

## THE ENTWINING CULTURAL ELEMENTS: RELIGIOUS MOTIFS IN SECULAR-THEMED TURKISH FOLK SONGS

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**Abstract:** In this study in which the religious motifs in secular thematic Turkish folk songs are examined with the perspective of sociology of art by taking into account the entwined cultural elements, religious motifs in Turkish folk songs are divided into certain categories. Thus the related parts of the sample folk songs which can be in each category are analysed. Religious hymns and other sort of religious folk songs as the subject are excluded from the study. In this study the folk songs about Non Muslims and their places of worship are mentioned as well as religious concepts such as God, belief, faith, prayer, fasting; and religious places such as mosques, minarets and Kaaba; concepts of the imam and the muezzin representing the men of religion. Ten categories are created by being taken into account these religious concepts used in those songs. During the study, being understood of so many religious motifs and phenomenon used in the secular-themed folk songs reveals the fact that there is a need for more comprehensive studies related to the subject. Especially Turkish folk songs that are subject to our work are thought to be rich about many aspects of social life in point of sociological data because they find voice in a simple Turkish language and represent directly the feelings and life style of the people. The analysis of the folk songs requires very deep sociological analysis even in terms of keeping track of the social change and transformation, and also social perceptions.

**Key Words:** Sociology of art, cultur, Turkish folk song, religious motif

### INTRODUCTION

When the concept of culture, which has more than two hundred definitions made until today by many social scientists, is considered in an extensive manner as “*the complex whole which includes knowledge, belief, art, morals, custom, and any other capabilities and habits acquired by man as a member of society*”, like it is specified in the famous definition of Taylor, it is unimaginable for these abovementioned elements constituting the culture to remain independent

from each other. Although man and society are complex beings, a strong integration occurs between the attitudes and behaviors of individuals and the society and its cultures, automatically, and mostly unwittingly. When this process is taken into account, the works of individuals carrying out artistic production carry traces and themes from the society they live in, and reflections from the spirit of society to the spirit of artist, to his imagination, and from there, to the work he produces, become inevitable.

These reflections may also be seen in lyrics of the Turkish folk songs (*türkü*), which are the subject of research of our study. When approached from this perspective, our folk songs, which are among important genres of oral culture, and which may, in some ways, be deemed among the units of “cultural memory”, throw light upon our past, with their richness of meaning. They present us the lifestyle, feelings, thoughts, beliefs and values, view of life and the event interpretation methods of the people through their mostly more genuine and direct, albeit more symbolic and contextual expressions, when compared with the history studies. Stating that sociology of art ciphers out the society in all its aspects through analyzing the work of art, using the abovementioned comparison as a starting point, would not reflect the truth. These types of studies will merely fill an important gap, by being complementary and explanatory to social history studies.

From this point of view, religious motifs encountered in our secular-themed folk songs were classified and the religious motifs were analyzed in the context of the folk song’s subject. In these types of examinations, it is observed that many elements of cultural life gain integrity in folk songs. Pains, catastrophes, wars, customs, loves, deaths, joys, prayers, curses, nature organisms and formations, beauties of the region, of the land, and many more feelings, ways of living,

facts are entwined. However, in folk songs, this entwinement is not in a meaningless irregularity, but it is sometimes within social hierarchies, and sometimes within their periodical, local or universal meanings.

Although the folk songs are voiced by folk poets, on the basis of which reasons can we label them as the cultural memory of the society? Using this question as a starting point, it would be helpful to thoroughly examine the relationship between folk songs and the society and culture. Folk poets are mostly wanderers. And the lands they wander not only reflect the events, the feelings experienced by people, which are expressed in the lyrics, but also carry the traces of the culture, from which their own thought and feeling worlds are fed. As we can see, in this regard, religion, which is among the important elements of the culture, also appears in our folk songs with various symbols and concepts. Furthermore, such intense presence of religious motifs in folk songs expressed with secular purposes, is worthy of attention, since it shows how important a place religion occupies in life. It will also be possible to analyze our folk songs, to which the deserved importance isn’t attached yet, about the meaning of religion in the social life of people and the areas it appears, considering the abovementioned fact. Since, just like religion affects social and cultural state of affairs from some aspects,

it is also true that these state of affairs also have influence on religious perceptions and attitudes (Özmen, 2011:400). Within this context, just like works of art, which are among cultural elements, are able to reflect the religious perceptions and ways of living of the society in which they are produced, the religious perceptions, rituals and practices of the society may also carry traces of the art philosophy and works.

The attempt to search for the answer of the abovementioned question, requires the performance of a sort of sociology of art, and in particular, sociology of literature. However, it is known that the sociology of art and literature addressed towards the mutual interaction of art and society, stays in the background when compared with the macro-subjects of sociology. In classic sociology, art is generally dealt under the title of culture (Çağan, 2006: 12).

Yet, concerning the relation between art and society, it may be stated that art is the expression of society's way of living, in a manner to include its forms of perceiving the world, the human and the life. (Soykan, 2005: 77). As for the discipline, which would render the abovementioned relation visible, and which would interpret it, is the sociology of literature. The sociology of literature carries out this study by examining the society via the work of art. (Cuma, 2009: 89).

This assumption, expressed by Kösemihal'as "*In fact, the personality of the artist is under the influence of all, from his biopsychological structure of body and spirit, to all living organisms and non-living things surrounding him and up to various cultural patterns, institutions, organizations, values of the social environment.*" (Kösemihal, 1967: 5), constitutes, in a sense, the basic starting point of the sociology of literature.

The assumption of the impossibility of an artist to have an imagination and artistic production completely independent from all kinds of external influences, means that the work of art contains in itself sociological information. In other words, "*we have to know that the key to correctly understand the art of any society passes from understanding the religion, political organization, economic order, social stratification manner, social mobility, change and many similar elements of the relevant society.*" (Çağan, 2006: 23).

Since some of the folk songs sang concerning an event also have stories, it is considered that folk songs with stories may contain more clues about social life. However most of the folk songs are without stories (Özbek, 2009:19).

When the historical existence process is traced, it is observed that a religious character exists in the origin of folk songs. For, the Turkish folks songs emerged from melodic

poems performed by Shamans (the *kam*) as a part of religious ritual, for the purpose of commemorating and praising God, and of praying. Later, these folk songs, which changed both in terms of subject and their melodies, have been produced by wandering minstrels during various periods. In time, these folk songs were appreciated by the people and reached the present day by being popularized through being gotten about (Güven, 2009: 23).

Many definitions of the Turkish folk songs were made. Turkish folk music researcher Mehmet Özbek defines Turkish folk song as follows: *“Folk songs are melodic and shaped words, expressed by one person in the beginning by using the folk melodies and word patterns existing in his memory, through sometimes changing the word, sometimes changing the melody, or sometimes in a unique manner, albeit within the patterns of the folk arts; and later changing, and carrying common characteristics in consequence of the erasing of personal traces in time”* (Özbek, 2009:19).

As for Yakıcı, he made an extensive definition by examining all definitions concerning Turkish folk song: *“Poetical products, expressing all events experienced as feeling, thought, imagination and individual or society from birth to death, leaving traces in man and society, reflecting the enthusiasm and excitement in the happy or sad times,*

*whose sources generally consist of persons who are poets, folk song singers and tellers, which becomes anonymized in time, regardless of its literature genre, its form and type, through becoming public, expressed constantly in dinner feasts, weddings, meetings in all kinds of environments where performance is possible, and sand with a melody unique to it, depending on its subject, are called folk songs.”*(Yakıcı, 2007: 44)

Even when merely the definition of folk song is taken into account, it would be understood how rich the folk songs are, in terms of social information they contain. It is among the most important tools in deciphering the cultural codes of nation, since it reveals the music, compositions, melodies, subjects and stories of the relevant nation. Particularly when works of Turkish folk music, which are produced and kept alive by the public, instead of the music produced and listened in elite environments, are in question, such a research gains an altogether different importance sociologically. Since, folkloric products such as folk songs are *“the image of people’s lives, from the cradle to the grave”* (Öztelli, 1972: 19).

Folk songs, which may be classified under many categories in terms of lyrics, melody, form and subject, may also be classified as secular and non-secular (religious). Genres such as hymns, *nefes*, *savt*, *gülbang*, *kalendareri*, *semah* etc., which are religious in

terms of subject and purpose were excluded from our study. The study is limited with folk songs, whose original singer is generally unknown, and which reached today by courtesy of folklorists and artists collecting them.

In the study, the area of folk songs, whose parts relevant to the subject are examined are referred, along with its collector (if he is known), or the work of art from which the folk song is taken. However, the same folk song may be attributed to more than one area, with the same lyrics and melody, or a words and melody with small differences. In this manner, the area, collector, and the work of art or source in which it appears are mentioned, in the brackets following the end of the religious motif containing folk song.

On the other hand, the selection was made exclusively in terms of subject and theme, without taking into consideration the melody types or form characteristics such as *mani*, *koşma*, *ağıt*, *hoşrat*, etc. Since examination of the entirety and stories of the folk song containing the determined subjects would exceed the limits of the study, only the portion of the selected folk song containing the religious motif was included, and not all similar folk songs containing the same religious motif were included.

### 1. Allah, Creator

It is observed that the creator appears in Turkish folk songs with the expressions Allah, Rab, Mevla, God, Hüda, or the Creator. The most frequently used of these concepts is Mevla. Sometimes these concepts are used with one of the attributes of Allah. While the “able Mevla” combination is mostly used, expressions such as “perfect creator” are also encountered.

