandađ, Antakya, Harbiye, Serinyol and Reyhanlı. It has been stated that the dance compiled from İzzet Özkan was exhibited during the bad harvest period to take his anger out of the ground. The dance is performed in the form of a semicircle or circle with 12-14 people and usually an even number of people (Kalaycıođlu, 2020:176; Tekin, 2020: 573-593).

The word meaning of this dance does not refer to a single halay or a particular type of halay. It is generally used to describe the general fast dances like "lorke" (Sümbül, 2004:126-127). Muzaffer Sarısözen, who worked on Hatay folk dances, also stated that he did not come across a certain music or folk dance for his debkis (Tekin, 2020: 573-593). In the compilation studies carried out in the Samandađ region, although different types of folk songs, songs and poems were compiled for the depkis, Yuşa Arıř did not specify a single type of depki (Arıř, 2012: 12; Arıř, 2014: 15; Arıř, 2017:13).

### **Conclusion and Evaluation**

Hatay, which has ancient civilizations and a deep-rooted history, has a very rich oral and written tradition. This tradition, which is transferred between generations in various ways, can sometimes be reinterpreted by the transmitters. Folk dances are also folk products that can be influenced by the imagination, lives and worldviews of the communities and people who create or perform them.

While the folk dances that we evaluated in our study, which are stated to have a specific story, while going through the process of personal or cultural production, the performer fused other oral cultural elements with the folk dances performed. Among the twelve folk dances that are the subject of our study, "koyser" is the liberation of Hatay from the enemy occupation and joining Turkey, "cotton" is the joy of an agricultural product after the harvest and the reflection of the things done while growing this product, and "depki" is about people showing their anger by stamping their feet on the ground after a bad harvest. The stories in the background of the remaining eight folk dances are about the poems or folk songs by young people who love each other. It is only in the folk dance story "Hizmeli" that a guest who is invited to the ball comes out humming a melody to the drummer to perform his dance.

Although the folk dance song "Eli elime deđdi" and its figures are compatible with each other, it has been observed that the story of Elif and Kerem, which is mentioned for the folk dance and song, was added to the dance later. Because similarly, the love of the landlord's daughter and the shepherd or a poor person who came to the village later appears in the story of the dances "Garip's Foot", "Kırıkhan", "Riřko", "Mad Arab" and "Zennube". The similarities are generally based on a bride exchange event between different communities in the province of Hatay. The protagonists in the story of Riřko, Deli Arab and Zennube dance are an Arab who asks for a Turkish girl's hand, řaban who loves a Circassian girl named Riřko, and an immigrant girl named Zeynep. In the story of the "Hizmeli" dance, the landlord's daughter hums a melody for the drummer to play, just like in the Garip's Foot dance, and it is the subject of the dance becoming widespread among the people after this dance was liked by the local people. It is possible that events such as bride exchange, bride kidnapping or marriage took place in the region, which has different ethnic and religious groups in its socio-cultural structure. The performers playing the drums and clarion accompanying folk dances can subjectively combine these dances and stories in the style of bride exchange and bride kidnapping that they have heard or witnessed. The Bađdat'ın Hamamları, Havuř and Cotton dances have figures suitable for the situation in their emergence stories. Koyser is used by the local people with the function of forming the identity of Hatay. For Depki, the situation is the same with dances with a love story



in the background. Although it is similar to the lorke dance in the surrounding provinces, its story is still an individual interpretation.

Dances emerge as the product of a certain emotion and thought. Oral culture elements, which contain similar feelings or thoughts over time, can merge as seen in the examples we have included in our study. In this respect, our study will contribute to the literature in terms of separating products that are a part of anonymous culture and tradition and products created with personal thoughts.

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## **CHAPTER 6**

### **AN OVERVIEW OF UKUROVA FOLK STORIES AND FOLK SONGS IN TERMS OF THE POWER OF WORDS**

**HALİL İBRAHİM TOPALAK**



**AN OVERVIEW OF ÇUKUROVA FOLK STORIES AND  
FOLK SONGS IN TERMS OF THE POWER OF WORDS**

*Halil İbrahim TOPALAK\**

**Abstract**

The Çukurova Region has been home to nomadic Turkmen tribes for years. The most important livelihood source of the Turkmen tribes in this region was animal husbandry. Nomadic Turkmen tribes ascended the highlands in the summer to find better pastures and wetlands for their herds and descended the plains for better climatic conditions in the winter. With this lifestyle, they managed to preserve many cultural elements that they brought from Central Asia. One of the most important characteristics of the nomadic Turkmens is that they had an oral culture. Therefore, Çukurova Turkmens that had a nomadic lifestyle for years also have a rich oral culture. The fact that many strong minstrels originated from them, such as Karacaoğlan, Dadaloğlu, Sefil Abdurrahman, Kır İsmail, Âşık Feymânî, confirms this. Considering that minstrels have a very important role in the creation, performance, transmission, and spread of folk songs, it becomes apparent that Çukurova region has a rich culture in terms of folk songs and folk stories. Until the development and spread of technology, folklore elements played a leading role in the solution of many problems, as folk songs and folk stories fulfilled the most important function of entertainment for the local people. The fact that folk songs play such an active role in solving the problems of the local people and having a good time is based on "the power of words," which has an important function in an oral culture. In an oral culture, "the power of words" is also a manifestation of mythical thought. In this study, "the power of words" found in the folk songs and folk stories of the Çukurova Turkmens, who lived a nomadic life for years, will be discussed.

**Keywords:** *Gâvurmountains, Çukurova, Oral Culture, Folk Song, Folk Story,*

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## **Introduction**

Çukurova is described as “It would be accurate to call the whole of the plain between the Amanos and the Taurus Mountains as the 'Adana Plain'. The total surface area of Adana Plain is 5250 km<sup>2</sup>, of which 3150 km<sup>2</sup> belongs to Çukurova and 2100 km<sup>2</sup> belongs to Yukarıova. Four of the 16 plains within the Adana Plain are inside the provincial borders of Adana. Çukurova can be defined as the southwestern part of the Adana Plain directly next to the Mediterranean. It starts on the foothills of the first hills of the Central Taurus (Bolkar Mountain in the west, Aladag Mountain in the east) in the north, and extends along the Misis hills in the east. In the south, Cape Karatas is the point of the plain that extends the farthest towards the sea. In the west, it stretches as far as Erdemli, as a narrower plain between the Taurus Mountains and the sea. Between the Misis hills and the mouth of the Ceyhan River in the southeast, it extends eastward into the Gulf of Iskenderun, with the part blocking the port of Yumurtalık.” (Girginer, 2000: 72), and became one of the settlements of nomadic Turkmen tribes after the 1071 Malazgirt Victory.

The Turkmen tribes that settled in Çukurova and Gâvurmounts put down roots in this region and made it a Turkish territory. So much so that, a large number of Turkmen tribes and the number of animals owned by these tribes in this region in the 1860s confirms this. According to the information provided by Kasım Ener from Langlois, the number of Turkmen tribes that lived in Çukurova in the 1860s and the animals they owned are as follows:

- Mememencioğulları: 120 thousand
- Bozdoğan: 103 thousand
- Kasrantılı: 93 thousand
- Avşar: 92 thousand
- Tecirli: 91 thousand
- Varsak: 90 thousand
- Karatekeli: 81 thousand
- Cerid: 67 thousand
- Kerimoğlu: 66 thousand

- Karakayalı: 65 thousand
- Sortan and Küçüköglü: 58 thousand
- Tekeli: 36 thousand
- Sırkıntılı: 27 thousand
- Karalar: 18 thousand
- Kozanoğlu: 15 thousand
- Koçoğlu: 14 thousand
- Dünderli: 13 thousand
- Karahacılı: 12 thousand
- Püren ve Mustafa Bey: 12 thousand
- Lek-Kürd: 9 thousand
- Hacı Hasanoğlu: 5 thousand
- Toroğlu: 4,5 thousand
- Kalavunlu: 3 thousand (Ener, 1986: 306).

In general, governments want to settle the nomads to have more control over them (Salzman, 2019: 162). Therefore, since the Turkmen tribes lived a nomadic lifestyle in this region for years, the Ottomans also attempted to settle them in various centuries. However, the real settlement movement in Çukurova was realized in 1865 when the Fırka-ı İslâhiye army came to the region under the command of Ahmet Cevdet Pasha and Derviş Pasha. In his work titled "Çukurova Gâvurdağı Tarihi ve Türkmenleri" Şahamettin Kuzucular (2018: 154-155) has listed the general goals of Fırka-i Islâhîye as follows:

1. To settle the nomadic tribes
2. To settle the nomads in agricultural areas, developing agriculture and cultivation
3. To take nomads under control in terms of law, order, security, and safety
4. To collect taxes and soldiers from the nomads, to prevent riots
5. To prevent the turmoil on the migration routes and the damage to the settlements.

6. To prevent them from attempting to become an independent state
7. To ensure the safety of roads, re-establish the postal organization, build new roads, repair existing roads, bridges, and distant areas
8. To ensure the safety of trade, transportation, and postal service operations by ensuring the safety of ports and roads. To establish a telegraph network between Aleppo, Adana, and Istanbul
9. To prepare the ground for the Haydarpaşa, Mecca railways planned to be built
10. To establish villages, districts, and settlements to provide education and religious services to the nomadic people, to build schools, mosques, police stations, harbors, and warehouses.
11. To re-establishing the state's authority over the nomads
12. To convert unused lands to agricultural lands, increase agricultural production, dry the marshes, provide services such as land registry, cadastre, census
13. To accustom the nomads to agriculture, give them agricultural information, open water channels
14. To save the region from being a hiding place for deserters, rebels, and bandits.

The Fırka-ı İslâhiye army, which came to the region in 1865, largely achieved its purpose and succeeded in making the region a settlement. This could only be accomplished with the arrival of the army under the leadership of Derviş Pasha and Cevdet Pasha. Local Turkmens who were settled in a short time had difficulty adapting to this new lifestyle; they remembered their old days with longing, and many minstrels expressed their nomadic lifestyle and their longing for this lifestyle with their songs. The fact that the themes of twelve folk song lyrics out of forty in Fatma Gülay Mirzaoğlu's (2003: 93) work titled "Çukurova Bozlağı" are about bravery, tribal strife, the struggle of finding a homeland, and migration/settlement events, supports this. This led the region, which had been a witness to a nomadic life for years, to be home to a very rich oral culture, as discussed above.

### **1. The Power of Words in Oral Culture**

Dursun Yıldırım (2016: 125-127) states that there are "orders" that protect the existence, integrity, and diversity of nations from the



day they are established that meet their needs under all conditions; he calls this continuous order "tradition"<sup>28</sup> and everything that takes place in the daily life of the nation "culture." The traditions that make up the culture emerge in two environments: "oral and written." In the beginning, all the traditions in the life of a nation exist in an oral environment. Over time, this oral environment transforms into the written environment. Although some argue that the written environment has narrowed or completely destroyed the boundaries of the oral environment over time, it is clear that these two environments support each other and continue to exist until today. After these explanations, Yıldırım divides tradition into two main categories, considering the characteristics of the "environment": Those that emerge in the oral environment constitute the oral culture, and those that emerge in the written environment constitute written culture. Yıldırım states that oral traditions are not non-contemporary and conservative patterns that are closed to the outside and development as they are commonly thought, on the contrary, all traditions are open to influences to meet the needs of the nation they belong to, but are closed to alienation. From these views of Yıldırım, we understand that while the cultures of the nations were the product of the oral culture environment in the first place, the written environment was added to the oral culture in time, and that written culture did not destroy the oral culture, and both survived until the present day by supporting each other.

Marshall McLuhan (2017: 29-31), gives important information about the oral culture in his work "Gutenberg Galaksisi Tipografik İnsanın Oluşumu" M. McLuhan, using the works of J. C. Carothers, explains that there is a significant difference between oral culture communities and written culture communities with examples from African illiterate communities. While the world of the ear is a warm and hyper-esthetic world, the world of the eye is a relatively cold and neutral world. People who rely on the oral culture, that is, illiterate people, believe in the power of words. Here, thought and behavior are based on the magical sounds of words and the power of imposing assumptions with extraordinary effort. According to Carothers, the magical power and fragility of words faded away only after the written word, and more

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<sup>28</sup> Yıldırım gives the following information about tradition in another work: Traditions are institutions that occur in the oral environment (2016: 145).

importantly, the printed word emerged. Carothers supported this idea by citing as an example that the illiterate rural communities in Africa largely lived in a world of sound, while literate Western European communities lived in a world of vision rather than a world of sound. For Europeans, "seeing" is enough to believe, while for illiterate African rural people, "truth" is more about hearing and speaking. For people in the second community, the "ear" is the crucial organ, while the "eye" is considered a means of will rather than a sense organ.

In oral cultures, words symbolize great power. People in these cultures probably universally believe that words contain a magical power, at least unconsciously, and the culture is related to the perception of words as things that are necessarily said, vocalized, and therefore acted upon by a power (Ong, 2014: 47-48). For this reason, people in the oral culture have to accept every story, every description, and the transmission of every event without question. A conclusion cannot be reached because people in these cultures lack a criterion with which to prove the truthfulness of a story or a sentence (Goody, 2013: 120; Sanders, 2017: 30). Oral culture has always been at the forefront of the life of the Turks.

For hundreds of years, the "word" has been the main means of perceiving and knowing the world in Turkish culture, in keeping and passing on knowledge in terms of synchrony and diachrony. There are very strong ties in the "thought-word-aspiration" triangle. According to O. M. Freydenberg, "every word is identical to the aspiration, and every name is the result of the aspiration" in an archaic society. Words are also compared to natural disasters for their impact power. According to one of the rumors about the famous Manas narrator Keldibek who lived in the 19th century, the universe trembled as Keldibek narrated Manas. So much so that, during the narration of the epic, it seemed as if a storm broke out, unknown horsemen (Manas and his soldiers) came forth from this fierce storm, and the world trembled by their footsteps. The belief that the word has the power to have such an effect has led to ritual-language behavior, and among these, prayer and curse, which have been quite common among Turks since ancient times, took the first place. For example, in Teleuts, during the transition to shamanism, the shaman prayed for those who contributed to the preparation of the tambourine, and prayers at weddings was considered a gift as great as a material one. Prayer with good wishes for the newlywed couple was considered a

guarantee of their future happiness and well-being. In addition, singers and musicians who used words effectively and beautifully were highly respected by society. For this reason, singers and musicians were invited to these ceremonies, as it guaranteed the success of all kinds of events, whether it be a hunting or wedding ceremony (Lvova, et al., 2013: 190-192, 197). Because it was believed that the epic folk songs they sang had magical Powers (Erdener, 2019: 63). Kamal Abdulla approaches the "word," which was so important for Turks, from a mythic point of view.