The Gazi Villa is cool

The Tigris River is deep

Don't you cry poor mama

My Able Mevla is kind

*“Gazi Köşkü serindir*

*Dicle Nehri derindir*

*Sen ağlama garib anam*

*Kadir Mevlam kerimdir”*

(Diyarbakır, Bedri Ayselî, Trt)

We were burned by the hand of destiny and yelled

Now our lone cure belongs to the perfect creator

I shed my tears, darling

Don't say “let him always cry, let him never laugh

*“Feleğin elinden yandık nara biz*

*Yaradan Süphane kaldı çaremiz*

*Dökerim ağları ciğer paremiz*

*Her daim ağlasın gülmessin deme”*

(Sivas, Rıfat Kaya, Trt)

The name “God” was also used instead of Allah. Their context of usage is generally the same:

I let my love go away

With my eyes filled with tears

Oh my god, send a cloud

To act as a shade for my love

*“Yâri yolladım yola*

*Gözlerim dola dola*

*Tanrım bir bulut gönder*

*Yarıma gölge ola”*

(Erzincan, Mustafa Özgül, Trt)

The strong god praised and created you

Made you the most beautiful of your likes

Made your black lovelock stringy and combed

And let it reach your slim waist

*“Ulu Tanrı seni övmüş yaratmış*

*Baş eylemiş güzellerin üstüne*

*Siyah zülfün tel tel etmiş daramış*

*Salıvermiş ince belin üstüne”*

(Sivas, Nida Tüfekçi, Trt)

They don't knit tram silk

I have loved, they don't give her away

The cruel ones of the God

Don't see me fit for her

*“İbrişim örmüyorlar*

*Sevmişim vermiyorlar*

*Tanrının zalimleri*

*Münasip görmüyorlar”*

(Adana, Ahmet Yamacı, Trt)

In many folk songs, Allah is expressed with the name “Hak”. It is observed that the name Hak is mostly when it is aimed to express, demand the justice of Allah.

There is honey in the golden plate

Beg to mama beg to her

If mama don't give me away

Raise your hand, beg to Hak

*“Altun tabakta bal var*

*Yalvar anneme yalvar*

*Annem beni vermezse*

*El kaldır Hakka yalvar”*

(Isparta, Muzaffer Sarısözen, Trt)

I went from Çömlekçi, sound and in peace  
I arrived to Boztepe, all hell broke loose  
Let me have children, to be safekept by Hak  
Mama I am hit, my wound is deep

“Çömlekçi’den çıktım başım selamet

*Boztepe’ye vardım koptu kıyamet*

Çocuklarım olsun hakka emanet

*Ana ben vuruldum yaram derindir”*

(Trabzon, Bicoğlu Osman, Trt)

As it is the case in the bandit folk song below, the name “Hüda” was also used for Allah.

My fame is the chest-man, with the name Şükrü

My heart had never stopped commemorating Hüda

It one would have the idea of treachery

I would make him ask for mercy

“Şöhretim Sandıkçı ismidir Şükrü

*Gitmezdi kalbimden Hüda’nın zikri*

*Bir ferdin olsaydı hayınlık fikri*

*Getirirdim onu aman zamana”*

(Rize, Hamdi Tanses)

In Turkish folk songs, the beauty of the loved one is mostly described as a result of Allah’s art of creation. The minstrel in this manner does not only compliment his love, but also praises Allah.

The strong god praised and created you

Made you the head of the beautiful ones

Made your black lovelock stringy and combed

And let it fall on your white neck

“Kadir Mevlam seni öğmüş yaratmış

*Serdar etmiş güzellerin üstüne*

*Siyah zülfün tel tel etmiş uzatmış*

*Salıvermiş ak gerdanın üstüne”*

(Esen, 1986: 54)

The one who plants clove knows

The one suffering this pain knows

As of the love of us two

Only the Creator knows

“Karanfil eken bilir

*Bu derdi çeken bilir*

İkimizin aşkını

*Ancak Yaradan bilir”*

(Diyarbakır, Muzaffer Sarısözen, Trt)

Allah is mentioned as the creator, cause of pains such as separation, death, and is expostulated about.

So much sadness, so much trouble

My Mevla gave only to me

Strangers attained their desire

My love went and did not come back

*“Bunca kahrı bunca derdi*

*Mevla'm yalnız bana verdi*

*Eller muradına erdi*

*Gitti cananım gelmedi”*

(Erzincan, Aşık İsmail Daimi, Trt)

Little bead of my beads

Cup of my purple bottle

My Mevle denied as

A life, such as my Zahide's

*“Tesbihimin mercanı*

*Mor şişemin fıncanı*

*Mevla'm da bizden sakındı*

*Zahide'm gibi bir canı”*

(İzmir, Hüseyin Ayalp, Trt)

However, mostly despite all these pains, there is more expostulation about Allah, instead of rebel. Help about the pain given by Mevla, is once again asked from Him.

What happened to us, is all caused by Mevla

My eyes are filled with red blood

Mother, brother, is now yearned for by us

So, Mevla, He should succor me now

*“N'olduysa bize Mevla'dan oldu*

*Çeşmimin içine de al kanlar doldu*

*Ana kardaş da bize hasret oldu*

*Gayrı imdat etsin bir Mevla bana”*

(Esen, 1986: 175).

Their houses are visible

It's heart, it feels sorry

The pain is impossible to endure

But, My Mevla gives me patience

*“Evleri görünüyor*

*Gönüldür yeriniyor*

*Çekilecek dert değil*

*Mevla'm sabır veriyor"*

(Tunceli, Muzaffer Sarısözen)

My Mevla has caused many worries

But It also gave remedies

But to this fatal pain

Why didn't He give any cure?

*"Mevla'm birçok dert vermiş*

*Beraber derman vermiş*

*Bu öldürücü derde*

*Neden ilâç vermemiş"*

(Malatya, Nida Tüfekçi, Trt)

In the following folk song, there is the belief that the minster sees Allah in his side, since he is in the right, and that Allah will be pleased if they would give away his love to him:

Stone comes from the window

Tear comes from hazel eye

If they would give you away to me

Allah would be pleased

*"Pencereden taş gelir*

*Ela gözden yaş gelir*

*Seni de mene verseler*

*Allah'a da hoş gelir"*

(Kars, Ahmet Yamacı, Trt)

The use of the love for Allah is also encountered with the expression "if you love Allah" when begging to the loved one. By doing this, the minstrel believes that his loved one, or other beings he addresses to cannot have a negative attitude against this conditional sentence.

She wore a black waistband

Don't wander in foreign places, if you love Allah

If you would write a letter, don't write in Latin

Nobody would read the Latin alphabet

*"Ayağına giymiş bir kara dizge*

*Allah'ı seversen gurbette gezme*

*Mektup yazarısan Latince yazma*

*Latince yazıyı okuyan olmaz"*

(Sivas, İhsan Öztürk, Trt)

I threw an apple to the sea  
It's coming there, by floating  
Girl, if you love Allah  
Stop by us, when you are passing this way

*"Elma attım denize*

*Geliyor yüze yüze*

*Gız Allah'ın seversen*

*Geçerken uğra bize"*

(Kars, Nida Tüfekçi, Trt)

The motif "loving Allah" is sometimes referred to mountain, wind, or to cranes.

String is yellow, lovelock is yellow

I let my love go to mountains

Mountains, if you love Allah

Send me back the coy love, quickly

*"Tel sarı zülüf sarı*

*Dağlara saldım yâri*

*Dağlar Allah'ın seversen*

*Tez gönder nazlı yâri"*

(Erzurum, Muzaffer Sarısözen, Trt)

Oh pleasant eastern wind, if you also love  
Mevla

Please tell the coy love to come back

A fire fell to where my body is

It's enough, tell the remonstrant to come  
back

*"Bad-ı saba da bir Mevlayı seversen*

*Başın için nazlı yâre de gelsin*

*Vücudum şehrine düştü bir ateş*

*Yeter etti sitemkâra de gelsin"*

(Kırşehir, Muharrem Ertaş, Trt)

Fear of Allah is another motif we encounter in folk songs. Relentless persons are accused of not fearing Allah.

Clerks are sitting, not looking to writing

Not everyone leave their loved ones, due to  
something they said

Hey, the non-fearer of Allah, who isn't  
ashamed of man

Did you erase my name from your book of  
heart?

*"Kâtipler oturmuş yazıya bakmaz*

*Herkes sevdiğini dilden bırakmaz*

*Hey Allah 'tan korkmaz, kuldun utanmaz*

*Gönül defterinden sildin mi beni”*

(Çorum, Muzaffer Sarısözen, Trt)

It is also seen that the name of Allah is used in an oath. Oath is taken in the name of Allah, to prove the degree of love, to express the dimension of pain.

Both from this side and from the other side

I swear I am fed up with this life

I oath I am fed up with this life

*“Hem o yannan hem bu yannan*

*Vallah usandım bu candan*

*Billâh usandım bu candan”*

(Van, Hüsametdin Subaşı, Trt)

I swear my friend, I oath my friend

Blood goes from my heart

My eyes saw, my soul loved

Life goes for the sake of love

*“Vallahi dost billahi dost*

*Yüreğimden kan gider*

*Gözüm gördü, gönlüm sevdi*

*Yar yoluna can gider”*

(Elazığ, Salih Turhan, Trt)

## **2. Basics of Belief, such as Faith, Destiny (Fate)**

The most attention grabbing point concerning the motif of faith used in folk songs, faith is identified with conscience and mercy in virtually every use. The minstrel sometimes sees his loved one as merciless, and accuses her of being faithless, he sometimes sees the mother or father of his loved one as lacking faith, since they don't take his love seriously, and don't think the minstrel is worthy of their daughter or son. Also, expressions of “being irreligious” and “infidel” also are used as remorselessness, mercilessness, not recognizing the value of love.

The smoke of my cigarette

My loved one lacks faith

I made a villa from gold

It does lack a staircase

*“Sigaramın dumanı*

*Yoktur yârin imanı*

*Altundan köşk yaptırdım*

*Yoktur merdivanı”*

(Elazığ area)

No tray is made of gold

No beauty has god

If I could ever see the face of my love

All the world would be mine

“Altından sini m’olur

Güzelin dinim’olur

Görsem yârin yüzünü

Dünyalar benim olur”

(Tokat, Muzaffer Sarısözen)

Oh love, irreligious love

Faithless love, coward love

Take this dagger and stick it into me love

See, what I have inside my chest

“Hele yar yar dinsiz yar

İmansız yar mürvetsiz yar

Al hançeri vur sineme iki yar

Gör ki benim bu sinemde neler var”

(Diyarbakır, Muzaffer Sarısözen, Trt)

The bucket of wells is made of juniper

The infidel mom of girl doesn’t let water flow

What have I done to be deceived?

Her god’s judgment be on her

“Ardıçtandır guyuların govası

Suya goyvermiyor da gızın gâvur anası

Ne ettim de aldandım aman

Allah’ından bulası”

(Isparta, Ali Canlı, Trt)

In the folk song below, the minstrel calls his loved one to mercy, since he deems she is a believer.

Oh mercy, you with fiddle eye brows

You seem to be a believer

When you swing and walk around

You look like a walking cypress

“Merhamet kıl kaşı keman

Ehl-i imana benzersin

Sallanıp gezdiğin zaman

Servi revana benzersin”

(Sivas, Erkan Sürme, Trt)

In the folk song below, the loved one, who doesn’t know the minstrel’s worth, who

doesn't give her value and who is in a neglectful attitude, is characterized as faithless and irreligious:

Mama you have abandoned me  
Added me to the pack of cranes in the sky  
Sold me to a baseborn who doesn't know worth  
Invaluable, faithless, irreligious love  
I cry, he himself laughs, baseborn love

*"Anam beni kaldırmışsın atmışsın  
Gökyüzünde durnalara kaymışsın  
Kadrim bilmez bir soysuza satmışsın  
Değeri geçmiş imanı kaçmış dinsiz yar  
Ben ağların kendi güler soysuz yar"*  
(Esen, 1986: 208).

The faith concept, which is unique to human, is attributed to a mountain in the following Elazığ folk song, and mountains, which are seen as a barrier preventing the minstrel from reaching the loved one, are called as "irreligious, faithless" and the mercilessness of mountains is thus expressed.

Oh the mountains, mountains  
High mountains

Mountains grassy mountains  
Give way, allow my love to come  
Irreligious, faithless mountains

*"Oy dağlar, dağlar  
Başı dumanlı dağlar,  
Göğsü çimenli dağlar  
Yol verin yarım gele  
Dinsiz imansız dağlar"*  
(Elazığ, Muzaffer Sarısözen, Trt)

We determined that the most frequently used religious motif in folk songs, alongside the motifs of Allah or the creator, is fate. Fate is the concept seen as the responsible of grief and pains, and therefore the main concept rebelled against. In many folk songs where the motif of fate is used, fate is personalized, and Allah is exonerated from the act of creating bad events, facts, due to the respect felt against Allah. In such situations, the lone responsible is fate. So, this selection is made, as if it isn't known that the creator of fate is Allah. For example, in the following folk song, whose source or collector we could not determine, fate was described as a being which writes the destiny with a pen.

I should have made it ask to the fate

I should have made it heard my complaint  
He wrote my destiny wrongly  
I should have made the pen break

*“Feleğe sorduraydım  
Derdimi bildireydim  
Yazımı yanlış yazmış  
Kalemi kırdıraydım”*

The number of folk songs where the word  
destiny is directly used is also fairly high.

Oh *dil* let's go to the love's house  
Love is angry, will go today to stranger's  
house  
I bewail my bad destiny since long time  
Not all beauties are suitable for their match

*“Ay dil kalk gidelim yâr gile  
Yâr darılmış bugün gider el gile  
Kaderime çoktan beri yanarım  
Her güzel de düşmez kendi dengine”*  
(Diyarbakır, İzzet Altınmeşe, Trt)

In the folk songs below, fate appears rather  
as a destructive force.

Its place is on branch  
Be a nightingale, brother, with its place on  
branch  
If the fate destructs a place  
(Son) does not even leave any place on  
branch  
Oh, pity, is even life a victim?

*“Dalda yeri  
Bülbül ol gardaş dalda yeri  
Felek bir yeri yıksa  
(Oğul) bırakmaz dalda yeri  
Aman aman canda mı gurban”*  
(Urfa, Mehmet Özbek, Trt)

Heart, why do you wait in your ruined villa?  
The glorious days are gone, you are still  
dreaming  
One day fate strikes and destroys  
Your beauty dies, you are still dreaming

*“Gönül ne beklersin viran köşkünde  
Geçti Süleyman'lık ne hayaldasın  
Bir gün felek vurur tarumar eder  
Geçer güzelliğin ne hayaldasın”*  
(Erzincan, Süleyman Yıldız,Trt)

In some folk songs, fate is seen as an avenger being, and with the expressions “what have I done to fate” “what does he want from me?”, the model of avenger person seen in the society is personalized in fate.

Nightingales hold a wedding

I don't know the day of wedding

What have I done to faith?

He treats me as it is

*“Bülbüller düğün eyler*

*Bilmem ki ne gün eyler*

*Ben feleğe neyledim*

*Bana bildiğin eyler”*

(Şanlıurfa, Muzaffer Sarısözen, Trt)

Nightingales cry because of heat

Lovers cry because of the loved one

What have I done against fate?

Luck makes me cry everyday

*“Bülbülleri har ağlatır*

*Âşıkları yar ağlatır*

*Ben feleğe neyle misim*

*Beni hergün zar ağlatır”*

(Şanlıurfa, Muzaffer Sarısözen, Trt)

Three of the stars are from libra

Saw the north-east winds, some went away

We learned, the grudge of this fate is against us

Fate hit me so bad, what could I do?

*“Gökteki yıldızın üçü terazi*

*Poyrazları gördü geçti birazı*

*Bu feleğin bize imiş garazı*

*Felek beni taş a çaldı neyleyim”*

(Nevşehir, Muzaffer Sarısözen, Trt)

In folk songs, when fate or destiny is in question, the combinations “cruel fate” and “whore fate” are frequently used when expressing the agonizing aspects of destiny.

Oh cruel fate, I suffered enough

Others have all, what I have is worst

Separation on one hand, poorness on other

And I also miss my loved one very bad

*“Ey zalım felek çektiğim yeter*

*Elde olmayan yok benimki beter*

*Bir yandan ayrılık bir yandan yokluk*

*Bir yandan sevdiğim burnumda tüter”*

(Sivas, Ömer Şan)

I made a room, couldn't make it furnished  
I could not make my short life any longer  
I could not cope with the whore fate  
I am angry with my ill-star, so I go

*“Bir oda yaptırdım döşedemedim  
Üç günlük ömrümü beş edemedim  
Kahpe felek ile baş edemedim  
Bu kara bahtıma küsmüş giderem”*  
(Erzurum, Muharrem Akkuş, Trt)

Since I was born to this transitory life  
I drank many poisons while still alive  
The whore fate does not give me my wish  
Made me a ruin, while I was still a vineyard  
with violet purples

*“Şu yalan dünyaya geldim geleli  
Tas tas içtim ağuları sağ iken  
Kahpe felek vermez benim muradım  
Viran koydu mor sünbüllü bağ iken”*  
(Tunceli, Süleyman Yıldız, Trt)

“Writing” or “predestination” are used instead of destiny, and for predestinations containing negativities, the concept of “bad

luck” used. For example, in the folk song below, the minstrel describes himself and his loved one as beautiful and prays to Allah, who determines the destiny, for these two beauties to be written in destinies of each other.

Two cherries in one branch  
One is red, one is white  
O, great, mighty Allah  
Write beautiful for beautiful

*“Bir dalda iki kiraz  
Biri al biri beyaz  
Kurban olduğum Allah  
Güzeli güzele yaz”*  
(Bilecik, Ankara State Conservatory, Trt)

Hand to writing, hand to writing  
White sheep to black lamb  
I'm not able to do anything  
To my destiny written in the stars

*“El yazıya el yazıya  
Ak goyun gara kuzuya  
Elimden birşey gelmiyor  
Alnımdaki şu yazıya”*  
(Afyon, Yılmaz İpek, Trt)

It is also encountered in some folk songs that the duty of writing the destiny is directly attributed to fate.

I started to work on the field

My heart had a sigh again

I didn't know, I wasn't acquainted

Fate has written in my stars

*“Tarlaya attım kürek*

*Gine ah çekti yürek*

*Bilmezdim tanımazdım*

*Alnıma yazdı felek”*

(Malatya, Selahattin Alpay, Trt)

I could not freely move my wing like a partridge

I could not take what I desired and wanted, as I want

I did not write this bad luck myself

This bad luck is written in my stars

That's how my destiny is, so I sometimes cry

Oh, the reason is my heart

*“Keklik gibi kanadımı süzmedim*

*Murat alıp doya doya gezmedim*

*Bu kara yazıyı kendim yazmadım*

*Alnıma yazılmış bu kara yazı*

*Kader böyleymiş ağlarım bazı*

*Gönül ey sebebim ey”*

(Erzincan, Muzaffer Sarısözen, Trt)

Mountains are smoky now, the weather went bad

Bad luck is written in our stars

Our grave is dug away from home

I wonder where our dead body will remain

*“Dağlar dumanlandı hava bozuldu*

*Alnımıza kara yazı yazıldı*

*Mezarımız gurbet ele kazıldı*

*Acep nerde kalır ölümüz bizim”*

(Gaziantep, Hasan Hüseyin Kırmızıgül)

It is also encountered in some of the folk songs that the personalized fate is cursed due to the pains it causes.