Stating that "word" is the most important element of the mythic style, Kamal Abdulla said that "word" is not a simple matter in the mythological world; He argues that the word is a true reflection of the myth and that the members of the society should accept the "word" as it is. Abdulla also put forth the following views: Another characteristic of the word is that it completely represents the society to which it belongs. "Word" is very important in Dede Korkut stories, and one of the basic conditions of remaining a member of Oghuz society was to respect and obey the word. In addition, "words and thoughts" are the most fundamental basis of Dede Korkut stories. So much so that, according to Abdulla, one of the causes of Beyrek's death was his failure to keep the promise he made to the daughter of the enemy's king, who saved Beyrek from captivity in the enemy's land (2012: 74-81, 152). In fact, keeping one's word is traditionally a very important matter in Turkish culture. The pre-Islamic Central Asian Turks never broke their promises, and breaking a promise was considered the vilest thing one could do. Being a person of one's word has always been crucial in Turkish societies (Roux, 2017: 151). From these views of Abdulla, we deduce that the most important element of the Turkish socio-cultural structure is the "word," that "word" is a direct reflection of the mythical thought, and that if the "word" is not respected, the myth will definitely take revenge, as seen in the example of Beyrek. It is understood that one of the most important reasons that communities with an oral culture give a special value to the masters of the word, cherish them, listen to their narrations, and accept what they tell as true lies in this oral culture mentality.

Ursula Reinhard (2019: 56), who conducted field research in Çukurova several times, stated that the words of the minstrels have significance and wisdom in Turkish society; when there is a problem,

the minstrels are usually consulted and the minstrel's suggestions are followed. Reinhard attributed the possible underlying reason for this to the tradition of the past when minstrels were shamans and seers. The importance given to the minstrels, who are masters of the word even today, shows that oral culture has always existed in Turkish society since ancient times. To put it more clearly, today's minstrels, who are considered to be the successors of bards, kams (shamans), and baksis (folk singers) of the past that had a very important place in pre-Islamic Turks and were valued and obeyed, arouse the same respect and value in current Turkish culture despite all the years that have passed. This shows that the importance given to the "word" in Turkish culture and to the narrators, who are the masters of the word, has remained unabated to the present day. As a matter of fact, there are examples of this in Çukurova Turkmens, who lived a nomadic life for many years. For example, Âşık Sefil/Hürüoğlu Abdurrahman resolved a vital issue of the Cerit Turkmen tribe.

1500 horsemen belonging to the Avşar and Bozdoğan Turkmen tribes that had been at odds for a long time about land issues threatened to uproot the Cerit Turkmen tribe, which had settled by the Ceyhan River in Çukurova. Upon this threat, the tribal elders of that period gathered in the evening and held a consultation meeting on whether to go to war with the Avşar and Bozdoğan Turkmen tribes. The main subject of the meeting was the following: If they fight with them, the children of the tribe would be trampled down by the horses and die; if they do not fight with them, the tribes would uproot them. In this consultation meeting that started in the evening and lasted until dawn, no decision could be made on, and the prominent chief of the tribe, Şahan Bey, consulted Hürüoğlu Abdurrahman, the minstrel of the tribe sitting there, as a last resort. Hürüoğlu Abdurrahman, who took his three-stringed cura, expressed in a folk song that war should be waged. Upon this song, the Cerit Turkmen tribe decided to fight and won the war (Mirzaoğlu, 2003: 163-164; Mirzaoğlu, 2015: 311-312). This example is very important in that it shows that even in late periods, the views of minstrels were given importance on vital issues. As it can be understood from the explanations given above, the most important characteristics of the nomadic Turkmens with oral culture are to give importance to the performers, to believe in the power of the word, to be faithful to the word, and to have rich folklore.

## **2. Sample Texts**

Gâvurmounds and Çukurova are rich geographies in terms of folklore. Many folk stories are told and folk songs are sung in the region. Some of these folk songs and folk stories have been recorded by various researchers. In some of the texts in the studies, there are examples that reflect the mentality of the oral culture, the theoretical part of which we have discussed above. In these texts, there are exemplary texts about staying true to one's word for life, believing in the power of the word to influence, resorting to the opinions of minstrel in solving problems and following their advice. One of these texts is a folk song known as "Yazıcıoğlu/Senem and Tanır."

### **2.1. Yazıcıoğlu/Senem and Tanır**

The story ballad that is known as "Senem and Tanır" or "Yazıcıoğlu" is a folk song with a story that is well known, cherished, narrated and listened to in the Gâvurmounds and Osmaniye region. According to one of the variants of this folk song, the plot of the story is briefly as follows: Tanır from the Yazıcıoğulları tribe living in the vicinity of Afşin and Senem, the daughter of Mürseloğlu Ahmet Bey from the Mürseloğlu tribe living in the Reyhanlı district of Hatay, get engaged. They promise each other that they will not marry anyone else, no matter what, and they will wait for each other. Some tribes resented the closeness these two tribes established with this engagement, turned these two tribes against each other by planting seeds of sedition. The two tribes became enemies, and they were not close anymore. The two fiancées could not see each other in this situation. Despite the passing years, neither Senem nor Tanır did not get married because of the promise they made to each other. They receive news about each other in the last days of their lives through a peddler (Âşık Feymânî, 2018: 85-93). As it can be understood from the summary of the story, the main theme of this folk song is that Senem and Tanır, who love each other, make a promise to each other that they will not marry someone else and remain true to this promise until the last days of their lives. Although both Senem and Tanır have had many suitors throughout their lives, their rejection of these suitors and their staying single until the last days of their life reflects the tradition of keeping one's word, which is very important in Turkish culture. The most important lesson to be learned from this story is that keeping one's promise even after years will be

rewarded, even if it is late. According to the story, Tanır became blind from crying and regained his eyesight years later with a lock of hair sent by Senem.

In another variant of this folk song with a story, the words of the narrator of this folk song, "*Back then, words were not uttered trivially, once the words were uttered... words were law back then*" (Mirzaoğlu, 1994: 118) are very important in terms of showing that the promises made in the past were treated as law, but today they are not very respected. We see a similar example of this narrator's words in the Book of Dede Korkut as "The blessings of gentlemen at that time were real blessings, their curses were real curses, their prayers were accepted" (Ergin, 2015: 64). The fact that these words in the Book of Dede Korkut are similar to the words of Yazıcıoğlu's narrator in terms of their emphasis on the "old" shows that there is a continuity in the mentality of oral culture despite all the years that have passed.

## **2.2. Han Mahmut/Hal Mahmut**

Han Mahmut is one of the best-known, cherished, and performed bozlaks<sup>29</sup> in the region. The protagonists of this bozlak, which contains many folk songs and a long story, are Han Mahmut, Kamber, and Senem Hatun, and all three of them are the children of the sultan. Although Han Mahmut and Kamber are not brothers, they treat each other like brothers. Han Mahmut and Senem Hatun are two lovers who love each other like crazy. Jealous of Han Mahmut's relationship with Senem Hatun, the vizier of Senem Hatun's father and the head of his seven minstrels, Ali Emmi, finds a way to sentence Han Mahmut to death. They throw Han Mahmut into a river. After Han Mahmut is thrown into the river by Ali Emmi, Kamber and Senem Hatun also throw themselves into the river. These three corpses clamp together in the river. After this event, the river starts to flow in reverse, then overflows and floods the city. After the waters recede, the three interlocked corpses come to light. Even if the people gathered around the corpses make an effort to separate them from each other, they cannot succeed. When Ali Emmi, the head of the seven minstrels, is about to hit the corpses with a sharp ax, saying that he could separate the corpses

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<sup>29</sup> For information about Çukurova Bozlak, see. (Mirzaoğlu, 2003).

himself, Karacaođlan appears. Karacaođlan comes next to the corpses and says;

I, Karacaođlan, have arrived, let my face be light  
Where you call God, let my hand be God  
*May the souls of the deceased be restored*<sup>30</sup>  
We were born, we came to this world

After he says this, the corpses come back to life and the three bodies are separated from each other. Han Mahmut takes his instrument and sings the following verse to the seven minstrels that caused their death:

Karacaođlan, you have arrived, let your face be light  
Where you call God, let your hand be God  
*May the fourteen eyes of seven minstrels be blind*<sup>31</sup>  
We were born, we came to this world

When Han Mahmut sings this verse, the seven minstrels become blind at that moment. After Han Mahmut, Senem Hatun also sings a verse:

Karacaođlan, you have arrived, let your face be light  
Where you call God, let your hand be God  
*May my maid Akça Kız be Kamber's*<sup>32</sup>  
We were born, we came to this world

After these verses, the people gathered there, and the sultan understand the truth. The Sultan marries his daughter to Han Mahmut and Akça Kız to Kamber (Atılgan, 2019: 103-120). In this bozlak, the plot outlined above and as can be seen in some verses, three corpses that interlocked are resurrected with a verse sung by Karacaođlan, the eyes of seven minstrels are blinded with a verse sung by Han Mahmut, and they all attain their wishes with a verse sung by Senem Hatun. The fact that two impossible events (the resurrection of three corpses and the immediate blindness of the seven minstrels) happen in these verses shows how important the word is in the imagination of the people. The public imagination resurrects the bodies of three people who love each

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<sup>30</sup> Italic emphasis is ours.

<sup>31</sup> Italic emphasis is ours.

<sup>32</sup> Italic emphasis is ours.

other and do not want to be separated from each other with a verse by Karacaođlan, blinds the eyes of the seven minstrels who betrayed Han Mahmut and caused his death with a verse by Han Mahmut, loyal friend Kamber and loyal servant Akça Kız, on the other hand, attain their wishes with a verse sung by Senem Hatun. In this context, the similarity between the belief that the wishes and quarrels uttered by poets such as Âşık Garip and Kerem in Anatolia came true immediately (Türkmen, 1995: 511) and the fulfillment of the wishes of Kamber and Senem, especially the fold minstrel Karacaođlan, is also striking in this context.

### **2.3. Dadalođlu and Ceritli Ali Bey**

Most verbal acts and lifestyles, which are connected to or have traces of the oral culture tradition, have a challenging spirit. Knowledge, intertwined with human relations in the oral tradition, is found within this challenging spirit. In Medieval European novels, in Mwindo and similar African epics, and in the Bible's David-Goliath chapter (I. Samuel, 17: 43-7), when two heroes come face to face, they challenge each other's skill and power and prove their quick wit with their sharp tongues (Ong, 2014: 60). A similar example of this situation explained by Ong appears in the folk story "Dadalođlu and Ceritli Ali Bey."

The Cerits, led by Ali Bey, who migrated from Raqqa, land on the banks of the Ceyhan River. Cerites, who like this place very much, want to keep it as their home. Of course, Çukurova was not unclaimed at that time. Kozanođlu in Kozan, Dadalođlu in Binbođa, Alaosmanođlu in Osmaniye were the tribal leaders who ruled there. Dadalođlu's scouts, who see the Cerits on the banks of the Ceyhan River, immediately inform Dadalođlu about the situation. Dadalođlu, on the other hand, sends these people to Cerites to find out who they are and to demand money for raiding their land. Ali Bey, the chief of the Cerit Turkmen tribe, telling these watchmen who they are and says that they do not have money. Angry at this, Dadalođlu goes himself this time and sings the following threatening verses to Ali Bey, who welcomes him:

When Cerites departed from Raqqa  
They turned their direction towards Urum.  
Avshars will kill you in Urum  
Steer your horse's head towards Crimea



Ceridoğlu, if you don't do as I say  
If you don't obey my words  
If you don't go back to Crimea  
I'll send you back too

Dadaloğlu says, this is our homeland  
Alosmanoğlu is our main wolf  
Us four with Zülgadiroğlu and Gozanoğlu  
Will put your people in poverty

After Dadaloğlu uttered these threatening verses, Ali Bey took his instrument and responded by saying that he would not bow down to threats, would not flee from a fight, and he intends to keep these lands as homeland with the following verses:

Dadaloğlu, is your threat to me  
I intend to fight you too  
Let us see if death is for you or for me  
I intend to fight in a plain too

I will fight, do not give me excuses  
The crow does not match the hawk  
I have animals, I have to descent Ceyhan  
I intend to follow the stream too

Here is the invitation to fight  
Cerit has come to trouble you  
Anavarza galley at one end  
I intend to take land in Gozan too (Mirzaoğlu, 1994: 135-136).

In this part of the story, Dadaloğlu's threats to Ali Bey, the chief of Cerites, who arrived at his land, with these verses, and Ali Bey's responses, support Ong's claim that when two heroes come face to face in the oral culture, they challenge each other's skill and power, and show their quick wit with their sharp tongues. Although Dadaloğlu and Ali Bey were tribal chiefs at that time and had dozens of soldiers under their command, the fact that they threatened each other verbally (in the form of a ballad) instead of a physical fight in the first place, and that

they tested each other's strength is another detail that supports Ong's argument.

#### **2.4. "Advice to the Bride" Folk Song**

After a bride came to her new home in the region, she was seated on a chair or table in a way that everyone could see, and everyone sang "advice to the bride" which started as "Come, let's praise the bride, the bride, the bride" (Erkoçak, 1998: 103). The purpose of this tradition was the idea that the bride should be smart after coming to a new house because her home has changed. Although "advice to the bride" folk song is anonymous, Karayiğit Osman, one of the famous minstrel in the region, sings the following "advice to the bride" to the new bride when he takes the second bride in 2004:

Oh, we have two brides  
My bride may your tongue be silver  
There is a long road ahead  
Good luck my bride

You have a long road ahead  
Good luck my bride

Don't forget your mother and father  
Don't cast us aside  
Don't go to bed before your husband  
May your tongue be sweet

Don't go to bed before your husband  
May your tongue be sweet

What will happen Karayiğit what will happen  
(My dear) May you have a bride too  
Let the goods multiply at your door  
May the foreigners, my bride never laughs at you

Let the goods multiply at your door  
May the foreigners, my bride never laughs at you

Karayiğit Osman expressed that his bride, to whom he sang this "advice to the bride" folk song, followed the advice in the song and that

he was satisfied with her by saying "I hope the bride of everyone will be like this" (İşlek, 2012: 92-93).

As can be seen in the verses of Karayiğit Osman, the folk song "advice to the bride," which is a tradition in the region, gives a lot of advice and good wishes to the bride who arrives at her new home, such as not forgetting her parents, not going to bed before her husband, and having a silver tongue, as well as good fortune, such as increasing her wealth, not embarrassing herself in front of the others, and having a good daughter-in-law in the future, like herself. The fact that advice is given to the bride in the form of folk songs in the oral culture must be due to the importance given to the words in the Turkish culture, which is an oral culture society, as we discussed above. As a matter of fact, Karayiğit Osman's statement that the bride complied with these words and that he was very pleased with his bride also confirms this. The "Advice to the Bride" song that Karayiğit Osman sang to his second bride, and the fact that he was satisfied with this bride, almost exactly coincides with the view that the prayer, which includes good wishes to the newlywed couple, as we discussed above, is accepted as the guarantee of the couple's future peace and wealth.

### **Conclusion**

Gâvurmounds and Çukurova regions were home to Turkmen tribes for many years. Turkmen tribes in this region have lived a life between highland and winter quarters for years due to their nomadic lifestyle. For this reason, they have managed to preserve their culture for a long time. Although the Ottomans made many attempts to settle this region, the Turkmen tribes here returned to their old way of life when they had the opportunity. This region was largely settled, however, with the arrival of the Fırka-ı Islâhiye army under the leadership of Derviş Pasha and Cevdet Pasha in 1865.

Turkmen tribes in the Gâvurmounds and Çukurova regions that lived a nomadic life for many years had a rich oral culture. They managed to maintain this culture for a long time after being settled. In societies with oral culture, the "word" has always been at the forefront, and this understanding has also affected the mentality of individuals in societies with oral culture. One of the most important characteristics of oral culture is the belief in "the power of the word." While this understanding manifests itself in almost every stage of life in societies

with this culture, it is most often encountered in folklore. The traces of many oral cultural thought patterns, such as being faithful to a promise until the end, fighting opponents with words, and the events that cannot possibly happen in real life, are seen in folklore, and these traces have also been found in folklore products compiled from the Gâvurdağı and Osmaniye regions. In this study, these traces were examined in folk songs and folk stories, which are important elements of folklore practiced in the region.

In Han Mahmut, one of the known and cherished bozlaks in the region, one of the important elements of oral culture, the power of the word, the resurrection of three people with a verse sung by Karacaoğlan, the blindness of seven minstrels with a verse sung by Kamber, and Kamber and Akça Kız getting married with a verse sung by Senem have been analyzed through examples.

In Tanır and Senem, one of the narrative folk songs from the region, the motif of being faithful to the given word, which has an important place in the oral culture, is observed. Tanır and Senem remained faithful to their promise that they would not marry anyone but each other until the end of their lives. Although both Tanır and Senem had the opportunity to marry other people, their rejection is a good example of the belief in "word," which has an important place in the oral culture.

The folk song with a story from Dadaloğlu, one of the greatest minstrel of the region, called "Courageous Eda" fits the tradition of two protagonists verbally defeating each other with power and skill quite well. The fact that Avşar Turkmen tribal chief Dadaloğlu and Cerit Turkmen tribal chief Ali Bey, who met for the first time, addressed each other with folk songs and warned, threatened, and sometimes even disdained each other in the verses they sang, demonstrates this.

Brides that arrive at their new home with a parade in the region are given advice through the folk song "advice to the bride." With this advice in the form of a folk song, the bride is advised about what to do and what not to do, as well as given well wishes. In the region, giving advice and good wishes to the bride who comes to a new house after the wedding by singing "advice to the bride" supports the traditional belief that applauds for the new couple with these good wishes is a guarantee of their future happiness and well-being. In conclusion, it has

been revealed in this study that examples of "the power of the word," which is one of the important elements of oral culture, are frequently encountered in many folk songs and folk stories of the region, which has been under the influence of oral culture for many years.

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## **CHAPTER 7**

### **THE SONG OF THE FIRST WORLD WAR AND ITS REFLECTION IN LAMENTS: EXAMPLES OF HEY ONBEŐLİ, ON ALTILI, ON YEDİLİ**

**NURSEL DEMİRDEN**





**THE SONG OF THE FIRST WORLD WAR AND ITS  
REFLECTION IN LAMENTS: EXAMPLES OF HEY ONBEŞLİ,  
ON ALTILI, ON YEDİLİ**

*Nursel DEMİRDEN\**

**Abstract**

Folk songs carry traces of events that have been in the memory of the people. These events can be individual as well as social. Death of a person, natural disaster, illness, war, etc. situations are the subjects of folk literature products. It is possible to see that these issues are also discussed in folk literature products such as folk songs and their sub-genres, laments. Folk songs and laments have an important role in seeing the reactions of the people to the events from the perspective of the people, apart from the official historical sources. There are different details from the official historical narratives in the laments sung after the deceased, describing the situation of them and those they left behind. It should be underlined that the products of folk culture can be used as documents in social history studies, and the value of these products should be seen by history researchers. To treat under the umbrella of folklore both the folkloric and the historical dimensions of the Lamentations, which are the subject of popular literature and music, and to conduct interdisciplinary studies, brings a wealth of perspectives. In this article, an attempt is made to determine the role of folk song lyrics as a source of oral history. In this context, the place names and the events described in the verses "Hey Onbeşli, On Altılı and On Yedili" have been analyzed along with the historical reality. It was found that the narratives in the texts and the information in the written history sources overlap and that this information is less common in the official historical sources. The study found that folk songs and their sub-genres of laments can be used as oral history sources. It was found that events in Anatolia during the First World War were reflected in the texts studied and overlapped with historical reality.

**Keywords:** Lament, Folk Song, History, Folklore, Hey Onbeşli, Mobilization.

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## **Introduction**

The products of folk literature ensure that the realities experienced are passed on from generation to generation in the same or different forms and that the oral memory of the people lives on. Folk songs are one of such products. The poems that are part of the people's oral tradition, which are constantly evolving and changing, whose author is unknown, and always sung along with the melody, are called folk songs (türkü). Folk songs can be divided into subgroups. One of these subgroups is the lament songs (Boratav, 1969: 163). Lament songs deal with personal and social events such as wars, migrations, natural calamities, death of influential leaders, and they carry traces of the sentiments and thoughts of the society. These texts are sources of an oral tradition that facilitate dealing with past events and their social dimensions. Some of the information in oral texts helps fill the gaps in areas where written historical sources are inadequate and contribute to political and social history (Yıldırım, 2004: 138). Turkish folk songs and laments are also a part of oral history.

Folk songs and laments are a valuable resource for historical studies, especially concerning social history. The names of people and places mentioned in the texts and the description of events, especially the texts about social events, can contribute to historical scholarship when analyzed together with reality. Folk songs and laments are not only a product of folklore and represent some of the most important elements of folk literature and music but should also be considered as a source of oral history. The treatment of elegies, which are sometimes the source of folk songs, both in historical studies and folklore, makes it possible to look at the subject in different dimensions. Based on these considerations, three texts were chosen for the study.

### **“Hey Onbeşli” Song/Lament**

Lamentations are generally defined as "words or melodies expressing the qualities of the deceased and the pain of their death."<sup>33</sup> Lamentations are lyrics that express sadness, fear, and dismay over the death or loss of a living being. These lyrics express people's indignation, lamentation, and cries due to the losses they have experienced (Elçin, 1990: 1). Lamentations are not only for rebellion but also to

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<sup>33</sup><https://sozluk.gov.tr/> (Accessed: 10.9.2021).

commemorate the good memories left by the deceased. These texts also help to remember the good qualities of the lost person or entity (Görkem, 2001: 16). But they are not only created at death. Separation is also a cause for lamentation. During the henna nights, bride selection, or bringing the bride, people also lament over the grief of leaving the house of the bride-to-be (Mirzaoğlu, 2015: 182-183). These laments also have the function of relieving the pain and tension of separation by making the bride cry (Mirzaoğlu, 2007: 297-299).

Turkish laments are either regular or irregular in terms of verses. As for the pronunciation, they can be recited by one or more persons. Moreover, in the laments performed by a single mourner, there may be expressions as if others were speaking (Boratav, 2017: 463-466). Lamentations, especially after events that affect a large section of society, may become the source of popular songs over time.

It is also seen that lament songs contain traces of socially essential events in addition to individual circumstances. Natural events, diseases, and wars that affect large masses are also the subject of lament songs. The three texts studied in this article, folk songs, and laments, were preferred because they are documents about wars. The first is the lyric "Hey Onbeşli," which is disputed as to whether it is a folk song or a lament. During the First World War, the obligation to join the Ottoman army for underage soldiers, the conscription of many male family members, and the martyrdom of those who went to the front led to the creation of many laments about this situation. The lyric "Hey Onbeşli," which is about the conscription of those born in 1315 into the military, is the best-known folk songs/laments on this subject. Here is a version of that lyric:

Hey, boys born in 1315  
The roads of Tokat are stony  
The boys born in 1315 are going away  
The young girls are weeping  
Refrain

Brave girl, my darling, your name is Hediye.  
I am wandering around, please come beside me  
I bought you a dress whose "endaze"<sup>34</sup> is seventeen lira

I am going away from my town  
I will be free of all sayings about us  
Even if I were a green-headed duck  
I never drink from your lake  
Refrain

I am going away; I cannot go away  
I loved dearly I cannot leave her away  
My darling loves me also  
But I cannot make her happy  
Refrain (Kolektif, 2000: 467)

I am going away; I cannot go away  
I loved dearly I cannot leave her away  
My darling loves me also  
I cannot go away  
Refrain (Atılgan, 1998: 283)

The above lyric is generally accepted as a lament about the recruitment of the young born in 1315 into the military. There is no information in the lyric about the war or the front lines. Statements describing the war are only included in the first verse. In addition to the date of birth of the soldiers and the mournful mood of the girls, the province of Tokat is also commemorated. Although sources state that the events took place in Tokat and the work belongs here (Yardımcı, 1985: 20-22; Kurt, 2017: 337), there are also sources stating that the work belongs to other regions (Atılgan, 2015: [www.milliyet.com.tr](http://www.milliyet.com.tr)).

In verse except for the first paragraph, some expressions deviate from mobilization and describe the love of two people. These expressions and the fast rhythm in which the piece is performed indicate that the text has the form of a ballad rather than a lament. Merdan Güven describes this text as a lament that has changed its melodic structure over time, lost its lyrical structure, and whose words become ordinary

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<sup>34</sup> Endaze: An old Turkish measure 65 cm long.

and move away from their emotional meaning. The lament in question has moved away from the way it was first uttered and has undergone a significant change, and has become a piece of music (Güven, 2013: 122). Some disagree with this view. Yücel Paşmakçı emphasizes that this text is not a lament and the lines after the first part do not have lamenting characteristics. Paşmakçı explains that "Hey On Beşli" is performed with an intermediate melody called <sup>35</sup> "zahma/ Sagma" and is a folk song that is enthusiastically sung when soldiers leave (Paşmakçı, 2018: [www.youtube.com](http://www.youtube.com)). Necdet Kurt argues that the work originally had features of traditional "oturak" dance music, not lamenting (Kurt, 2017: 333). Kurt notes that this song is kept alive in the Turkish world with examples of love and infatuation. There are differences in the song's lyrics, whose melody remains essentially the same (Kurt, 2020: 95). It is possible to get limited information about mobilization from the lyrics as they are about single events except the first verse.

### **Laments of "On Altılı" and "On Yedili"**

Detailed information about the young soldiers who joined the Ottoman army during the First World War and the situation of their families can be found in the elegies of "On Altılı" and "On Yedili." The text of the two laments, which also contain similar verses, is below:

#### **Lament of On Altılı**

Drums are played  
For the boys born in 1316 to come  
Will he become a soldier at the age of fifteen?  
They gather them to die

Isn't that a stranger seen from afar?  
Our flag is red, right?  
Is the boys born in 1316 say  
Not a freshly opened rose?

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<sup>35</sup>Zahma/Sagma: "The melody played in the introductory part of oral dances and some dance tunes and/or between phrases." (Duygulu, 2014: 484).

The roses never end in the private garden  
The nightingale does not sing in its branches  
What can I do with my love with Kohl eyes  
The order is short; the price cannot be paid

Lie on my knees, let me love you  
Let me do your black fringes  
A year means twelve months  
On what day shall I watch the road

They gathered the soldiers  
They all came, they all gathered  
My dear, Major  
Someone was shot in the Canal

There is a stumbling block in the camp  
They sit opposite  
Release the boys born in 1316  
The Major's releasing them

The government did wrong  
Young and old; they gathered them all  
An infidel enemy  
Dropped a bomb on somebody

They arrested the deserters  
The others intend to desert  
The Tomb of Hürü Mehmet  
They saw it in Mardin

Summer crops planted in the field  
Black fringes on the forehead  
For God's sake, Major  
Deputy of the broken nest

Cukuroren writings  
Gazelle chase hounds  
Why are you telling me this, Major?  
The lambs are screaming

The kids are carrying flasks on their sides.  
Balls loaded on mule  
Thessaloniki on the left  
So comes to memory

Thessaloniki on the left  
So comes to memory  
March oh the fourth army  
Bless your homeland

Boys born in 1316-1317  
Ali of your regiment  
My dear, Major  
The belt hurt his waist

Son of my unfortunate father  
You could not say anything  
One from Baghdad  
He could not come to Maraş

Step into the garden, my slender wife  
Gather the deck of roses  
I made him weary as he comes and goes  
The postman in Elbistan (Görkem, 2001: 187-188).

### **Lament of On Yedili**

Drums are played  
They say that the soldier should come  
Seventeen-year-olds became soldiers  
They gather them to die

Oh my Gazi, oh my Gazi  
My little lamb in the Norman mountains  
I am the mother of seven boys  
I see none of them

Their road is rattling  
Meal box is from copper  
The rich pay the price  
Of such a poor person always dying

Isn't that a stranger seen from afar?  
Our flag is red, right?  
Boys born in 1317 they say  
Is it not a freshly opened rose?

The man plows his land  
The boys born in 1317 battles  
Wherever I've been  
The girl and the bride goes plowing.

Oh my God, the fourth army  
The passenger hasn't come yet?  
Seventeen is requested  
I do not know oh bride

The yield baby, the yield  
My Memmet is gone  
Lying on mattresses made of kutmu cloth  
How did you endure the straw

I carried my bag on my back  
I arrived before the branch  
When my six sons are also soldiers  
I was appreciated

The mounting stone at our door  
I sit opposite  
Give me my son I'll see him  
I will kiss your hand, Captain

His teeth sparkle in his mouth  
His brow gleams on his forehead  
I brought him to you  
Give him back to me, Captain



The harmonica sings with the pipe  
Red flagged light  
Wherever I've been  
There is a bride and old woman

Sleepers all woke up  
Swords are stained with blood  
All the states rebelled  
But only the Ottomans could fight against them.

My son has gone on training  
Praise be, my son, praise be!  
They say he's a corporal  
I hope you will become an officer

Boz Omar's, My Ağ Murat  
I got away from my son  
I am the mother of nine boys  
I had to call a reaper from strangers

Murat is the best of my sons  
The dark sergeant of my shadow  
When my Yusuf became a soldier  
His didn't have a beard.

I took the boot in my hand  
I tied its strings around my waist  
I saw my son as a soldier  
Let me be a victim of death

The carpet is with scripts  
He used to come from the hunt with hounds  
He is fighting in Sarıkamış  
The little lamb behind

The tulips don't bloom in our garden  
The nightingale does not sing in its branches  
What can I do with my love who has kohl eyes  
The order is short; the price cannot be paid

Get on my knees, let me love you  
Let me do your black fringes  
A year means twelve months  
On what day shall I watch the road (Özdemir, 1994: 39-42)

The above two laments contain detailed information about the history and social life. Both texts are about recruiting young people born within a year and sending them to the front. It would be appropriate to consider the texts containing similar verses with the historical and social background of the time.