Am I the bastion of the castle?

Am I a Georgian, a non-Turkish speaker?

Fate, I wish you get blinded

Am I a within the means of an ugly?

*“Kalenin burcu muyum?*

*Dil bilmez gürcü müyüm?*

*Felek gözün kör olsun*

*Ben çirkin harcı mıyam?”*

(Gaziantep, Yücel Paşmakçı, Trt)

Bingöl is smoky today

Hınıs castle is square

It's storm is frightful

It's hard to go up to castle

Fate, I wish your home goes down

What bad timing that is?

You left me an orphan

*“Bingöl bugün dumandır*

*Hınıs kalası metin*

*Fırtınası yamandır*

*Kalaya çıkmak çetin*

*Evin yıkılsın felek*

*Bu ne kötü zamandır*

*Bıraktın beni yetim”*

(Bingöl, Merdan Güven)

Fate was also called to account for its cruelty.

Snowy mountains, did your darkness die down yet?

Whore fate, is it time for separation?

Snowy mountains, please, why not

If my soldier comes back

My sore spots will heal, will be better

*“Karlı dağlar karanlığın kalktı mı?*

*Kahpe felek ayrılığın vakti mi?*

*Karlı dağlar ne olur ne olur*

*Asker ağam gelse yarelerim*

*Ey olur ey olur ey olur”*

(Sivas, Zaralı Halil, Trt)

Fate, I could not see a happy day at all

You made my poor heart suffer from the blues

I did not thrust out my hand to collect rosebud

You made me curse like a nightingale

*“Felek şad olacak günün görmedim*

*Garip gönlüm bir efkâra düşürdün*

*El uzadıp gonca gülün dermedim*

*Bülbül gibi intizara düşürdün”*

(Amasya, Muzaffer Sarısözen, Trt)

When folk songs containing the motifs of destiny and fate are examined, it is observed that helplessness against the positive or negative acts of destiny, and belief to its changelessness are dominating.

Young love, don't fall for everyone you see  
Don't brag about, don't settle down in beauty

Don't get tired, nothing non-predestined  
will happen

It is the world, and soon the fat will turn the  
wheel

*“Taze civan her gördüğün vurulma  
Mağmurlanıp güzelliğün kurulma  
Mukaddersiz bir iş olmaz yorulma  
Bu dünyadır, çarkın kırar tez felek”*  
(Elazığ)

### 3. Forms of Worship such as Prayer, Adhan, Fast

The destructions and pains experienced by the people against wars, defeats, natural disasters, etc., a fact, which is sometimes ignored in the history or social history studies, may be found in a genuine manner in the folk songs. Nazlı (Coy) Budin (Budapest) folk song may be given to an example of

this, taking also into consideration that it contains religious motifs. In this folk song sang following Ottoman's loss of Budapest, the feelings of the people about this event, which are nowhere to be found in history books, are reflected (Öztelli, 1972: 27). The devastated state of Budapest is described in the example of mosque, and the destruction of mosques and non-ability to fulfill the ablution and prayer worship s became and indicator of the devastated state of the city.

No more ablutions are performed at fountains

No more prayers are performed in mosques

The formerly prosperous places are all devastated

Now that Austria conquered the coy Budapest

*“Çeşmelerde abdest alınmaz oldu*

*Camilerde namaz kılınmaz oldu*

*Mamur olan yerler hep harap oldu*

*Aldı Nemse nazlı Budin'i”*

In folk songs, it is often observed that prayer names mostly indicate the time of the prayer, and are used as time indicators

Loved one with the fancy dress  
I have hope perhaps she'll come  
I waited till the night prayer  
Then I closed my eyes, dear

*"Entarisi dım dım yar  
Gelir diye umdum yar  
Yatsıya da bekledim  
Gözlerimi yumdum yar"*

(Sivas, Ömer Şan, Trt)

Get up let's go to mountains my duck-eyed  
one, come

Come oh, come to mountains, come to the  
mountains

Oh don't come to evening prayer, come to  
the night prayer

*"Kalk gidelim ördek gözlüm dağlara gel  
Gelin aman gelin gelin dağlara gelin  
Akşama değil aman yatsıya gelin"*

(Afyon, Emin Abacı, Trt)

I performed ablution, to perform the after-  
noon prayer

Two beauties arrive to take water from  
fountain

I asked, beautiful, whose daughter are you?  
She opened her arms and hugged me

*"Abdest aldım ikindiye kılmaya  
İki güzel geldi su doldurmaya  
Sordum: Güzel sen kimlerin neyisin?"*

*Aşdi kollarını sardı boynuma"*

(Belekoğlu, 1971: 116).

Prostration, which, needed to be made to  
Allah, is used as prostrating oneself to loved  
one, in words of the minstrel. However,  
such an expression in religion is deemed as  
şirk, or attributing a partner to Allah. A

My loved one, with the house at village end

Oh my loved one, give me the good news

To the soils you step on

I'd prostrate myself on my love

*"Evleri uçda yârim*

*Ver bana mücde yârim*

*Bastığın topraklara*

*Kılayım secde yârim"*

(Kayseri, Muzaffer Sarısözen, Trt)

In the following example, the Minstrel (poet) expresses that he performed the traditional part of the prayer but forgot to perform the binding part of the prayer, since his thoughts were presumably with his loved one, and in the subsequent folk song, it is expressed that he forgets to perform prayers for the sake of his loved one.

I performed prayer at Kurşunlu mosque

While I performed the traditional part, I forgot the binding one

When I see my loved one, what I'd do with coyness?

*“Kurşunlu Camide kıldım namazı*

*Sünneti kılarken unuttum farzı*

*Ben yâri görünce niderim nazı”*

(Bilecik, Saadet Yılmaz Bircan, Trt)

Here come the tricky ones from downtown

They don't tell me here comes your love

Oh the prayers I missed for the sake of love

Here, I passed these mountains and I came

I followed a beauty, and then I came

Oh these mountains, with snow but no smoke

Oh my loved one, believes but lacks faith

*“Aşağıdan geliyor hamazlar*

*Yaha yârin geliyor demezler*

*Yâr yollarına geçirdiğim namazlar*

*Aha şu dağlardan aşdım da geldim*

*Bir güzel peşine düştüm de geldim*

*Aha şu dağlarda gar var duman yok*

*Benim sevdiğimde din var iman yok”*

(Uşak, Akif Yağcı, Trt)

Friday prayer is a frequently mentioned worship in folk songs. Friday prayer is expressed within the context of memories, etc. concerning Friday prayer, which is a part of everyday life. The minstrel, who missed and wasn't able to perform the Friday prayer during the event happening in the bandit folk song below, wants, by expressing he afterwards performed the midday prayer, to tell the gravity of the event occurred.

I could not performed the Friday prayer here at Sayık

The black stupid set snare at night

Cock of Göveli crows early

As for Çerkez Ali, he was executed by hanging

I performed the prayer at Arap Creek

Do not kill me the Efe, do not kill me without pity too

If I stay alive, I would take your revenge

“Şu Sayık'ta gılamadım cümeyi

*Gara aptil gece yapmış gümeyi*

*Erken öter Göveli'nin de furazı*

*Urgannara geçmiş Çerkez Ali'nin de boğazı*

*Arap Deresinde kıldımnamazı*

*Kıymeyin de efeler giymeyin de benim de canıma*

*Sağ olursam komam senin senin de yanına”*

(Manisa, Hüseyin Yaltırık, Trt)

Minstrel's following folk song describes the arrival of his loved one from Friday prayer:

White rose, red rose

She comes between the roses

My love wore a white dress

She comes from the Friday prayer

“Beyaz gül kırmızı gül

*Güller arasından gelir*

*Yârim giymiş beyaz azya*

*Cuma namazından gelir”*

(Kerkük, Mehmet Özbek, Trt)

In the folk song where the story of bride Hürmüz who died by drowning in sea, it is understood from the expression of the minstrel, who calls his friends to perform the midday prayer, after watching the passage of the funeral, that the funeral prayer will be performed following the midday prayer.

Don't take my wave, don't take the new bride

Her silver belt was too tight for her slim waist

Let's wake up girls, let's stay by the road

To see Bride Hürmüz, who will pass from here

Let us perform the midday prayer too

“Alma dalgam alma yeni gelini

*Gümüş kemer sıkmış ince belini*

*Haydin kızlar kalkın yola duralım*

*Hürmüz gelin geçecek onu görelim*

Öğlen namazını biz de kılalım”

(Sinop, Ahmet Yamacı, Trt)

In folk songs, the sound of adhan generally attracts attention in it touching the heart,

which was already sensitive due to separation or one sided love. The adhan time was also used as a time indicator.

It's evening again, the sound of adhan is heard

All the others have loved ones, have wives

What have I, the poor one, got in this world, at all?