The narratives in the Lamentations refer to the period of the First World War, which took place between the years 1914-1918. During these years, when the Ottoman Empire was fighting on many fronts from the east to the west, from the south to the north, clashes occurred that the imperial army was no match for. Due to the insufficient number of soldiers, young men who could be described as minors were drafted into military service. The expressions "Canal, Baghdad, Sarı[k]amış, Narman Mountains" in the above laments show that young people joined the military units in the southern and northern regions. İsmail Görkem states that the "On Altılı" elegy compiled from different parts of Southern Anatolia has more than one type and history. In one story, the soldier captured in Yemen is the hero of the event, while in the other, the hero of the event is the soldier martyred in Suez Canal (Görkem, 2001: 189). Ottoman troops fought against British troops in Suez Canal and Baghdad and against Russian forces in Sarıkamış. Ottoman army was defeated in these regions (Kuran, 1992: 196-200). The public reacted to these defeats and losses with lamentations.

Yiğit Akın, in his work dealing with the political, social, and cultural events under the wartime conditions of the time, reports that the recruitment to military service occupies a different place in these laments. During this period, people experienced troubled times due to the material and moral losses caused by the war. Here, there are no texts in which military heroism is emphasized, but there are texts in which hardship is narrated, and people have negative feelings (Akın, 2011: 223-224). In contrast to this view, there are also opinions of those who are proud of the state Ottoman Empire, which was one of parties of the war, and the sacrifice of the soldiers, especially in the lament

"Seventeen." The verses starting with "The great powers rebelled / But the Ottomans held firm," "March oh the fourth army / Bless your homeland," "My son has gone on training" verse, "I carried my bag on my back" (Özdemir, 1994: 39-42) illustrates these thoughts. Pride resonates in the laments, but also the despair that the deceased soldier will not return. The lines "Seventeen-year-olds became soldiers / They gather them to die," "I saw my son as a soldier / I am a victim of death" (Özdemir, 1994: 39-42) show that joining the military is equated with death.

According to the Hijri calendar, the expressions "on altılı" and "on yedili" in the texts describe soldiers born in 1316 and 1317. Those born in these years were young people who were 15 years and older in the First World War. This is supported by the expression in the lament, "Will he become a soldier at the age of fifteen?" (Görkem, 2001: 187). In various places in the texts, it is emphasized that the soldiers were very young. "The born boys in 1316 say / Is he a freshly opened rose?", "The government did wrong / Young and old; they gathered them all" (Görkem 2001: 187-188) and "Seventeen they say / Is he a freshly opened rose?", "When my Yusuf became a soldier / He didn't have a beard" (Özdemir, 1994: 40-41) can be given as an example of this situation. It is clear from the texts that families sent more than one male member to the front. The procedure for conscription was that there was only one male left in each family (Özdemir, 1994: 39). "My dear Major/Someone was shot in the Canal" (Görkem, 2001: 187); "I am the mother of seven boys/I see none of them," "When my six sons are also soldiers/I was appreciated," "I am the mother of nine boys/I had to call a reaper from strangers" (Özdemir, 1994: 39-42) indicate this situation.

"Drums are played /For the boys born in 1316 to come" (Görkem, 2001: 187) and "Drums are played /So that the soldier come," "The harmonica sings from the pipe/Red flagged light" (Özdemir, 1994: 39) verses describe the way they were called to military service. Although it is stated here that the harmonica is a pipe instrument,<sup>36</sup> other sources indicate that it is also a drum. There is information that drums were played among the ancient Turks before and during the war. *In the book of Dede Korkut and Divanu Lügâti't-Türk*, it is stated that the Oghuz

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<sup>36</sup> Pipe: "An instrument played by blowing without a mute or pitch." (Özbek, 2014: 32).

had traditional war music and that the drum and the horn are among the instruments found here (Mirzaoğlu, 2015: 370; Mirzaoğlu, 2016: 955). There is information in the sources that there was a similar tradition among the Ottomans and that the drums were a sign of war (Ögel, 2000: 96-97). From the First World War, it is known that drum sounds accompanied announcements to perform tasks such as conscription and recruitment. Based on the information available to military officials and district chiefs, drums were used to announce the people who were to go to army (Yıldırım, 2019: 16, cited in Arıkan, 2007: 22-23).

In the texts, there are expressions such as "The order is short, the price cannot be paid" ( Görkem, 2001: 187) and "The rich pay the price/ Of such a poor person always dying" (Özdemir, 1994: 40). Here the emphasis is on "Bedel-i Askerî." Bedel-i Askerî is the military service fee levied on the non-Muslim subjects of the Ottoman Empire under the name "jizye" until the 19th century. Muslim youths who wanted to pay the price of military service were exempted from military service by paying this fee. However, this practice was abolished during World War I, and every individual, including non-Muslims, was recruited (Ortaylı, 2008: 453). Based on this information, it can be said that the lament "On Altılı" describes the time when the cost of the military was abolished, and the lyric "Seventeen" describes the days when this practice continued.

In the lament "On Altılı" deserters are spoken of. The lines "They were looking for the deserters/Who are on the run" (Görkem, 2001: 188) show that some of them did not want to be soldiers under the war conditions at that time. At that time, there were deserters, some of whom were bandits. It is estimated that there were more than 300,000 deserters in Ottoman territory during the First World War. These numbers increased until the end of the war. Some of these deserters were intervened by the military due to being involved in looting. The work of the military units against the deserters, not against the front, also had a negative effect on the course of the war (Erdoğan, 2012: 429-441).

The economic difficulties of the war years were also reflected in the lament songs. Akın notes that nearly 3 million men joining the army during the war brought about socially and economically difficult times for the people. With the recruitment of men responsible for the family's

livelihood and security, there are difficult days when poverty increases and the family structure deteriorates (Akin, 2011: 216-235). "Summer crops planted in the field... The proxy of the broken nest" (Görkem, 2001: 188); "The man plows his land.../In the verses "The bride goes plowing", "Wherever I been/There is a bride and an old woman," "I am a mother of nine boys/I had to call a reaper from strangers" (Özdemir, 1994: 39-42), one can see the reflections of these difficult days. While the men went to the front, the women became responsible for planting, harvesting, and the financial burden. More than half of the Ottoman economy was based on agriculture during the war years. An economic model based on exporting agricultural products from previous years (Quataert, 2006: 961-973) explains how vital agriculture was to the people.

As can be seen, the events described in the texts are not far from historical reality. The "dry" stereotypical expressions in the official historical narratives are transformed into information containing emotions in the ballads and lament mentioned above. While the official sources describe the number of soldiers, refugees, and wars won or lost, the texts as mentioned earlier in the language of the Anatolian people describe the kind of life the soldiers left behind, their place in the family institution, their relatives' worries about them, and the economic hardships they experienced. Although the historical sources and the sources of oral tradition generally provide consistent information, there are differences when one looks at the details. It is a fact that the people of Anatolia considered it their duty to protect their land, but the difficult life behind this duty should not be ignored. The fact that the people's sufferings under the conditions of war are also included in the historical sources helps emphasize the importance of the event and the fact that war is a concept full of negativities.

### **Conclusion**

The three texts that have been analyzed in this article in terms of historical reality show the difficulties that the Anatolian people went through during the First World War. The difficulties faced by the families of the soldiers and the social and economic negativities may not be mentioned in detail in the historical sources describing the war years. However, it is possible to convey these details in the lyrics of folk songs and laments by drawing on various sources of folklore. In

the texts examined in this study, information about historical places is found, though superficially. Based on this location information, it was estimated in which regions the soldiers went to the fronts. Based on the texts, it was found that the Anatolian people experienced difficult economic times, and the burden of work in agricultural activities was on women. It was also found that the man leaving home, the head of the family, causes changes and difficulties in social life. Although society views military service as a sacred duty, it was noted that the notion that those who go to the front do not return contradicts this view. The article states that more detailed information can be obtained if oral sources are used in addition to written historical documents. Conflicting information in oral and written sources can facilitate comparative analysis, leading to accurate information. In this respect, accepting the documentary feature of oral sources and their use, especially in social, historical studies can benefit research.

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**CHAPTER 8**

**COLOR SYMBOLS IN FOLK SONGS AND TURKISH  
CARPET WEAVING**

**TEVHİDE AYDIN**



## **COLOR SYMBOLS IN FOLK SONGS AND TURKISH CARPET WEAVING**

*Tevhide AYDIN\**

### **Abstract**

Colors are used for specific purposes such as attracting attention, embellishing, identifying gender, emphasizing mourning or joy, classifying, distinguishing, identifying or camouflaging. As well as the color names pronounced in the names of persons, places, animals and plants, the effects of these colors on people and the symbolic values that are loaded differ in each society within the cultural structure. When we look at the historical course of Turkish culture, we see that colors have an important place in the context of aesthetic pleasure and material-spiritual belief, influenced by the elements of nature.

Music is the most important art branch that keeps the continuity of cultural memory alive. Folk songs, on the other hand, are the type of music that most intensely contains cultural values with its lyrics, melodies and stories. In Turkish culture, the elements belonging to the society are not only told with genres such as folk songs, stories, fairy tales, proverbs, and lullabies, but also decorated with items such as colors, motifs, patterns on carpets and rugs, and transferred from generation to generation with material cultural elements. In this study, the symbolic language and expression characteristics of the colors in the selected samples through the songs kneaded with words and melodies in the process of transferring our culture from generation to generation will be emphasized, at the same time, the colors used in our carpet weaving, where our cultural codes are woven with motifs and color elements in non-verbal communication, and their role in cultural transmission will be discussed.

**Keywords:** Symbol, Color, Folk Song, Carpet-Rug.

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## **Introduction**

Human beings have expressed their feelings, thoughts, facts, events and their view of the world with symbols since the day they existed. In addition to their aesthetic aspects, symbols, which are of great importance in society's perception and expression of life, have created a rich cultural treasure in the Anatolian geography. In its cultural dynamism, old Turkish traditions have harmonized with Islamic belief values and added new values to symbolic values.

Culture is the whole of material and spiritual values that form a bridge between the past and the present. While explaining a cultural phenomenon, we cannot attribute it to a single cause; There are many factors affecting this phenomenon or event. Natural events, natural beauties, love, enmity, death, separation, wish, complaint, belief, social and political events, traditions and customs ensure the continuity of culture. In this context, colors in Turkish culture have added spirit to our folk songs, stories, felt, and carpet-rug.

Colors, which were used as symbols in rituals emphasizing the general characteristics of a belief system in the beginning, later took place in oral and written culture both with their symbolic and real meanings (Ekici, 2016:106). Since the earliest times, Turks have used each of these colors to express the center and four directions of the world, especially based on the colors black, white, green, yellow and red. Accordingly, they described the center of the world as yellow, the east as green, the west as white, the north as black and the south as red. Ziya Gökalp, who drew attention to this issue, stated that in the context of the extension of old traditions, the Turks of Turkey did not name the sea in the north the Black Sea and the sea in the west the Mediterranean Sea by chance (Genç, 1999: 1077).

The folk songs that were born in the oral culture environment have existed for centuries and have remained up-to-date even though they have changed over time. Conserving the function of transferring culture from generation to generation, folk songs are a means of artistic expression. Folk songs provide this transmission with the most natural, plain, fluent and rich symbolic feature of Turkish. Folk songs have the function of expressing emotions that cannot be expressed directly with their symbolic expression structure. Symbols and motifs play an important role in the survival of word patterns (Mirzaoğlu, 2019: 35-

36). Symbols carry a meaning other than the real meaning of an item and traces of the culture it belongs to.

Thanks to their symbolic expressions, folk songs enable easy expression of dialogues that cannot be realized in the spoken language of daily life. For example, "rose", which has a symbolic richness and is one of the first flowers that comes to mind, is generally identified with the "woman lover" and the lover's lips, cheeks and the lover himself in Turkish poetry (Mirzaoğlu, 2019: 39). Describing his lover's cheek as red, his neck white and his hair black, Karacaoğlan expressed his desire for her as follows.

I hear your hidden secrets scattered faraway lands  
Let me become honey, let me land on your reddened cheeks  
Be gracious, let me suck from the white neck  
Among pitch black ringlets (Karaer, 1988: 84).

The symbolic expressions that are stereotyped in folk songs provide a deep and impressive language and style. This symbol language must be analyzed in order to fully understand the contents of folk songs. These symbols and motifs are unique to the culture. An object, color, sound, smell, action or element of nature can be a symbol in folk songs. In order for a word to be a symbol, it must present connotations specific to the culture it belongs to and contain a meaning other than its own meaning (Mirzaoğlu, 2018:2-3).

Until the end of the 19th century, natural dyestuffs were used in the coloring of the threads used in the production of weavings such as carpets and rugs, which are among the items used daily in Turkish society. Among the natural dyestuffs, herbal ones were preferred more (Öztürk, 1997: 1). The most important factor that determines the color in Turkish weavings is the natural dye resources in the geography, rather than the aesthetic concern. Plants were mainly used in the coloring of the yarns used in weaving with traditional methods. Some of these plants were used as whole, and some parts such as roots, stems, branches, leaves, bark and tubers were used. The color-giving parts of the plants were collected, dried and rich colors were obtained with different techniques. They are dyestuffs used to color fibers in insects, shellfish, soil and other minerals, as well as plants. The dyestuff used has affected the colors and color tones in the dyeings. Threads colored using natural dyes contributed to the transformation of traditionally

woven weavings in Turkish culture into a visual feast and to move it to an advanced level (Okca & Genç, 2015: 240-241).

Carpet and plain weavings from traditional Turkish weavings (rug, sumak, zili, cicim); floor mats, “sargı”rugs (for coffins), floor mat, wrap rug (for coffin), cargo rug, cedar rug, saddlebag, pack, sack, bag saddlebag, tapestry, door decoration, prayer, crib cover, saddle cover as functional. While these weavings are being made, aesthetic richness has been added to the weavings with both motifs and colors and symbolic values have been loaded.

It is known that some color names such as black, white ala, tawny, sky, scarlet and yellow are used in naming Turkish carpet and rug motifs in Anatolia. E.g; Motif names such as "karabudak": black knot, "yeşilbacak": green leg, "altın tabak": gold plate, "gokbaduç", "kara": black are seen in different regions (Karataş, 2013: 133). The French scholar Charles Texier uses the following expressions in his book (2002: 108) in which he wrote about his travels in Anatolia: “Turkish villagers like bright colors. However, the natural feeling of harmony in these nations is not found in westerners. Regardless of the shapes and colors of the embroideries on their handicrafts or carpets, it is surprising that our carpets and fabrics are mostly devoid of raw tones and colors that bother the eyes. It is necessary to believe that the knowledge of gathering these colors together is purely innate and instinctive in these nations. Because when we want to imitate them, we produce objects that disturb the eye”.

### **Symbolic Colors**

#### **White Color:**

White, which is the symbolic color of the western direction in Turkish culture, also represents Ülgen. Inan (1986: 412) draws attention to the fact that shaman cones are made of white lambskin, and states that they use the white color in cones because of the belief that clean spirits like it.

For the state, the color white is a symbol of greatness, power and justice. For this reason, especially in wars, the statesmen wore white. In Dede Korkut epics, Oghuz lords are mentioned as white people and white sanjak people (Ögel, 2000:34-77).