*"Yine akşam oldu ezensesi var*

*Hep ellerin yareni var eşi var*

*Ben garibin şu cihanda nesi var"*

(Çankırı, Ankara State Conservatory, Trt)

Midday adhan was recited at the New Mosque

Ali of the Sati's was hurt by bloody dagger

Oh bloody dagger, thin snake slice

They killed my Captain Ali

*"Yeni Camide öğle ezanı okundu*

*Sati'ların Ali'si ganlı gama sokundu*

*Ganlı gama ince yılan dilimi*

*Öldürüverdiler benim Kaptan Ali'mi"*

(Muğla, Yücel Paşmakçı, Trt)

It was evening, time of adhan

Time for the rosebuds to wander

I've loved that beloved

First time, during the autumn

*"Akşamdı ezan vahdı*

*Goncalar gezen vahdı*

*Men o yarı sevmişem*

*Tarlalar hazan vahdı"*

(Kars, Nida Tüfekçi, Trt)

The sound of adhan became subject to the following folk song, in that it reminds the bride, who has to work in the vetch field, the time to go to the field and work under difficult conditions.

I woke in the morning, heard the sound of adhan

It's not sound of adhan love, it's vetch grief

Look at this man, how many fields he got

*"Sabahtan kalktım ki ezan sesi var*

*Ezan da sesi değil yar yar burçak yası var*

*Bakın şu adamın kaç tarlası var"*

(Muzaffer Sarısözen)

In the folk song below, in which the girl who went away from his home town as bride, tells her mother what she misses and what she suffers, the night prayer was used as a time indicator.

They crushed my henna in the golden bowl  
They wore my lovelock loose with silve comb

They mussed up my hair before the night prayer

Don't say it's far away, or it is close, come to me

Do not cry saying my girl's suffering

*“Altın tas içinde gınam ezdiler*

*Gümüş tarak ile zülfüm çözdüler*

*Yatsıya varmadan başım bozdular*

*Irak yakın dime aman gel bana*

*Kızım işkence çeker deye ağlama”*

(Kütahya, Yücel Paşmakçı)

We encounter the fast worship in the following folk song, in it being interpreted in line with the own wish of the minstrel.

Red color of the creeks

Hennaed fingertip

The fast of girls who don't marry

Are not accepted

I have to go home, I have to go to village,  
to water

*“Derelerin alucu*

*Kımalı parmak ucu*

*Evlenmeyen kızların*

*Kabul olmaz orucu*

*Ben eve gidim köye gidim suya”*

(Erzurum, Yücel Paşmakçı, Trt)

The slim waist of the loved one is complimented as follows, through making a reference to the alms worship:

Don't you glide and descend from the plateau road?

Won't you give alms from your slim waist?

Don't you ever fear from separation, from death?

Let us never separate, before we die

*“Sallanıp inmez misin yayla yolundan?*

*Zekât vermez misin ince belinden?*

*Sen korkmaz mısın ayrılıktan ölümden?*

*Ölelim gidelim ayrılmayalım”*

(Burdur, Sümer Ezgü)

#### 4. Religious Feasts and Sacred Nights

Religious feasts are put into prominence in folks songs, with their feature of being days of settlement or union. The minstrel associates his hope to get together with his loved one, to the arrival of the feast. Days, which, despite not being actual feasts, but which are days of union with the loved one or child instead, were also mentioned allegorically as feast. Even the day before the union is accepted as the eve.

For another heart, my heart waived from comforts

My body was reduced to ash from the heat of love

Emrah wants a kiss from his coy lover

If not the this feast, during the feast of sacrifice

*“Bir can için geçti canım serinden  
Vücudum kül oldu aşkın narından  
Emrah buse ister nazlı yârinden  
Bu bayram olmazsa kurbana kalsın”*

(Elazığ, Ahmet Yamacı, Trt)

In the hold of the ship

A candle lights in its chandelier

If god lets we will unite

On the festival of the pilgrims

*“Geminin anbarında  
Mum yanar şamdanında  
İnşallah kavuşuruz  
Hacılar bayramında”*

(Ege, Muzaffer Sarısözen, Trt)

Be happy crazy heart, hear the good news

My loved one will come tonight

Sacrifice the animals, burn the candles

All my goods should be plundered tonight

Today is the black day of this heart of mine

It is the tobacco of love burning over me

The night of the eve, is the day of the feast

I should go and be sacrificed to my loved one tonight

*“Şâd ol deli gönül müjdeler olsun  
Benim yârim gelecekmış bu gece  
Kesilsin gurbanlar yansın şem’alar  
Küllü malım talan olsun bu gece.*

*Bugün bu gönlümün kara günüdür*

*Üzerimde yanan aşk tütünüdür*

*Arife akşamı bayram günüdür*

*Gidem yâre gurban olam bu gece”*

(Erzurum, Mustafa Özgül, Trt)

Other than Feast, Friday and Friday night, which is among the sacred nights, are also used in folk songs. Friday is mentioned with the Friday prayer, or the Friday night is expressed as the night, like a feast, when union with the loved one is desired.

To the syllable of Aleph  
To the night of the morning  
My Mevla, make us unite  
On the next Friday night

“Elif’in hecesine

Gündüzün gecesine

Mevla’m bizi kavuştur

Cumanın gecesine”

(Nevşehir, Nida tüfekçi, Trt)

Ayran of the plateaus

Today is the feast of sacrifice

I have a loved one

Adored by her mother

“Yaylaların ayranı

Bugün kurban bayramı

Benim bir sevdiğim var

*Anasının baylanı”*

(Muğla, Salih Urhan,Trt)

In folk songs, the Feast of Sacrifice is much more frequently mentioned than the Feast of Ramadan. Feast of sacrifice is also used under the name of feast of pilgrims. Alongside the feast of sacrifice, the animal sacrificing worship is also among motifs used. In the folk song below, the sadness of the girl who went away from her home town, as bride, arising from her missing her mother, is expressed in the accompaniment of the feast of sacrifice and animal sacrificing worship.

Black sheep, is the head of the sheep

Spotted sheep is the fat of my heart

If you ask his plateau, it’s the Türkmen mountain

Sheep, don’t cry, give up the lamb

Many moms were separated from their daughters

Feast of sacrifice comes, people sacrifice the sheep

Where my mom have to lower her neck?

Just go and sacrifice the sheep in her homeland

“Gara goyun goyunların beyidir

Alaca goyun yüreğimin yağdır

Yaylasın sorarsan Türkmen dağdır

*Ağlama goyun meleme vazgeç guzundan*

Çok analar ayrı da düşdü gızından

*Gurban gelir âlem keser koyunu*

*Benim anam nerde eğsin boynunu*

*Varın da gidin sılada kesin goyunu”*

(Kütahya, Yücel Paşmakçı, Trt)

The following folk songs contains a feast greeting written by an imprisoned young man to his mother. In the other verses of the folk song, in a similar manner, the feast of the father, siblings and all family members are greeted.

Feast days are here, people go to the mosque

The garden is harvested, nightingales are quite

Mothers suppose their lamb celebrate too

Dear mother, have a blessed feast

*“Bayram günleri geldi camiye gidiyor eller*

*Bozuldu bahçeler ötmez bülbüller*

*Analar kuzusunu da bugünde beller*

*Validem bayramın mübarek ola”*

(Esen, 1986: 228).

## 5. Concepts Such as Death, Angel, Azrael (Angel of Death), Time of Dying, Martyr, Heaven, Last Judgment

The concept of death, is alongside love, one of the most frequently mentioned subjects in folk songs. Within this context, Azrael, the Angel of Death, is much used. The act of killing, taking life is sometimes referred to Allah, sometimes directly to Azrael. In the Rumelian folk song below, many concepts concerning grave, death and *sala* recital are mentioned, and death is described as cruel.

Beat the drums, from the creek to lower lands

Dig my grave from the waist below

Put my waters when the boiler is filled

Oh death, cruel death, give a 3 days break

Take this love from me and bring it to my loved one

My *sala* is recited inside Thessalonika

The sound of my *sala* touches any heart

Henna is applied to those who become bride

*“Çalın davulları çaydan aşağıya*

*Mezarımı kazın belden aşağıya*

*Koyun sularımı kazan dolunca*

*Aman ölüm zalim ölüm üç gün ara ver*

*Al başımdan bu sevdayı götür yâre ver*

*Selanik içinde selam okunur*

*Selamın sedası cana dokunur*

*Gelin olanlara kına yakılır”*

(Rumelia, Nihat Kaya, Trt)

Oh Rab, don't take my life away from home

Don't destroy my palace, don't break my back

My children are young, they are waiting for me to come back

Turn my path towards my homeland

*“Yarab gurbet elde alma canımı*

*Yıkma sarayımı gırma belimi*

*(Yavrularım küçük bekler yolumu*

*Dönderin yolumu sılaya doğru”*

(Erzurum, Fethi Siverekli, Trt)

In a village of Afyon, Sergeant Ali elopes with his loved one, when she is not given away to him by her father. However when they run away, Ümmü falls in the river and gets lost. The minstrel sings this folk song for her. There is a helplessness against death. The lake is labeled as the killer, as for the union, it wasn't meant to be until the last judgment day.

While it wasn't flowing before, bloody waters burst in anger

Bride Ümmü, who headed you?

Angels in the sky, and man on earth cried

Killer lakes

The Yorukstook my hand made scarf from my head

Fish in the lakes, they took my *fırma* from my mouth

Therefore, our union isn't meant to me until the last judgment date

Killer lakes

*“Akmaz iken kanlı sular harladı*

*Gelin Ümmü başın kimler bağladı*

*Gökte melek yerde insan ağladı.*

*Katil göller*

*Başımdan yazmamı Yörükler aldı.*

*Ağzımdan firmamı balıklar aldı.*

*Gayrı kavuşmamız mahşere kaldı.*

*Katil göller”*

(Afyon, Mehmet Tuğrul)

While the union was not meant to be until the last judgment day in the abovementioned folk song, in another one, the minstrel is angry at his loved one, and he tells,

he won't accept to meet during the last judgment day, and he won't accept his lover's intercession too.