Colors are frequently used in making proper nouns and words, as well as being used as adjectives in describing various nouns. These usage areas of colors are very wide and have gained a metaphorical meaning with idioms and reduplications (Bayraktar, 2014:179). From idioms such as white milk, white face, and white hand, we see that this color is associated with cleanliness and clarity. In folk songs, the color white is often used to describe the lover's neck, heel, arms, hands, skin, and chest, and is associated with beautiful white. We see this in the lyrics of the song below.

Coffee comes from Yemen  
Nightingale comes from the grassy ground  
The White- heeled, white necked ones (girls)  
Comes every day from far away lands  
(TRT Repertory No: 910).

Also in lover's clothes: athlete, fez, fur, oiler (large handkerchief wrapped around the neck), loincloth is mostly described as white and used in a literal sense.

Dressed in white altogether  
Hundred sheets of tobacco in the pocket  
If that beloved does not turn out to be mine  
We are destined to separation entirely.  
(<https://www.repertukul.com/-4606>).

The rose motif has been widely used in folk literature and has been given meaning according to its colors. The rose, which represents the beloved in human love, symbolizes the Prophet Muhammad in divine love. Red rose is used in folk songs to express love and white rose to express purity. In this folk song from the Çanakkale region, the beloved is likened to a white rose.

Water comes twisting winding  
That beloved resembles the white rose  
That rose is my life's meaning  
I die if required, but not give anyone  
(<https://www.repertukul.com/1808>)

In Anatolian weavings, white wool was used as warp, weft and knot yarn without being dyed, spun into a rope. While white is not preferred as the ground color because it shows dirt in the weavings and

gets color from the threads that fade during washing, we usually see white in motif fillings or motif border lines (Image 1).

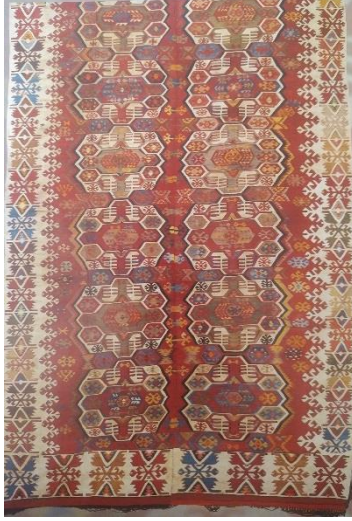


Image 1:19th Century Hatay Kilim (Erbek,1995: 42).

### **Black Color:**

In Turkish direction symbolism, the word "black" represented the north direction and was used in the sense of great and lofty (Esin, 2001:3-5). Erlik, who is the lord of the underworld in the old Turkish belief system, sits in the underground palace made of black mud, his eyebrows and eyes are black like coal, and he sends disease and disaster to humanity (İnan 1998: 404-405).

In the old Turkish culture, the adjective "black" was used for the administration that ruled in the north, and the governed were called "black". In addition to this, the wind blowing from the north is called the north wind. In addition, the adjective "land", which is brought before the word "soil" used to describe the earth, is used to indicate the underground world.

Let green leaves lie on ground  
Dare to tear the shroud underground  
Let us black earth become our bed  
Till it throws us out one day (Öztelli, 1959:87).

Trees, mountains, rocks, stones and lakes, which are among the assets found in nature, have also taken their share from the pessimism



of black color (Gönen, 2005: 229). Entities with this color were considered mysterious, uncanny and sinister. Black-colored animals were described as unlucky, and this belief was even included in idioms. For example, "the black cat intervened" is a phrase used for the presence of someone who disrupts bilateral relations. Again in Anatolia, there is a belief that killing a black cohosh will bring bad luck. The color black has also been used to name some extraordinary beings that are thought to harm humans, such as "Nightmare", "Karavura". One of the areas where the color black is widely used in Turkish culture is mourning ceremonies. Pain and sorrow were expressed with this color, and black was worn as a sign of mourning.

Oh brave beloved, do watch yourself by yourself  
Tie the black firmly, do untie the white and throw entirely  
Fill it up, and do pass me the drink one more time  
Renew you the sherbet of separation, sadly and sadly  
(Öztelli, 1959: 52).

Black and white color are usually at the beginning of the contrasts used to reveal the two differences. Black / black is also used in positive meanings. While depicting beautiful, the fact that her eyebrows, eyes and hair are black is praised, and dark skin is also indicated with "black".

Oh beautiful, how beautiful you have become  
Since not seen, since not seen  
Your black hair been curled in ringlets  
Since not knitted, since not knitted  
(TRT Repertoire No: 602)

In the Dede Korkut epic, the tents that Bayındır Han had set up for the feast are white, red and black. According to this, the one who has a son is taken to the white tent and white felt is laid under it. In this case, we see that the color white for boys, the color red for girls, and the color black for those who do not have a son, that is, the unfortunate ones, are used. In Karakoyunlu Yörüks, it is thought that the "black motif", which is also the name of a rug, takes its name from the banded patterns created from the colors thrown with natural sheep wool. According to Kayıpmaz (1993: 36), the black color, which gave its name to the motif, must have been used in the Yörük culture due to its different meanings. As a matter of fact, since the families living in the

nomadic tribe are classified according to their economic status, families with less than 24 sheep are considered with the nickname "kara" in the sense of low income. It is thought that this idea underlies the concept of "black rug". The motif called "karabudak" in the Ayvacık region is called by this name because some of the tree of life (bundle) motifs are black in color (Aksoy, 2008: 310). In the weavings known as Bardız kilims and woven in Bardız village of Şenkaya district of Erzurum province, black is often used as a ground color (Image: 2). However, the color choice here is due to the natural color of the wool in the hand of the weaver.



Image 2: Bardız Kilim, (Tevhide Aydın Archive)

### **Yellow Color:**

According to Turkish mythology, the color yellow is the color of the center of the earth. It symbolizes central dominance and power in terms of state administration (Kafalı, 1996:50). Yellow, which is one of the warm colors, is the color of the sun and gold in nature. Icons are usually depicted with yellow halos around the heads of holy persons (Salt, 2020:286). Ülgen's golden gate palace and golden throne are the center of the world. In shamanistic thought, we see the color yellow in the belief in the existence of a protective spirit called "Yellow Albastı" or "Yellow Albıs" (Genç, 1999: 1095).

In Dede Korkut, it is seen that Muslim girls are depicted in red or black clothes, and non-Muslim girls are depicted in yellow clothes. Bertrand Brogière, describing his trip to Anatolia, states that the Turkmen wear a red hat, black dress and yellow boots (Ögel 2000; 433). The origin of the idiom "Mehmet Ağa with Yellow Boots", which is used among the people, is related to this tradition (Genç, 1999.32). In Kutatgu Bilig, the supplication "Don't make the red gasoline yellow,

you" passes (KB 4959). Here, "red skin" indicates health, "yellow skin" indicates illness, sometimes failure and shame (Ögel, 2000: 429).

The color yellow is also a symbol of ephemerality and autumn in time. Nature turns from green to yellow with the advent of autumn, flowers and plants turn yellow and wither during this period. This color transition is also often expressed in folk songs as yellowing of rose or gasoline. In the depictions made as the yellowing of the rose or the yellowing of the gasoline in the folk songs, the effects of the negativities or time were indirectly explained with the color yellow.

I am yellow rose, I pass from hand to hand,  
I love the hazel-eyed beloved full-heartedly,  
They said, that beautiful withered and went yellow  
If God grants, I came to see if it is the case  
([www.repertukul.com/-70](http://www.repertukul.com/-70)).

The symbolic color of the rose is red in Turkish culture. Rose is a delicate flower. When touched, when the wind blows, when it is dehydrated, its leaves turn yellow, dry and fall off, and lose their former beauty. In folk songs, the yellowing and wilting of the rose also refers to wear and tear, longing, grief, and illness. In the above folk song from the Tunceli region, the lover likened himself to a yellow rose to emphasize that he is abroad and longs for the wound. The lover expresses that his beloved is sick or sad by the yellowing and fading of his beloved's skin.

Emotion, thought or the message to be given with symbolic expression provides both a traditional and artistic expression (Mirzaoglu, 2019: 300). Yellow color in folk songs; To complement entity names that are actually yellow or shades of yellow, such as rose, flower, straw, tobacco, hair, skin, while it is used in a literal sense, it is used in a side sense by making analogies to such words to express illness, separation and sadness.

To your blond hair I tied my crazy heart  
I was unable to untie them any more, Mihriban  
Never assume death more agonizing than disunity  
If not experienced, it can never be intuited Mihriban  
(Abdurrahim Karakoç,  
<https://www.antoloji.com/mihriban-16-siiri/>).

In this folk song, the word yellow is used to describe the hair, in a literal sense, without any symbolic meaning. In folk songs, yellow skin, blond hair, yellow zeybek, yellow bride are used to express admiration for the beauty or appearance of the lover. In folk songs, yellow headscarf, yellow needlework, yellow rug, yellow star expressed feelings such as separation and not being able to meet.

Frings of the yellow rug  
His knife is uneasy in scabbard  
He loved me day and night unceasingly  
But that son of braves did not wive me  
(TRT Repertoire No: 3623)

In traditional Turkish carpet-kilim weaving, yellow color and its tones are the main colors used. This is due to the presence of quite a lot of plants to obtain this color. Especially in Central Anatolian weavings, yellow was frequently used as a ground color. A few shades of yellow, which adds a warm and bright impression to weavings, can be found in the same weaving, especially in the weavings of Konya and the surrounding provinces. In addition, there are examples known as “Saribaş prayer rug” (Image:3) and woven with yellow colors and tones in the weavings of the Ayvacık region of Çanakkale (Aksoy, 2008: 310).



Image 3: Saribaş Prayer Rug (Çiçek, 2010: 90).

**Red color:**

“Red”, which is used as the equivalent of “*kızıl*” (scarlet) in Turks, is a word that was later included in Turkish. To describe the tones of red, words such as “*yanal, bağırca, yağal*” were used (Ögel, 1991: 417). The word “Al” means scarlet in all Turkish dialects. In fact, “al” and “*kızıl*” are different colors in Turkish culture. While scarlet is a bright red color close to light, red color is a fire flame color close to dark orange. However, over time, these two colors were used interchangeably with each other's name (Genç, 1999: 15). In Turkish directional symbolism, the color “red” indicates the south (Ekici, 2016: 106).

The red color dress expressed formality and solemnity in the Turks. Kaşgarlı Mahmut stated that Turkish girls who want to show respect, respect and dignity wear red colored clothes (Ögel, 1991:406-413).

His long dress is red,  
I am the sole daughter of my mother,  
The boy, who will take me  
He seems as if the light of a plane  
Girls, go on playing, I already gotten burned with plays  
Gotten burnt, but I loved unceasingly, and been deceived  
(TRT Repertory No: 2497)

The color “red/ Al” was used as an adjective to describe both good and evil in the oldest belief systems and rituals of the Turks, and in both cases it continued to carry the basic world perception. The word “Al” is associated with fire, sun, heat and light, which are considered sacred. So, it can be said that “Al” is the divine light and heat coming from the god who changes and transforms the word (Ekici, 2016: 103-107). “Concerning the oldest beliefs of the Turks, it is known that there is a fire god or a protective spirit called ‘Al Ruhü’ or ‘Ateş’ in them.” (Young, 1999:15).

In Dede Korkut, the color of Banu Çiçeği's otaq and Beyrek's groom's caftan are red (İnan 1987: 73-189). Therefore, the red color appears in a symbolic style in felt tents and bride-groom dresses. In this context, the red veil on the bride's head is the symbol of young maidenhood, delicacy, murat and happiness (Ögel, 1991: 413).

In folk songs, the color red is frequently used to emphasize beauty in symbolic language with the cheeks and lips of a lover or young girl.

Shepherd's daughter, oh shepherd's daughter  
Her cheeks are red,  
Standing on the roof, dressed up  
She inflicts sorts of pains into our hearts  
(TRT Repertory No: 4389).

For Turkmen, the color red means holiness. The dominance of red and its tones, which are used extensively on the floor, is striking (Image: 1, 3, 4, 5). Talking about the intensity of the red color in Turkish carpets, 13th century traveler Marco Polo stated that this color is used more in fabrics than other colors (Nurmemmet, 1996: 79). The fact that the color red is so dominant in Turkish carpets is because this color has protective meanings and gives a warm impression because it is the color of fire. As a matter of fact, when young girls in Anatolia are single or after marriage, called "ölümlük" and when one of the spouses dies, the corpse is draped over it. After the burial donated to the mosque for the benefit of the deceased she weaved or had carpets or rugs woven (Deniz 1994:284). In Çanakkale, these weavings are called "red rugs"(Image: 5). As the name suggests, red color is dominant in these weavings. The reason for this is the remnant of the idea that the color red is protective against evil spirits in the context of the belief in red.



Image 4: 17th century Western Anatolia (Erbek, 1995: 589).



Image 5: Red Kilim (Çiçek, 2010: 91).

### **Green Color:**

The green color is an intermediate color created by mixing the warmth of yellow with the calmness of blue. Green, which is the color of rebirth, spring and freshness in nature, is a mystical color that represents youth, vitality, peace and paradise in Turkish culture. In Turks, the word green is pronounced as "*yaşıl*", the root of the word is "*yaş*".

In ancient Turks, shamans wore green, yellow and red dresses while ascending to the sky. After the acceptance of Islam, the green color became sacred in the Turks, and green color was used in the flags and banners (Rayman, 2002:13). In Turkish culture, the arrival of spring and the resurrection of nature, 21 March, is also the day of exit from Ergenekon. This day is celebrated as Nowruz Festival. The trilogy of yellow, red and green colors is remarkable in Nowruz. These colors were used together in Turkish clothes, Seljuk sanjaks and Ottoman soldiers. Among the Alevi people in Anatolia, silk kefiye and scarves woven from these three colors are used in feasts and weddings (Yıldırım, 2012:165-166).

Heaven-headed mallard duck  
Now it has flew over our lands  
It swept my mind off (oh) hey  
It went and landed on another lake (wow)  
(TRT Repertuar No: 4214).

The color green has often taken place in folk songs, both literally and metaphorically. In this folk song, the mallard crane is a metaphor for the lover. The lover made him fall in love with himself, then went to someone else. Therefore, this folk song has a strong symbolic language. Mallard cranes, ducks and swans are symbolic birds that are likened to lovers in folk literature with their beauties. Crane is a symbol tool that brings news from the beloved and conveys news and greetings to him (Mirzaoğlu, 2019a: 219).

As if it snowed on the top of the high mountain  
It is getting grayer, but it is more than obvious that is snow  
Not only spring but summer has come over its vast lands  
That is why the beloved is dressed in red and green  
(TRT Repertuar No: 1004)

“*Wearing red and green*” is one of the main motifs used in folk literature (Ögel, 1991: 406). Red- green expresses the glamorous and impressiveness of the lover's clothes. “*Red-green*”, which is frequently used in folk songs, is used for positive connotations such as dressing colorful, cute and fancy, and being a bride (Bayraktar, 2014: 192). The expression to wear green is also mentioned in Kutadgu Bilig: “*The plains, the mountains, the deserts, and the plains were made and paved, and the valleys and slopes were adorned by wearing red and green.*” (K.b: 17). The greening of nature, which is revived with the arrival of spring, and its adornment with red flowers, refers to the decoration of new brides with red veils in Turkish culture. Karacaoğlan expressed his dream by decorating the girl he loves with green and red, feeding it with cream and honey in the following stanza:

Let me dress you, with green and red  
Let me feed you, with cream and honey  
Let your mother gives you to me, with all those stuffs  
Let me smell you, as if you are a bud rose  
(Karaer, 1988: 79).

The colors used in weaving sometimes also give the carpet its name. For example, “green leg” carpets are woven in the Ayvacık region (Image 6). The tree of life motif carpet, which is always woven in green on a red background, is named after the green used (Aksoy, 2008:309). We see the green color and its tones as a filling color in Anatolian weavings, especially in motifs.



Image 6: Yeşilbacak (Kozaklı Carpet), (Çiçek, 2010: 87)



**Blue Color:**

In ancient Turks, sky or blue is the color of the sky and the heaven. In ancient Turks, sky or blue is the color of the sky and the sky. Blue color was a symbol of God and the color of the holy sky (Ögel, 2000:397). Today, in Karakaya village of Balıkesir's Sındırgı district, the dye used by women to obtain the dark blue color used for Yağcı Bedir carpets is called "sky dye" (Image No:2) (Alantar, 2007:233-234). Since it is always woven in blue in the Ayvacık region of Çanakkale, the lamp form found in the "lamped prayer rugs" is called the "sky boduç" motif. The pediment of the prayer rugs, known as "pillar prayer rugs" in the same region, was called the "sky house" pattern because it was always woven in the form of a blue house (Aksoy, 2008: 310).

In most cultures, it was believed that colors contain magical power, and superstitions were adhered to. For this reason, it was believed that some colors drove away evil spirits and abducted them. In this context, the color blue is one of the most used colors. It is an extension of an old belief to wear blue beads to children, houses and animals in order to protect them from the evil eye (Alantar, 2007: 233).

Inside my vest is a blue bead, a lucky charm  
My gift to my beloved is a tiny amulet  
Who cares the roads to Evreşe are narrow  
Never take me as a measure, cause I have a beloved  
(TRT Repertuar No: 1575)

Again, in the description of the beautiful, the blue-eyed lover's eyes are compared to blue beads and are included in the following folk song.

Blue beady are his eyes  
Candy-like are his utterings  
I loved such a brave man  
No equivalent in the world (TRT Repertuar No: 655).

The common use of blue and red colors in Anatolian weavings is quite remarkable. This coloring method is the reflection of the perceptions of the Turks about the universe. The use of blue and red color together explains the universal unity of the Sky and Earth (Alantar, 2007: 233-234).

## **Conclusion**

Culture is a whole. The common feature of oral, written and material cultural products is that they have a symbolic language structure. Thanks to this symbolic language, cultural transfer and continuity is possible. The thoughts and practices related to colors in Turks appear in almost every phase of their lives. From birth to death, from wedding to feast, from ceremony to feast, from war to peace, colors took place at every step and gained symbolic value. Color symbols, which are expressed in both oral and written literature, have also taken place in the clothes, flags, tents, weavings and equipment.

In addition to the themes of love, separation, longing, death and homeland, the concept of beauty is also discussed in the folk songs. While the images of hands, lips, cheeks, hair, teeth, eyebrows, eyes, cine, neck and heel are depicted with colors, especially scarf, dress, shirt and boots have their share of these colors in the beautiful clothes.

The colors used in traditional Turkish carpets and plain weavings are primarily related to the existing color and then depend on the weaver's taste and talent. The frequent use of red color in Turkish weavings is an extension of the belief in red and, accordingly, the belief that this color has a repelling effect on evil spirits. Again, it is seen that color names are used in the names of motifs and patterns, which are decorative elements in weaving and even the colors used are given as names for weaving or motifs.

As a result, the symbolic language of colors maintains its continuity by gaining meaning richness in the extension of cultural origins. This symbolic language will live on as folk songs are sung and looms are woven.

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**CHAPTER 9**

**DIVANS IN TURKISH FOLK MUSIC: EXAMPLES OF  
MARDİN DIVAN AND ANKARA DIVAN**

**UTKAN MESCİ**



## **DIVANS IN TURKISH FOLK MUSIC: EXAMPLES OF MARDIN DIVAN AND ANKARA DIVAN**

*Utkan MESCI\**

### **1. Introduction**

Divans, which are forms of folk poetry written in aruz measure and performed with melodies with certain rules, appear in many regions of our country. Divans, which show common features in every region due to their stylistic features, show significant differences in terms of their emergence in the context of the musical structures of the regions, in line with the differences of these musical structures. In this study, it was aimed to determine these differences. For this purpose, two different divan samples were chosen in order to determine the differences that the divan form takes in the context of local styles musically. Analyzing and comparing the Ankara Divan and Mardin Divans in terms of their contents and forms will enable to reveal the common and different aspects of the Divans according to the regions where they emerged. However, first of all, it is necessary to define the divan form and to specify the characteristics of it.

### **2. Divan Form**

#### **2.1. Definition and General Information**

Divan is one of the forms of folk literature written in aruz meter, and according to Boratav, "The basic element that determines these forms is not the order of their rhymes in each bend, but the special melody that bears its name with the measure they use" (Boratav, 1995).

According to Dilçin, the contempt of folk poets by divan poets and intellectuals was influential in the emergence of this verse form; folk poets tried to prove their proficiency by using aruz meter and a viscous language. However, Dilçin describes these trials as "inexperienced" and states that these poems are full of prosody and language mistakes (Dilçin, 1983).

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Özalp states that the divan genre was first adapted from folk poetry to divan poetry, and then from divan poetry to folk poetry. Divan, which is a verse form of the folk poetry tradition of the minstrel style, refers to the poems written according to the Fâ i lâ tün/ Fâ i lâ tün/ Fâ i lâ tün/ Fâ il lün pattern of the aruz measure. In addition, according to Nazmi Özalp, divans were generally composed in maqams such as hicaz, muhayyer, gerdaniye, şehnaz, and in nim sofyân and sofyân styles. However, according to Özalp, Classical Turkish Music rules should not be observed while evaluating the composition techniques of divans, because divans are works formed within the tradition of minstrel music and they do not always have to fully comply with the strict and narrow rules of Classical Turkish Music (Özalp, 1992). Therefore, works in divan form in Turkish Folk Music are not generalizable in terms of conformity with this measure, “maqam and usûl” patterns.

In terms of our study, we can define divan as a combination of rhythmic instrumental pieces and arrhythmic, long air or gazelle-like melodies, examples of which can be found in Turkish Folk Music in the regions of Elazığ, Şanlıurfa, Diyarbakır, Erzurum, Kars, Ankara, Kastamonu, Kayseri, Kerkuk and Azerbaijan (Arslan, 2006).

Divans are musical works that also have a ritual function in terms of the place and time they are performed, the quality of the performers, and the splendor of their musical structures. Today, there are certain contexts in which this form is performed, for which new examples have not emerged, and we can be content with the limited number of examples we have. The most important concept that we can gather under the umbrella of these contexts is the musical gatherings. Divan is performed in meetings organized for performing and listening to music, and it is the first piece to be performed at these meetings. In other words, divans come to life in musical gatherings, and in this context, they are the harbinger and guide of the beginning of the meeting. In this respect, it can be said that “peşrev” in Classical Turkish Music have assumed the role they have assumed in “fasıl”. These musical assemblies are usually seen in places where urban culture is dominant. Most of the cities mentioned above are places where elements of urban culture can be encountered. Kürsübaşı Nights in Elazığ, Şanlıurfa Sıra Nights, Kastamonu İrfaniye Nights, Ferfene Nights shaped within the tradition of Seymen in Ankara are important examples of musical assemblies specific to this city culture. The common feature of all these assemblies



is the value given to music and musical performance. So much so that in all these meetings, even which music will be played in which order and by which performers are determined by unwritten rules. Another important context in which divans are performed, which can be considered outside of the urban culture, is the minstrel assemblies, which are frequently encountered especially in regions such as Erzurum, Kars, and Azerbaijan. In these assemblies, the tradition of starting the execution process by performing a divan of a respected ashik is common (Sezer, 2020). Although it is outside the scope of this study, the place of divans in minstrel music is important in terms of expressing a hierarchy similar to urban culture. Here, the divans are the most important works in this hierarchy, because at the very beginning of the meeting, they are performed by the most experienced and respected musicians. This tradition shows both the importance of the divans in the traditional environment and the dignity of the people who will perform the divans, almost rewarding them.

## **2.2. Music and Divans in the Context of Ritual**

At this point, it would be appropriate to talk about the ritual, that is, the ceremonial function of music. The importance of music in rituals can be examined in several different ways. First of all, music in a ritual increases the effect of the ritual by bringing another context to the mind of the listener, that is, creating a virtual reality among the participants (McKinley, 1999), and gives a stronger expression to the message that is intended to be conveyed in the ritual. The use of music in religious rituals is the best example of this empowerment. Second, the music reveals the hierarchy among the participants of the ritual. In Ferfene nights, the most skillful instrument player playing the divan at the opening does not mean that this piece is played only by a good saz player; it also signifies the status, mastery and prestige of this performer among other performers. Third, the ability of music to expand the context of the ritual is very important. For example, let's imagine a wedding where men and women have fun in separate rooms. Even if they are not in the room, the henna ballad rising from the room where the women are will cause the men in the other room to understand that henna is applied and to experience this ritual spiritually. With its power to overcome physical barriers, music can enable people who are outside the visual boundaries to be included in the ritual emotionally (McKinley, 1999). Finally, perhaps one of the most important roles of

music in ritual is that it signals progress within the ritual. For example, if a divan is being performed in a musical assembly, it is understood that the musical performance has begun, and this is interpreted as an introduction. In such assemblies, it is more or less certain which songs will be performed in what order, and each of these songs makes it possible to understand at what stage the meeting is. Divans are works where the role of music in ritual can be best observed. Because divans are mostly performed in assemblies where the music takes on the functions of structuring the ceremonial environment, other than that, it is not a genre we often encounter in music performance environments. Since the aforementioned music assemblies are on the verge of disappearing as much as before, it is not surprising that the production and performance of divans are also disappearing with these assemblies (Sezer, 2020).

### **2.3. Musical Structure of Divans**

Among the musical forms formed in the folk music tradition, divans are the songs that draw attention with their unique structures, and they have complex and magnificent compositions in terms of maqam and rhythm structures. Although they can be formulated simply as an interlude, a string of arrhythmic words, the traits of navigation vary greatly by region. As a common navigation method, gradual trebling of each line recited after the melody is used, especially in the classical style Eastern and Southeastern Anatolian music cultures (Özbek, 1998). In such divans, it can be said that each verse contains different melodies, provided that the “aranağme” is generally the same (Yücel, 2012). If the divan composition consists of six couplets, the first three lines consist of different melodies, the fourth couplet is read freely, the fifth and sixth couplets are played with different melodies, while the piece is continued with a rhythmic structure; If the lyrics of the divan consist of four couplets, the first three lines consist of different melodies and the last couplet is performed freely (Yücel, 2012). Divans generally include makams such as Hüseyinî, hicaz, muhayyer, uşşak and şehnaz; they use nim sofyan and sofyan methods (Özalp, 1992). Although the musical ensembles performing the divan vary according to the musical context in which the divan is performed, the performing instruments mainly consist of instruments that are more common in classical style such as oud, qanun and violin. Of course, in a music geography where locality and even cultural diversity within regions

dominate, such information can only remain at the level of generalization. For example, there are divans that do not have a verbal part, and there are also divans that are played only with baglama. What is important here is to understand the general operation of the divan form. Because only by focusing on the differences on this generalized basis, it can be determined how local music cultures affect the musical structure of divans.

Although it is not the main subject of this study, Cinuçen Tanrıkorur conveys the following information about the word content of divans: It has a unique composition. They are written in the form of gazel, murabba, muhammes and müseddes by using the pattern of prosody failatün failatün failatün failün (Tanrıkorur, 1999). When we look at the subjects of the divans, we come across themes such as love, trouble, suffering, separation, complaining about the situation, complaining about the current time, heroism, and these themes are presented in these works with a "liro-epic" style, so to speak. (Zeyrek, 1997).

### **3. Analysis of Selected Works**

#### **3.1. Mardin Divan**

##### **Part I**



*Figure 1 Mardin Divan: First instrumental part. Motives based on the "Hüseyinî" fret.*



*Figure 2 Mardin Divan beginning of the first verse: An opening melody in maqam "Hüseyinî"*

# Traditional Music Culture Studies - 1

## Part II



Figure 3: Mardin Divan second instrumental part. An opening melody in maqam Uşşak



Figure 4: Mardin Divan second verse: a beginning melody of maqam "Hüseyinî"

## Part III



Figure 5: Mardin Divan third instrumental part: a melody in maqam "Hüseyinî", emerging from the fret "Gerdâniye"



Figure 6: Mardin Divan third verse: a melody in maqam "Muhayyer" emerging from the "High Pitched Çargâh"

## Part IV



Figure 7: Mardin Divan fourth instrumental part: Transition from rhythm "Sofyan" to "Türk Aksağı" and a melody in maqam "Hüseyinî"



Figure 8: Mardin Divan fourth verse: a melody in maqam "Muhayyer" emerging from the "high pitched Nevâ" fret

### Part V



Figure 9: Mardin Divan fifth instrumental part: a melody in maqam "Hüseynî" emerging from the "Gerdâniye" fret.

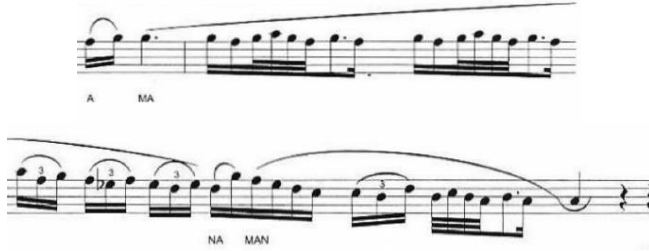


Figure 10: Mardin Divan fifth verse: an ending melody in maqam "Hüseynî", emerging from the "Gerdâniye" fret, ending with a melody in maqam "Uşşak"

### Findings:

- While the instrumental part of the piece (divan ayağı) is a rhythmic melody, verbal parts are not formed on a rhythm pattern, but are read as an unmetered folk song.
- The vocal range of the piece is in the range of frets "Rast" and "High pitched Nevâ". The highest pitches of the range are hit in the verbal part.
- It includes melodies centered on Dügâh, Hüseynî and Muhayyer pitches.

- It is formed on the Hüseyinî maqam, but it often makes transitions.

- Its rhythm is generally sofyan, but in the 4th instrumental part it changes to the Türk Aksağı style.