A storm took us and threw us to the sea  
That unions of ours, oh love, only on last judgment date  
That unions of ours, oh love, only afterlife

*“Bir fırtına tuttu bizi deryaya kardı  
O bizim kavuşmalarımız a yârim mahşere kaldı  
O bizim kavuşmalarımız a yârim ahrete kaldı”*

(Rumeli, Yücel Paşmakçı, Trt)

If you'd babble and flow like Kızılırmak  
If you interfere, and destroy the dam of the chest  
Tomorrow is the last judgment day, if you'd intercede  
I would run from last judgment day, I won't meet no more

*“Kızılırmak gibi çağlayıp aksan  
El vurup sinesin bendini yıksan  
Yarın mahşer günü şefaata etsen*

*Kaçarım mahşerden görüşmem gayri”*  
(Sivas, Muhlis Akarsu, Trt)

Union with the lover has become impossible, and as a consolation of the separation, the minstrel wants his shroud to be sewn with a strand of his lover's hair, despite knowing shrouds are seamless.

When clove is planted  
When its planted on earth  
Give me a strand from your fringe  
When my shroud is sewn

*“Karanfil ekilende*

*Toprağa dikilende*

*Kâkülünden bir tel ver*

*Kefenim dikilende”*

(Elazığ, Head of Trt Music Department, Trt)

Sometimes Azarel is described as a rival taking the minstrel's lover, and sometimes time is asked from Azrael, who came to take minstrel's life, in order for the minstrel to see his lover for the last time.

Let me plait your hair

My heart isn't strong enough for it  
I won't give you to Azrael  
I'd be the one who dies, oh if I could die

*“Saçlarını ben öreyim  
Buna dayanmaz yüreğim  
Seni vermem Azrail'e  
Ben öleyim ben öleyim”*  
(Kırşehir, Neşet Ertaş, Trt)

I put my head on the pillow  
Pillow made my teeth hurt  
Azrael stop following me  
Perhaps my loved one would come, perhaps  
she'd come

*“Yastığa verdim başımı  
Yasdih ağırtdi dişimi  
Ezrail bırah peşimi  
Belki yar gele, yar gele”*  
(Belekoğlu, 1971: 115).

Azrael is also describes as one of fate's  
“birds, with iron claws”.

These mountains are made of coal  
Passing days go from life

The fate has a bird  
His claws are iron claws  
Come on, *leyli leylani*  
My Mevla signed the firman  
Either take my life, so I'm saved  
Or give me a cure for my trouble

*“Bu dağlar kömürdendir  
Geçen gün ömürdendir  
Feleğin bir guşu var  
Pençesi demirdendir  
Hadi leyli leylani  
Mevla'm yazmış fermanı  
Ya al canım gurtulam  
Ya ver derdim dermanı”*  
(Ardahan, Yücel Paşmakçı, Trt)

Angels other than Azrael are not mentioned  
in folk songs by name, but both children and  
the lover are likened to angels or houri

Her white hands are gnarly hennaed  
Golden belt on slim waist is glazed  
Her look is houri-like, her face is like an an-  
gel

I'm captivated by this loved one, tell her to  
come

*“Ak elleri boğum boğum kınalı  
Altın kemer ince belden mineli  
Bir huri bakışlı melek sımalı  
Meftunuyum o dildara de gelsin”*  
(Kırşehir, Muharrem Ertaş, Trt)

I saw a couple of beauties on the road, on  
the pathway

Golden earrings make ears glorious  
Among the humans on earth and angels in  
the sky

I wonder if there is anybody like my loved  
one?

*“Bir çift güzel gördüm yolda yolakta  
Altın küpe şan veriyor kulakta  
Yeryüzünde insan gökte melekte  
Acep sevdiğimin eşi varm'ola”*  
(Nevşehir, Gürbüz Sapmaz, Trt)

Hundreds of stars in the sky

What wonders my Mevla created

He made her mother from a beautiful kind

And her daughter from houri, from angel

*“Gökte yıldız yüz atmış  
Mevla'm neler neler yaratmış  
Anasını güzel soydan  
Kızını da huri melek yaratmış”*  
(Hatay, Muzaffer Sarısözen, Trt)

When the minstrel could not unite with his  
loved one, the mundane life was likened  
to hell. Due to this reason, he doesn't even  
want a heaven lacking his loved one. The  
world is virtually heaven until he unites  
with his loved one.

Come near, come near, I don't eat people  
I won't tell your confident secrets to anyone  
I can't go to bosom heaven without you  
You made me burn by the hellfire

*“Gel beri gel beri ben adam yemem  
Saklı sırlarını ellere demem  
Cennet-i âlâya ben sensiz girmem  
Cehennem narına yandırdın beni”*  
(Esen, 1986: 169)

Ruins in the fields  
The ruins are wrecks  
Heaven is being by the lover  
For who is alive and can go there

*“Tarlalarda örene*

*Örenesi virane*

*Yârin yanı cennettir*

*Sağ olup ta gidene”*

(Ankara, Burhan Gökalp, Trt)

In the heroic folk song below, the soldiers are encouraged to win glory, by the use of the motifs of heaven and martyrdom.

Strike my sons, for the love of Allah  
Those who die a martyr, to villa of heaven  
Throw my lions, for the love of Allah  
Those who die a martyr, to villa of heaven

*“Vurun evlatlarım Allah aşkına*

*Şehit olanımız cennet köşküne*

*Atın aslanlarım Allah aşkına*

*Şehit olanımız cennet köşküne”*

(Kars, Nida Tüfekçi, Trt)

Again, in soldier folk songs, it is emphasized that they perform a sacred duty in the name of the nation, in the name of religion.

I keep guard for a religious fake

A separation /.../ made my life, and I am absent from home

We would go to the military service, it's sure we'll come back

Tell this to my father too, oh letter

*“Dini bir uğruna da beklerim nöbet*

*Bir ayrılık /.../ etti canıma illa gurbet*

*Giderek askere gelirik elbet*

*Bunu da pedere var söyle mektup”*

(Esen, 1986: 237).

I left Erzurum, Erzincan is behind

15 years old is coming, from Sivas

The cannons of the Russian, destroy the mountains

Soldiers who go forward, for a religious sake

Oh my, oh my, it's difficult for me

Caucasian mountains are now smoky

*“Erzurum'dan çıktım Erzincan geri*

*Onbeşli geliyor Sivas'tan beri  
Urus'un topları deler dağları  
Dini bir uğruna giden askerler  
Oy aman aman hallerim yaman  
Kafkas dağlarını bürüdü duman*  
(Esen, 1986: 251).

In the following folk song where question about the concept of martyrdom is asked, the martyrdom, aware that those who lose their lives for the sake of sacred values like religion and nation, die a martyr, elevates his love, by desiring that those who die for the sake of their loved ones to be deemed as martyrs too.

Oh these houses over there  
Let the public houses demolished  
I wonder if those who died in the name of  
love  
Are considered martyr?

“Şu karşıki haneyler  
Yıkılsın meyhaneler  
Acep şehit olur mu?  
Yar yoluna ölenler”  
(Manisa, M.Yazıcıoğlu)

As for the following folk song, it is wanted to ask, whether ones who die for the sake of their loved ones are deemed as rejecting the religion, and it is worried that performance of the funeral prayer would not be religiously permissible, if it is the case.

Oh, the moon rises, is it impossible to be a couple?

Is it impossible to find me a lover?

If I die for the sake of love

Would my funeral prayer not performed?

“Of ay doğar dolunmaz mı?

Bana yar bulunmaz mı ?

Yar yoluna ölürsem

Cenazem kılınmaz mı”

(Demirci, 1938: 130).

As for the following folk songs, it contains the description of a religious practice. After the dead is entombed in the grave, and after everyone in the funeral leaves, the hodja gives suggestions to the dead at the graveside, reminding the dead of the pillars of faith. In the folk song, understood to be expressed from the mouth of a dying minister, who is probably very ill or wounded, the minstrel recommends the suggestions to be

told to him to be written on his gravestone.

I swear brother, they should dig my grave  
on the road

They should write my suggestions on my  
gravestone, oh

I swear brother, the passengers who'd come  
and pass

Should say, a poor soul died there

I swear, dying is hard

Bring my coy love, for me to see

*“Valla kardaş mezarımı yol üstünde  
kazsınlar*

*Talkinımı başucuma yazsınlar oy oy*

*Valla kardaş gelen geçen yolcular*

*Burada bir garip ölmüş desinler*

*Valla çetindir ölüm ölüm*

*Getirin nazlı yârim görüm”*

(Urfa, İzzet Altınmeşe, Trt)

### **Folk beliefs such as Evil Eye, Hodja Prayers, Charm, Visits, Entombed Saints, Saints and Khidr**

The concept of evil eye is expressed in folk songs the process when the minstrel sees his loved one or child very valuable and enviable and worries the loved one or child to

be affected by the evil eye. Allah is prayed to protect the loved one or the child from the evil eye, sometimes a charm's writing and hodja prayers were procured, and sometimes lucky charm or blue bead were put or worn. Below, examples of these uses are provided.