The Mardin Divan is a song that we can evaluate within the classical style Eastern and Southeastern Anatolian folk music traditions (Sezer, 2020). We can observe the characteristics of the regional music traditions such as playing as a band, presence of the instruments violin, oud, çanun in this song. On the other hand, the features of the song such as being written in “failatün failatün failatün failün” form of aruz measure, the theme of complaint in the lyrics, the combination of rhythmic and arrhythmic melodies between instrumental and verbal parts of the song, being formed within the urban culture and being the first piece that is performed during a musical gathering are completely special to divan form.

### **3.2. Ankara Divan**

The instrumental parts of the song (divan ayağı) can be examined in 3 parts:

#### **Part I**



*Figure 11: Ankara Divan Instrumentals' first part: A typical melody in maqam "Sabâ"*

#### **Part II**



*Figure 12: Ankara Divan Instrumentals' second part: another melody in maqam "Sabâ"*

**Part III**



Figure 13: Ankara Divan Instrumentals' third part: a "Sabâ Kürdî" melody emerging on "Hüseyinî" fret

The verbal part of Ankara Divan consists of 2 musical sentences:

**Part I**

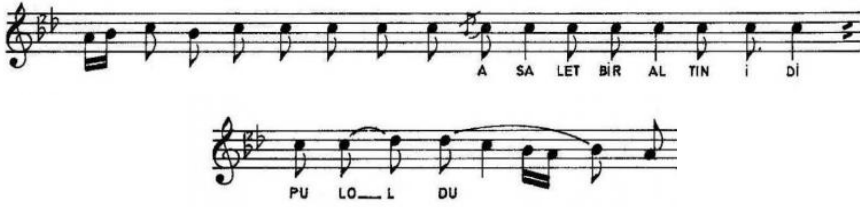


Figure 14: Ankara Divan Verbals' first part: very typical "Sabâ" melody with the center fret of "Çargâh"

**Part II**



Figure 15: Ankara Divan Verbals' second part: a melody in maqam "Sabâ"

**Findings:**

- While the instrumental part of the piece (divan ayağı) is a rhythmic melody, its verbal parts are not formed on a rhythm pattern but are read as an unmetred folk song.

- The vocal range of the piece is between “Rast” and High Pitched Şehnaz” frets. In the verbal part, this interval is limited to the “Rast”-“Hicâz”.

- The song ends on “Dügâh” fret and the melodies mostly appear around this fret.

- The song is mostly in maqam “Sabâ” and the only exception for this is the third part of the instrumentals, however, this part is just another melody in maqam “Sabâ” only with the difference of emerging point: “Hüseynî” fret.

- The rhythmic pattern of the song is “Sofyan” and there is no exception.

- It is performed with baglama, it is played and sung solo, not accompanied by an orchestra. The head of the “efe”, who plays the Divan and sings, is called the “ağa” and the other saz players can only start playing with the permission of the “ağa” (Satır, 2015). In other words, it can be accepted as a song that reinforces its ritual significance with its solo performance character.

In Satır's 2015 study titled "Elements That Determine Ankara Folk Music", the analysis on 5 oral divan samples compiled from Ankara shows that the maqam “Sabâ” is widely used in the verbal parts of Ankara divans, and as a requirement of this maqam, the melodies of these verbal parts generally emerge from the vicinity of the “Çargâh” fret. Although the maqam structure of the instrumental parts of the divans in this sample varies, the Ankara divans are united in the common denominator that the verbal parts are sung in the maqam “Sabâ”. All the verbal parts of the song are performed between “Rast”-“Hicâz” pitches, in a relatively narrow vocal range (Satır, 2015).

We can evaluate the Ankara Divan from two different perspectives. The first is compliance with the general characteristics of the divan form. The quatrains of lyrics that are in accordance with the “failatün failatün failatün failün” pattern of Aruz. The lyrics are about the theme of complaints about the current situation. Presence of a combination of a rhythmic instrumental part and an arrhythmic verbal part can be observed. The song is played at the very beginning of a musical gathering. The song is formed on the basis of the urban culture. Another perspective that the song must be evaluated is the compliance



with the musical culture of Ankara. On this basis, being solo played on baglama, the unchanging usûl and maqam structure are the characteristics of Ankara Folk Music culture.

#### **4. Conclusion**

The divan form, which is a good example to understand the different shapes that a musical form can take in regional styles, has been examined and analyzed through the examples of Mardin and Ankara in this study. These two works have several common aspects and various differences. The contexts in which the works are performed, and the meanings attributed to the songs in this context are similar. Both pieces are performed by respected musicians as the opening piece in musical conversation assemblies, and in this sense, they have a determining function in the ritual order.

The musical form structures of the two works examined in this study are also similar. The main common point of the two works is that they contain a rhythmic instrumental part and lyrics that are sung without rhythm. Finally, the verbal contents of the songs are extremely similar in terms of both their use of similar patterns of Aruz (failatün failatün failatün failün/failatün failatün failün) and the similar themes that their lyrics include (complaining about the situation and the present time). On the other hand, in the performance of the Mardin Divan, instruments such as qanun, clarinet and oud, which can also be described as Classical Turkish Music instruments; In the performance of the Ankara Divan, it is seen that only baglama is at the forefront. It is also important that the maqam and usûl structure of the Mardin Divan is multi-layered and variable compared to the Ankara Divan, in accordance with the requirements of the local music. It would not be wrong to say that these differences are largely due to the differences of regional music cultures. In summary, although the divan, which is one of the forms we encounter in Turkish Folk Music, differs in Ankara and Mardin regions due to the musical cultures of the regions, the divans of these two regions have common features in terms of form features, ritual meaning and word content.

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Appendix: Sheet Music of the Songs

T R T MÜZİK DAİRESİ YAYINLARI  
T H M REPERTUAR No: 1053  
İNCELEME TARİHİ : 26. 04. 2007

DERLEYEN  
MUSTAFA GECEYATMA  
ÖMER FARUK GULTAŞ

YÖRE  
MARDİN  
KAYNAK KİŞİ  
YÖRE EKİBİ

MARDİN DİVANI

DERLEME TARİHİ

NOTALAYAN  
ALTAN DEMİREL

SÜRE: ♩ = 56

(SAZ -

AG LA SEN DE GÖZ LE RİM

BAK ŞEY HU ŞAP AG LAR BA NA KI BAR YAN

HER GÖ REN BU HA LI

BİR Tİ YAB AG LAR BA N

(SAZ -

A MAN A MA NA MA

Traditional Music Culture Studies - 1

MARDİN DİVANI

- 2 -

NA MA NA MA NA MAN (SAZ -  
A MAN YER DE CU  
LER İN LE YIP ÇAĞ LAR Şİ RİŞ Kİ ZAR E SER  
O GÜL YAN DI MO GÜL A MAN  
GÖK TE HÜ NAB TE HES SÜR LE SE HA BAĞ LAR BA  
NA O GÜL YAN DI  
Kİ BAR YAN DİM VAH Nİ DEM  
(SAZ

Traditional Music Culture Studies - 1

MARDİN DİVANI

- 3 -

DIR NAĞ ME Sİ GÖ ĞE TE SİR EY LE MIŞ

(SAZ - - - - - ) SER GÜ ZEŞ Tİ PUR ME LA LIM DEN RE BAP

AG LAR BA NA ES MER YÂ RİM

ZA LİM YÂ RİM Kİ BAR YÂ RİM UY

OY Lİ MİN

EY VAY Lİ MİN VAY Lİ

Traditional Music Culture Studies - 1

MARDİN DIVANI

- 4 -

MIN VAY LI MIN

A MAN

63  
(SAZ)

LE BA LE PDOL MUŞ CI GE RİM HU NI LE OL MUŞ KAT RE

Traditional Music Culture Studies - 1

MARDİN DİVANI

- 5 -

RİZ

BEZ MI YA SEM DE BA KIN CA MI ŞA RAP

AĞ LAR BA NA A MAN A

A MAN A MAN

(SAZ - - - ) OY LI MI O ĞUL YAN

DIM KI BAR YAN DIM

A MAN (SAZ - - - -)

Traditional Music Culture Studies - 1

MARDİN DİVANI

- 6 -

A MA

NA MAN

BA ŞA GART TIN GEN Cİ KEN DER Dİ KE DE LE EY RI ZA

HA Lİ ME DİL HUN O

LUP AH Dİ ŞE BAP AĞ LAR BA NA



Traditional Music Culture Studies - 1

T R T MÜZİK DAİRESİ YAYINLARI  
T H M REPERTUAR SIRA No: 2002  
İNCELEME TARİHİ: 2-10-1979

DERLEYEN  
RIFAT BALABAN

YÖRESİ  
ANKARA

DERLEME TARİHİ

KİMDEN ALINDIĞI  
YAĞCIOĞLU FEHMİ EFE

ASALET BİR ALTIN İDİ  
( DİVAN )

NOTAYA ALAN  
YÜCEL PAŞMAKÇI

SÜRESİ : ♩ = 112

Saz.....

A SA LET BİR AL TIN İ Dİ

# Traditional Music Culture Studies - 1

## ASALET BİR ALTIN İDİ (Sahife - 2)



### II. Güfte



**NOT :** Türkü bağlama düzeninde yazılmıştır.  
İki güfte arasında baştaki saz bölümü  
aynen çalınır.

## **CHAPTER 10**

### **AN EXAMINATION IN THE CONTEXT OF THE RELATIONSHIP BETWEEN THE TELEVISION SERIES AND THE FOLK SONG: THE SERIES "KUZEY GÜNEY" AND THE FOLK SONG "BUL GETİR"**

**YASEMİN GÖKÇE**



**AN EXAMINATION IN THE CONTEXT OF THE  
RELATIONSHIP BETWEEN THE TELEVISION SERIES AND  
THE FOLK SONG: THE SERIES "KUZEY GÜNEY" AND THE  
FOLK SONG "BUL GETİR"**

*Yasemin GÖKÇE\**

**Abstract**

The electronic cultural environment has created an alternative for individuals who are away from traditional cultural spaces due to the effect of the urbanization process. In this context, folk tales have been functionally replaced by television series in today's conditions and cultural environment. The verse sections in folk tales in which verse and prose are used together and the sections where folk songs are sung in television series have similar functions. The aim of this study is to reveal the relationship between the television series and the folk song through the sample of the "Bul Getir" folk song in the "Kuzey Güney" series. The current study determined the contributions of the "Bul Getir" folk song, which belongs to the oral tradition, to the operation of the "Kuzey Güney" series. In addition, the study determined the role of the series in increasing the popularity of the folk song. The results indicated that the transfer of folk songs, which are the products of the primary oral culture medium, to the television series, which are the secondary oral culture medium, both increases ratings of serials and contributes to the preservation and sustainability of the folklore products.

**Keywords:** Cultural Change, Primary Cultural Environment, Secondary Cultural Environment, Folk Story, Folk Song, Television Series,

**Introduction**

The industrial revolution has caused migration from the village to the city. Scientific and technological developments have had an impact on the mentality, lifestyles and musical preferences of societies. Changing living conditions and the passing of time have resulted in the reinterpretation of cultural traditions by performers and

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listeners/viewers. With the change of cultural places, different channels have emerged in order for the cultural tradition to fulfill its function. The main ones among these media are electronic cultural media. The electronic cultural media started with tape, and then today, television and internet have replaced tape's place. Walter J. Ong (2014) names the unwritten cultural environment as "primary oral culture", and names the products that first transformed into written language and then again into spoken language thanks to today's advanced technology, such as radio, television and other electronic tools, as "secondary oral culture" media products.

Telling and listening are the most basic forms of communication for people. As a performance of fine arts, narratives are the aesthetic expression of the social subconscious. Folk tales and storytelling tradition performed by minstrels since the fifteenth century continued their vitality and function until the middle of the twentieth century. They did not disappear completely in the later process, but continued to live in the context of different environments and functions. Today, however, they have begun to lose their former vitality and have survived only in a limited number of cultural venues. Changing living conditions is the biggest factor in this. There has been a shift from the peasant society dealing with farming and animal husbandry, spending long winter nights listening to folk tales, to the urban society, which migrated to the cities with industrialization, and spent the day's tiredness resting in front of the television. At this point, TV series have entered the path of industrialization as a product of the culture industry.

The first attempts in the TV series industry were in the 1970s. In these years, the Turkish Radio and Television Corporation (TRT) met the technical equipment and personnel needs in television series. In the 1980s, when TRT ordered some of its own productions out of the institution, production houses that only produced television series began to be established. Since 1989, this formation has accelerated with private television organizations and a new sector called the "TV Series Sector" has emerged (Özertem, 2013, 3). TV drama production in Turkey has been booming with a significant regional impact since the late 1990s. Between 2010 and 2014, fifty to seventy series have been broadcast on Turkish channels each season covering 65 percent of prime time broadcasting (Deloitte 2014; Rappas 2018, 5).

The TV series industry has been interacting with folk culture from the beginning to the present. There is a complex interaction between television series and folk culture that affects, feeds and even directs each other. In this context, Çevik (2015, 37) points out that television series, which are a modern narrative form, have important traces especially from folk tales and storytelling. Folk tales and television series have common and similar aspects in terms of form/structure and editing, performance/show, listener/audience and function. At the point reached today, television series have been substituted for folk tales. TV series has met the needs that these stories had met earlier. In this context, TV series are the modern form of folk tales in a functional sense. The verse sections in folk tales and the folk song sections in television series are functionally similar. When an emotionally intense expression is required in stories, verse structure is used, and music fulfills this function in TV series. A song or folk song is included in the flow of the series in an appropriate context, almost like a music clip (ibid. 46). Soundtracks of TV series have a great influence on the perception of television messages as an element that strongly evokes the emotions of the audience. How and in what form the melody, rhythm and harmony in the soundtracks of TV series are used strongly affect the emotional reactions of the audience. The soundtracks of the TV series also appear as an important element in describing the psychological state, mental analysis or subject and events of the characters they portray (İmik & Yağbasan, 2007, 113; Dönmez, 2021, 84). The tendency towards traditional music memory has increased especially in the television series broadcast after 2000. One of the basic reasons behind this is that TV series producers try to make viewers follow TV series by making them identify themselves with the characters in them. Fidan (2017, 260) believes that it is easier to catch the middle-class television audience, who settled in the metropolis and is trying to get used to the conditions of modern life, with the works that take place in their cultural memory, at least with a short melody or with the image of an instrument, even if it has no sound.

### **The Kuzey Güney Series and Folk Songs in The Series**

Kuzey Güney is a Turkish action, drama and detective television series. It started broadcasting on Kanal D on September 7, 2011. The leading roles are Kıvanç Tatlıtuğ, Buğra Gülsoy and Öykü Karayel. It ended with the final episode on June 26, 2013.