So beautiful, no praise of mine is enough

Her hand is curly, her eyes are fancy

I have to procure charm writings, to avoid  
evil eye

Come from the plateau my coal-eyed, come  
from plateau

*“Ne kadar methetsem o kadar güzel*

*Top bürür saçını gözünü sürür*

*Muskalar yazdıram değmesin nazar*

*Yayladan gel kömür gözlüm yayladan”*

(Malatya, Muharrem Temiz)

Beauties together, going to the water

I wonder if your path would become too  
steep

My Able Mevla should protect you from  
evil eyes

Your mother is cruel, made you go to water  
alon

“*Top top olmuş suya giden güzeller  
Acep sarpa düşer m’ola yolunuz  
Kadir Mevlam nazarlardan saklasın  
Anan zalım suya savmış yalnız*”  
(Esen, 1986: 156).

I will slide from the pear tree  
Come swinging, I will look  
My love is touched by the evil eye  
I will put a luck charm on her

“*Armuttan kayacağım  
Sallan gel bakacağım  
Yârime nazar değmiş  
Nazarlık takacağım*”  
(Tokat, Muzaffer Sarısözen, Trt)

Blue bead lucky charm in his vest  
My gift to my loved one is a small lucky  
charm  
Roads of Evreşe are narrow  
Don’t look to me, I have a lover

“*Yeğinin içinde mavi boncuk nazarlık  
Benim yâre hediyem bir ufacık nazarlık*

*Evreşe yolları dar  
Bana bakma benim yârim var*”  
(Çanakkale, Ümit Kaftancıoğlu, Trt)

Alim don’t go to marketplace  
They will touch you with their evil eyes  
Those who say Alim is dead  
They should drop dead themselves

“*Alim gitme pazara  
Uğratarlar nazara  
Alim öldü diyenler  
Kendi girsin mezara*”  
(Demirci, 1938: 146).

Procurement of charm writing and hodja prayers is not a method merely applied in case of an evil eye. In folk songs, the love charm is also mentioned, or it is stated that these methods are also applied in order for the loved one, or the child, who is sick, to be healed.

Flowers of Fatma divaricate, don’t blossom  
Her aunts pride themselves, our daughter won’t run

Everblooming vine in Hasan hodja’s harem  
You know, Hasan hodja made a love charm

*“Fatma'nın çiçekleri dallanır açmaz  
Teyzeleri övünür kızımız kaçmaz  
Hasan hocanın haremindedeyiveren asması  
Hasan hoca yaptı ya sevda muskası”*  
(Rumelia, Ankara State Conservatory, Trt)

Starch in a cube  
I heard my lover is ill  
Are you sill my loved one  
I'd procure a charm writing  
I have one can of flour  
I have hope from Allah  
If the loved one would be mine  
I'd light a candle for the old ones

*“Küp içinde nişasta  
İştittim yârim hasta  
Hasta mısın a yârim  
Yazdırayım bir muska  
Bir teneke unum var  
Allah'tan umudum var  
O yâr benim olursa  
Dedelere mumum var”*

(Edirne, Muzaffer Sarısözen, Trt)

As it is the case in other folk literature types, the concept of Khidr, who comes to

recue in difficult moments, and thought as being sent by Allah to help the suffering, is encountered.

I sent you away to roads  
But roads don't make you tired  
Khidr has to take your hand  
And sent you back to me

*“Yola yolladım seni de  
Yollar yormasın seni  
Hızır elinden tutsun da  
Bana yollasın seni”*  
(Tokat, Yücel Paşmakçı, Trt)

In this folk song sang when a famine period was experienced during the last eras of the Ottoman Empire, Khidr is called to save the people from poverty.

There is a smoke over Kayseri  
Such a time was never seen before  
Oh Khidr' help us, immediately,  
Now the state of the poor is very terrible

*“Kayseri üstüne çöktü bir duman  
Tarihlerde yazmaz böyle bir zaman*

*Tez yetiş imdada Hızirel'aman*  
Şimdi fukaranın hali yamandır”  
(Bayrak, 1996: 22).

As for visits, a wish is made, or it is mentioned to be struck by visit, when a bad event happens.

Plain of the Kırklar mountain  
Dark fell upon us  
Cruel Suzan, hope you get blind  
Visit struck us oh Saint

“Kırklar dağının düzü  
Karanlık bastı bizi  
Kör olasın zalım Suzan  
Ziyaret çarptı bizi evliya”  
(Diyarbakır, Bedri Ayseli, Trt)

Nine thousand saints one thousand mystics  
Those would see us would think we are made  
Those who are alive and who arrived at their homelands  
Our wishes is their happiness

“Dokuz bin evliya yüz bin erenler

*Bizi mecnun sanır burada görenler*  
*Sağ olup da silasına varanlar*  
*Bizi muradına şaduman olur”*  
(Esen, 1986: 225).

This bride has made the plateau mournful  
She didn't know the passage, fell into the lake  
She had gone to visit, and had made a wish  
Did you wish was accepted oh the new bride?

“Bu gelin yaylayı yaslı yaylamış  
Geçidi bilmemiş gölü boylamış  
Gitmiş ziyarete dilek dilemiş  
Dileğin kabul mu ey telli gelin”  
(Malatya, Muharrem Temiz, Trt)

I am on Dideban  
It's high, its high  
Mysitcs, pray for me  
I am about to make my wish come true

“Dideban üstüneyim  
Dal boyun kastındayım  
Erenler dua edin

*Ben murad üstüneyim”*

(Bitlis, Neriman Tüfekçi, Trt)

Here is Gallipoli

Gallipoli is full of entombed saints

I tell you, my loved one

My prayers are accepted

*“Karşımızda Gelibolu,*

*Gelibolu’da yatır dolu*

*Sana söylüyorum yar*

*Dualarım kabul oldu”*

(Çanakkale, Yaşar Şen)

In the folk song below, the bride who can't have a baby, makes virtually all the saints of Anatolia intermediary for her prayer to be accepted. We will give a few quatrain of the folk song as example.

The one I know as white stone

The stone I wrapped inside my gauze

The one for which I made a wish to God

My Mevla give a life to this stone

Passenger brother who passed from the road

To whom I would be confidant

Hacı Bektaş at Kırşehir

My Mevla give a life to this stone

*“Ak taş diye belediğim*

*Tülbendime doladığım*

*Tanrıdan dilek dilediğim*

*Mevla’ m şu taşa bir can ver*

*Yoldan geçen yolcu gardaş*

*Ben kimlere olam sırdaş*

*Kırşehir’de Hacı Bektaş*

*Mevla’ m şu taşa bir can ver”*

(Güneydoğu Anadolu, Ateş Köyoğlu, Trt)

In the following folk song, which may be deemed as a follow-up to the abovementioned folk song, Allah gives a son to the bride. Afterwards, the bride continues her prayers, with the Saints being the intermediaries again, for thanks to be given to Allah and a long life to be granted to her son.

Göktaş is looking from the cradle

He became a nightingale, he sings out

My eye burns many families

He'd favor us, help us, oh son, oh son

Allah should give you a long life oh son

Wave Black Sea wave,

Eyüp Sultan in İstanbul  
He'd favor us, help us, oh son, oh son  
Allah should give you a long life oh son

“Göktaş beşikten bakıyor  
Bülbül olmuş da şakıyor  
Gözüm ocaklar yakıyor

O da bize himmed etsin oğul oğul  
Allah sana ömür versin oğul oğul

Çalkan Karadeniz çalkan  
Gemilerde olur yelken

İstanbul'da Eyüp Sultan

O da bize himmed etsin oğul oğul  
Allah sana ömür versin oğul oğul”

(Kastamonu, Süleyman Şenel, Trt)

## 6. Prayer, Curse, Oath Expressions and Vow

Prayer expressions are used to beg to Allah, to wish wishes from the creator. Also, those who don't give away the loved one to minstrel, enemy, during wartime, or bad people are cursed, in order to ask Allah to give pain and trouble to them.

Charcoal in high rooms  
My hands are burned due to iron of martin

My Mevla should give life to the beauties

“Yüksek odalarda mangal kömürü  
Ellerimi yaktı martin demiri

Mevla'm güzellere versin ömürü”  
(Nevşehir, Refik Başaran, Trt)

I took the road to reach Mardin

I occupied myself with worries about you

My Mevla shall give patience

To those who lost their lovers

“Yola çıktım Mardin'e

Düştüm senin derdine

Mevla'm sabırlar versin

Yârini yitirene”

(Mardin, Ömer Önderoğlu, Trt)

Two bird have landed on the top of the mountain

Let me go my Allah let me go, to reach my homeland

Falcon build nest in its own

Let me go my Allah let me go, to reach my homeland

“İki bülbül konmuş dağlar başına

*Sal Allahım sal sılama varayım*

Şahin yuva yapar kendi başına

*Sal Allahım sal sılama varayım”*

(Isparta, Hüseyin Karatürk, Trt)

We should pass through the Balkans quickly

We should then reach the Caucasians

For glory, night and day

We should beg to our Rab

*“Balkanları tez aşmalı*

*Kaflasya 'ya ulaşmalı*

*Zafer için gece gündüz*

*Rabbimize yalvarmalı”*

(Esen, 1986: 131).

When there are no more snowy mountains  
between us

I received news from the black browed love

Oh creator of the earth and sky, give me  
happiness

Don't let me yearn, I'd die

*“Karlı dağlar kalmayınca aradan*

*Haber aldım o kaşları karadan*

*Ver muradım yeri göğü yaradan*

*Koyma beni bu hasrete öleyim”*

(Diyarbakır, Celal Güzelses)

We said Allah Allah, we made her get on a  
horse

We sent her away with benedictions

We took her in the Southern lands

Kızılırmak what did you do to showily  
dressed bride?