## *Traditional Music Culture Studies - 1*

The subject of the series is the difficult struggle of two brothers to survive. The only common point of these two young people, who have different goals and the methods they follow to achieve these goals, is their love for Cemre. In the series, published by Ay Yapım, the producer is Kerem Çatay, the director is Hilal Saral, and the screenwriters are Ece Yörenç and Melek Gençoğlu. The characters in the series and the actors who give life to these characters are as follows:

Kuzey Tekinoğlu: Kıvanç Tatlıtuğ  
Güney Tekinoğlu: Buğra Gülsoy  
Cemre Çayak: Öykü Karayel  
Sami Tekinoğlu: Mustafa Avkiran  
Banu Sinaner: Bade İşçil  
Handan Tekinoğlu: Semra Dinçer  
Gülten Çayak: Zerrin Tekindor  
Simay Canaş: Hazar Ergüçlü  
Ali Güntan: Rıza Kocaoğlu  
Atilla Sinaner: Ünal Silver



Picture 1: Kuzey Tekinoğlu



Picture 2: Cemre Çayak



Picture 3: Güney Tekinoğlu



The scenario is briefly as follows: Kuzey (North) and Güney (South) are two different brothers with their characters and dreams, just like two different directions on the compass. The only thing they have in common, apart from their commitment to each other, is that they have dreams that are too big to fit into the bakery run by their father, Sami. Kuzey aims to pass the military school exams and become a successful soldier in the future, while Güney aims to study at a good university and take firm steps towards his targeted career. However, the two brothers will have to change their destinies in order for their dreams to come true. When Cemre and her mother Gülten move to the neighborhood they live in, a new page opens in the lives of Kuzey and Güney.

Cemre's presence brings a different breath to the lives of the two brothers. Three close friends meet "love" during this period. Gülten, who does not approve of her daughter's bond with the Tekinoğlu Family, has different dreams about Cemre's future. Handan's, who has gotten used to her unhappy and loveless marriage with Sami over the years, son Güney is the only person who keeps her dreams for the future alive. With his hardworking and calm nature, Güney is also the person who calms the storms that Kuzey has broken in the family. One day before the university exams, the event that brings Kuzey and Sami together brings about "that night" that will turn the whole family's life upside down. That night, Güney comes and picks up Kuzey, who drinks alcohol with his friend Ali. While returning home by car, Kuzey and Güney argue, and during this, Güney does not notice the young man in front of him, hits him with the car and the young man dies. Kuzey takes the blame because Güney's university exam is due the day after the incident, and Kuzey is sentenced to 4 years in prison. This is how the story begins. Kuzey has to keep the real reason behind this disaster experienced by the Tekinoğlu Family as a secret in his heart for years.

The soundtracks of the series were composed by Toygar Işıklı. These include: Kuzey Güney Theme Music, Çamurdan Dibim Görünmüyor (Kuzey-Zeynep), Masumiyet Kapısı (Kardeşiz Biz), Ansızın, Kafes, Orası Soğuk, Keşke Üzülmesek, Kimse Bilmez, Düş kırıklıklarımız (Kuzey & Cemre), Paramparça (Kuzey & Cemre & Güney), Kuzey (Kefaret), Kabir, Onu Sen Öldürdün, Yara, Gölgeler, Soğuk Nefes, Hedefe Doğru, Düşündeki Düşman Rüya, Yanımda Olmalısın (Kuzey & Cemre), Hayat Gibi (Instrumental). Toygar Işıklı composed these soundtracks by taking into account the situations and

events in the story of the series and in accordance with the emotions and character traits of the people in the story. He ensured that the emotion aimed to be conveyed to the audience by the series through these soundtracks reaches the maximum level. For a detailed view of Toygar Işıklı's approach to the subject, who produces soundtracks for many Turkish TV series, see the article by Yağmur Eylül DÖNMEZ, Ünal İMİK and Engin, ŞEN (2021).

The songs and folk songs sung by Kuzey (Kıvanç Tatlıtuğ) that are not included in the soundtrack of this series are as follows: Bul Getir (Episode 11), folk song, Yalnızım Dostlarım (Episode 21), song from, Belalım, song from Sezen Aksu, Kum Gibi (Episode 33) song from Ahmet Kaya, Cemile'min gezdiği dağlar meşeli (Episode 80) folk song from the Aegean Region, Ben seni sevdiğimi dünyalara bildirdim (Episode 80) folk song from the Black Sea Region. Each of these tracks has been used in a way that is compatible with the story of the scene in which they are sung. The "Bul Getir" folk song, which is also the subject of this article, is also relational to the whole story of the series, as well as the scene in which it is sung. Gülay Mirzaoğlu (2001, 89) states that music has the function of creating a representation integrity by combining with words and images, and she further argues that the fictional worlds presented by music are the imaginary worlds that the listeners are allowed to create in their imaginations during the performance. There is such a connection between the inner fiction of the "Bul Getir" folk song and the fictionality of the series.

### **The “Bul Getir” Folk Song and Its Function in The Series**

Products of the creative skill and capacity of the language, Turkish folk songs (türküs) have come into being from the intrinsic qualities of the Turkish language; word and melody. These texts which have come into being with the word-melody companionship are called Türkü (folk song) (Mirzaoğlu, 2016: 492). Folk songs can survive today through cultural traditions (Mirzaoğlu, 2015: 10). Cultural elements, on the other hand, can survive as long as they have a dynamic feature rather than a static one. The way to keep the essential elements of a nation's culture alive depends on their constant updating in other periods. The most effective way of updating them is to reuse them in other works, in other words, to include them in an inter-discursive/intertextual process (Aktulum 2013:9). The reproduction of the "Bul Getir" folk song

through a television series that comes out of the limited voice of a poet and reaches the masses means that this song is an example of including a folk song in an intertextual process. Thus, the folk song, which is an element of folk culture, continues its existence and is updated.

The "Bul Getir" folk song belongs to the folk poet Rıza Karahan, nicknamed Âşık Fakir. The Âşık, whose real name is Rıza Karahan, was born in the village of Bahçeliyurt in Sivas Kangal in 1948. He is the son of Cebrail and Hatice. He attended primary school in his village but could not finish it. He received his primary school diploma later from outside of school. He remained in his village until his military service, and did his military service in Etimesgut and Keşan. After his discharge, he moved to Istanbul. Later he settled in Mersin. He married Seher Hanım in 1964 and had seven children from this marriage. He worked as a baker, ran a restaurant, and mostly earned his living by playing the bağlama (Kaya 2009: 313). Âşık took the pseudonym of Fakir himself. Ozan Fakir, who has about 150 poems, plays the instrument masterfully. He had no master. He gave concerts in many parts of Anatolia with Abdullah Papur for years. He is known for his "Bul Getir" folk song (Kaya 2009: 313).

The first transfer of the "Bul Getir" folk song from the local to the general was with the singer İbrahim Tatlıses. However, it is thanks to the TV series that the folk song gained the greatest popularity. The "Bul Getir" folk song, which belongs to the oral tradition, was sung by Kuzey, one of the main characters of the series, in the 11th episode of the Kuzey Güney TV series, which is an intertextual production and a product of popular culture, broadcast on Kanal D screens on 24 November 2011.

In this episode, Simay tries to catch Kuzey at his weakest point in order to persuade him to marry. However, the circumstances of Kuzey prevent him from giving even the slightest hope to Simay. First of all, Kuzey must survive the fight that he will fight that same night. With Kazım coming to their house to see her daughter, Gülten cannot keep Cemre out of the events any longer. On the other hand, Gülten's efforts yield results. Cemre starts working at Katmanoğlu Holding. Kuzey proposes to Simay in order to fix another negativity that happened because of him. This marriage will remain completely confidential. The day he signed the wedding book, Kuzey meets Zeynep, who will change

his life completely over time. At the end of the episode, Kuzey, Güney, Cemre, Simay, Banu and Ali gather at Sami's bakery to celebrate Kuzey's birthday. After the cake is cut, Kuzey takes the bağlama and sings the folk song. The words and morphological features of the folk song are as follows:

Tabip sen elleme benim yaramı  
Beni bu dertlere salanı getir  
Kabul etmem bir gün eksik olursa

Doctor you shall not touch my wound  
Bring me the one who has troubled me  
I won't accept if a day missing (from my lost life)

Benden bu ömrümü çalanı getir le le  
Git ara bul getir, saçlarını yol getir

Bring me the one who has stolen my life  
Seek and get her, tear her hair and bring her

Bir kor oldu gövülüyor özümde  
Name name iniliyor sazımda  
Dünyayı verseler yoktur gözümde

It is like fire glowing in my heart  
It is like a wailing melody on my instrument  
I do not care if they granted the wealth of the whole world

Dili bülbül kaşı kemanı getir le le  
Git ara bul getir, saçlarını yol getir

Bring me my darling with her beautiful voice and  
eyebrows  
Seek and get her, tear her hair and bring her

Merhamet etmiyor gözüm yaşına  
Sen derman arama boşu boşuna  
Ölür isem mezarımın başına

## *Traditional Music Culture Studies - 1*

She has no mercy on my eye drops  
You shall not seek a remedy in vain  
If I die, bring her to my grave

Hayatıma sebep olanı getir le le  
Git ara bul getir, saçlarını yol getir  
The one who has caused me to die  
Seek and get her, tear her hair and bring her

Rhythm: 6/8. Lyrics-Music: Aşık Fakir (Rıza Karahan) ([URL:1](#))



Picture 4: Kuzey is singing the "Bul Getir" folk song.

The folk song consists of three stanzas and a two-string refrain. Âşık complains about the pain he suffered for a love that is worth his life and desires to confront those who made him suffer in the folk song. He is troubled and injured, but the doctor cannot heal his wounds but the person who made him suffer can. But he is also aware that he will live and die with this. What he really wants is to be seen, to be noticed. Therefore, after his death, he wishes that the one who made him suffer/beloved come to his grave. The phrase "Bring the one who stole my life from me" in the folk song coincides with the theme of the series. Kuzey's life is stolen in a way. He takes the blame for his brother and goes to prison instead of his brother. As a result, he cannot join the army that he wants to. No matter how hard he tries to build a life for himself after he gets out of prison, it has been very difficult for him to replace his stolen life with a new life.

On the video sharing site YouTube, there are videos in which this song is voiced by the poet Rıza Karahan (Âşık Fakir), the singer İbrahim Tatlıses and the character of Kuzey Güney (Kıvanç Tatlıtuğ). The number of views of these videos are as follows:

Âşık Fakir's (Rıza Karahan) video was uploaded to YouTube on May 15, 2015. The number of views is 11.404. (URL-2)

İbrahim Tatlıses' video was uploaded to YouTube on April 25, 2010. The number of views is 4.322.710 (URL-3)

Kuzey's (Kıvanç Tatlıtuğ) video was uploaded to YouTube on May 15, 2016. The number of views is 16.066.871. (URL-4)

These number of views indicate that the singing of a folk song by a well-known singer increases its popularity. However, the fact that it is sung in the context of a story in a series of scenarios creates the effect of internalization and adoption of that song by the audience. This clearly indicates that an element of folk culture continues to exist by being updated by transferring it to the secondary oral culture environment.

The "Bul Getir" folk song is sung when Kuzey takes his instrument and sings it at the point where the emotional intensity reaches its highest level. This allows the viewer to focus on the screen. The folk song increases the impressiveness of the narrative displayed with acting. Likewise, the fact that the folk song is animated with a narrative ensures that the emotional impact of the song increases exponentially. So much so that this song is almost identified with the aforementioned scenes of the "Kuzey Güney" series. After the release of the episode, this song evokes the love of Kuzey for Cemre, not the love of Âşık Fakir in the minds of large masses. Thus, the series, which tells a realistic story and is about ordinary people in an ordinary neighborhood, benefits from the power of folklore by presenting a music of folk melodies to its audience. While folk songs in the primary oral culture environment are local products, they reach a national and even international dimension when they shift from the primary oral culture environment to the secondary oral culture environment. The "Bul Getir" folk song, sung by the character Kuzey in the series, becomes known throughout the country when it shifts to the secondary oral culture environment.

## **Conclusion**

The current study concluded that the folk song genre, which was produced in the primary oral culture environment and transferred to the secondary oral culture environment through TV series with an intertextual transition, continues its existence with all its vitality through the sample of the "Bul Getir" folk song in the "Kuzey Güney" series. The study determined that changing living conditions led to some transformations in tradition. The folk songs, which were originally sung on a local basis, became known throughout the country and the worldwide through the electronic cultural environment, with the effect of the urbanization process and technological developments. Television series, which are a product of popular culture, have gained the feature of being a performance area for folk songs. Urban people, who started watching TV series instead of listening to folk tales on long winter nights, are now drawn to emotional intensity with a folk song either sung by a character or in the background, instead of the verse/folk song parts in folk tales that the minstrels used to sing with their instruments. This situation resulted in the identification of serials with folk songs. Folk songs and television series evoked each other. In the Kuzey Güney series, the "Bul Getir" folk song is no longer in mind with Âşık Fakir's own love adventure, but with Kuzey's love.

TV series contain many elements of folk traditions. Folk songs are one of these elements. Music has the power to express intense emotions. Just as the minstrels, who are the folk storytellers, give place to the verse sung with melody in the emotional parts of the stories they tell, folk songs are included in the scenes where the emotions are most intense in TV series. Thus, the audience identifies themselves with the characters of the series. Through national television channels, people in front of the screen in various regions and provinces of the country experience similar feelings at the same time. Local folk songs thus gain a national dimension. The use of the "Bul Getir" folk song, which belongs to a poet from Sivas, in expressing feelings in the love story of two young people living in a neighborhood of Istanbul is an indication of this. The fact that TV series make local folk songs popular throughout the country through national channels and that the scenarios of these folk songs are real and accepted by the public ensure that mutual interaction is maintained on a positive and beneficial axis.

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Accessed: 20.09.21

URL 4: <https://www.youtube.com/watch?v=OUuHtWXEqsY>  
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**Traditional music culture, above all, gives us clues to understand the lifestyles, philosophical approaches, individual and social lives, historical realities, cultural values and folk creativity that has been going on for centuries. On the other hand, music is an artistic and mysterious way of reaching the cultural traditions of a society itself and its origins. The adventure that begins with the music itself in this mysterious journey can take you to the vast universe of the world that created it. Besides music itself with its lyrics and melody, the meaning of the symbolic language it contains, dance and ritual accompaniments, the projections of mythological ages, the mysterious aspects of our emotional world, its undeniable role and function in social reconciliation, are like the assurance of life and cultural continuity**

**The path we started with music often leads us to culture and literature, sometimes to history, sometimes to brand new geographies, sometimes to sociology and sometimes to psychology. In fact, there is hardly any place where music cannot take us. Because music, like culture, is a multi-layered structure. What makes music traditional is its rise on the basis of culture. It is an indispensable element that accompanies the continuity of life in the historical adventure of societies. Music is a unique phenomenon and action that has the power to bring together and integrate folk groups or all individuals of the society in rites of passage, seasonal ceremonies and celebrations, religious life or an ordinary day in any time and space. Among the many functions of musical traditions specific to a culture at the social level, the most fundamental is the intergenerational transmission function of traditional culture.**

**There are 10 academic researchers in total in this book titled Traditional Music Culture Studies. These writings, most of which belong to young researchers, have undoubtedly emerged as the product of a great effort. We think that all the studies in the work will make multidimensional contributions to traditional music culture research and will shed light on some future studies.**

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