*“Allah Allah dedik ata bindirdik*

*Hayır duayla yola gönderdik*

*Gible tarafında elden aldirdik*

*N'ettin kızılırmak allı gelini”*

(Amasya, Mehmet Hulusi)

Look to the one who goes

Roses come with thorns

My Mevla should give patience

To those suffering from secret love

*“Gidene bak gidene*

*Gül sarılmış dikene*

*Mevla 'm sabırlar versin*

*Gizli sevda çekene”*

(Demirci, 1938:126)

My blue, my bluey

Let's meet in solitude

Allah, for whom I'd give my life for

Send my love at once, for us to unite

*"Mavilim mavişelim*

*Tenhada buluşalım*

*Kurban olduğum Allah*

*Tez gönder kavuşalım"*

(Kırıkkale, Hacı Taşan, Trt)

Prayers unique to special days like henna nights are also included in some folk songs.

Bring, we'd apply henna

If not enough, we would add more

We'd ask how is the bride

Lullaby my pasha lullaby

I'd make you sleep my white cotton, lullaby

Bride, happy henna, lullaby

Let your home life will be in peace, lullaby

There is a school in front of their home

They read Tebbet at the school

The name of the groom is Mehmet

*"Getirin gına yakalım*

*Yetmezse azca katalım*

*Gelinin halin soralım*

*Nenni paşam benim paşam nenni*

*Yatrayım ak pamuğum nenni*

*Gelin kınan kutlu olsun nenni*

*Evde dirliğin datlı olsun nenni*

*Evlerinin önü mektep*

*Mektepte okurlar Tebbet*

*Güveyin adı Mehmet"*

(Karabük, Sadi Yaver Ataman)

Oh bride, happy henna

Let it be divine, let it be sacred

She jumped the threshold, it's old news now

Her spoon is left on the table

Worthy to the big house

Oh bride, happy henna

Let it be divine, let it be sacred

*"Oy gelin kınan kutl'ola*

*İlahi mübarek ola*

*Atladı endi eşiği*

*Sofrada kaldı kaşığı*

*Büyük evin yakışığı*

*Oy gelin kınan kutlola*

*İlahi mübarek ola”*

(Hatay, Nimet Nergiz)

Let's now give examples of folk songs with  
curses in it.

Embroidery of velvet

I couldn't love my loved one enough

Taken away from me

Allah's judgment should be on him

*“Gadifenin oyası*

*Yâr sevmedim doyası*

*Yâri elimden aldı*

*Hey Allah'tan bulası”*

(Samsun, Salih Çağlar)

Many black boilers

Those writing on yellow papers

I hope there would be no heaven

For those who drove a wedge between us

*“Gara gara gazanlar da*

*Sarı kağat yazanlar*

*Cennet yüzü görmesin*

*Aramızı bozanlar”*

(Tokat, Âşık Veli Aydın, Trt)

You can't pass the rocks

Whom you'll take should not live

Whom I loved was taken by strangers

My Mevla should not excuse

*“Kayalar aşamazsun*

*Alduğun yaşamasun*

*Ben sevdim eller aldı*

*Mevlam bağışlamasun”*

(Trabzon, Necati Genç, Trt)

Chop the kebab thinly

Stop by us when passing

If you love any other but me

Be stricken with unknown illness

*“Kebabı ince doğra*

*Geçer iken bize uğra*

*Benden başka seversen*

*Bilinmez derde uğra”*

(Karaman, Nurettin Çamlıdağ)

Thorns are under the bridge

(My Zöhre) you burned my while you were

a rose

Allah should burn you too

(My Zöhre) while you are a brand new bride

“Köprünün altı diken

(Zöhrem) yaktın beni gül iken

Allah da seni yaksın

(Zöhrem) üç günlük gelin iken”

(Bayburt, Muzaffer Sarısözen)

Oh the cause, mosses should grow at your grave

Snakes and centipedes shall never leave your home, oh cause, oh cause

Your homeland should be ruined, the owls should sing, oh they should sing

Cause, you should be left with no one, in need of strangers, oh cause

Try, try but you should not stand up

Cause, you should be separated from what is yours, from the comfort

After you die, I should take your hand, your hand

Both your faces should be blackened, oh cause

“Sebeb mezerinde yosunlar bitsin vay bitsin

Yılanlar çıyanlar mekânın tutsun sebeb se-

beb

Viran olsun yurdun baykuşlar ötsün vay ötsün

Kimsezi ellerde kalasın sebeb aman aman

Yekin yekin kalkamaz ol yerinden yerinden

Ayrılasın sahibinden serinden sebeb sebeb

Ahirinde ben dutayım elinden elinden

İki yüzün kara olasın sebeb aman aman”

(Kırşehir, A.Gündüz, Trt)

Minstrel, who mostly curses to those preventing him from meeting his loved one, or to the object of his one sided love, sometimes curses himself too.

Full moon rises, Allah

What is this love, Allah?

Give me my wish, or

Kill me oh, kill me Allah

“Ay doğar bedir Allah

Bu sevda nedir Allah

Ya benim muradım ver

Ya beni öldür Allah vay”

(Muş, Muazzez Turing, Trt)

While it is sworn upon Allah or Qur’an in folk songs, examples of swearing upon the

four holy books are also encountered.

Wild roses have many thorns

Jasmine roses are perfect

I swear upon the four holy books

I don't love anyone but you

*“Yabani güllerin dikenini çoktur*

*Yasemin güllere diyecek yoktur*

*Gökten inen dört kitabın hakkı için*

*Benim senden başka sevdiğim yoktur”*

(Erzincan, Mustafa Özgül)

Sitting at the door side, dreaming of a car

No matter how much I tell, my soul is ruined

Bring the books, and I would swear upon them

I will not say hello to anyone but you

*“Karıya oturmuş gurur araba*

*Ne kadar söylesem göynüm haraba*

*Kitaplar getir de yeminler edem*

*Senden başkasına demem merhaba”*

(Sivas, Leyla Göktaş, Trt)

The oath expression used as swearing upon Qur'an, is used in the following folk song as swearing upon the Words of Allah.

My loved one is the sun, the light of the sky

Won't the lover who loves you have a sigh?

Bring the Words of Allah, I'd swear upon it

Never forget me, never I'll forget you

*“Sevdiğim semanın güneşi, mahı*

*Seni seven aşık çekmez mi ahı?*

*Getir el basayım Kelamullahı*

*Ne sen beni unut ne de ben seni”*

(Sivas, Sabahattin Alparslan)

The concept of vow in folk songs is mostly the sacrificing of animals in case of union

Yellow flower near the house

Let's go from here, and try to reach Ürgüp

The night we arrive to Ürgüp  
We'll sacrifice an animal for the sake of Allah

*“Dam başında sarı çiçek*

*Burdan kalkak Ürgüp'e göçek*

*Ürgüp'e vardığımız gece*

*Hak yoluna gurban kesek”*

(Nevşehir, Muzaffer Sarısözen)

Sacrifice animals oh neighbors

I planted barley on the washbowl

“Uzun uzun çarşılar

Hyacinth surrender to me

O yâr beni karşılar

I said twelve animals to be sacrificed

O yâr benim olursa

If your hand touches mine

Kurban kesin komşular”

(Bolu, Muzaffer Sarısözen, Trt)

“Arpa ekdim leğene

Sümbül boynun eğene

On iki kurban demişem

Elin elime değende”

(Ardahan, Mehmet Özbek)

I went to the creek, I'm at creek

I caught fish near the creek

I vowed two animals

For the sake of my Emine

“Çaya vardım çayladım

Çayda balık avladım

Eminemin yoluna

Çifte kurban adadım”

(Balıkesir, Mustafa Korkmaz)

A long marketplace

That love will welcome me

If that love would be mine

## 7. Religious Functionaries

In folk songs, some functions of religious functionaries are express. Within this context, concepts of müftü, hodja and imam are used. It is observed that fatwa is asked from religious functionaries, they come to the fore with their duty of performing marriage ceremony, and the adhan recital of hodja is also mentioned by the minstrel. Motifs of mulla, dervish are also used.

Is there any sea without salt

Without sand on its ground

I sought advice from müftü

To ask whether any

Is there any young blood without lover?

“Deniz tuzsuz olur mu

Dibi kumsuz olur mu

Ben müftüye danıştım

Yiğit yarsız olur mu”

(Ankara, Anonymous)

Oh the string of my kemancha

Who tied my hands?

Hodja has seen in the book

Where love is

*“Kemençemin telini*

*Kim bağladı elimi*

*Hoca kitapta görmüş*

*Sevdağın yerini”*

(Ordu, Ahmet Yamacı)

Go and tell that crow

Not to land on our chimney

My heart, your heart wont' stop

So I made hodja perform marriage ceremony

*“Gidin diyin o kargaya*

*Konmasın bizim bacaya*

*Bende sende gönül durmaz*

*Nikah kıydırdım hocaya”*

(Belekoğlu,1971: 202).

If I could be night of this long night

If I could be the chimney of a house in my homeland

They told me that my coy love is very sick

If I could be her hodja, saying prayers to her by her side

*“Şu uzun gecenin gecesi olsam*

*Sılada bir evin bacası olsam*

*Dediler ki nazlı yârin pek hasta*

*Başında okuyan hocası olsam”*

(Çorum, Muzaffer Sarısözen)

I fell for a beauty

I don't even have assets to spend

I would like to be a dervish

I don't even have khrikah or shawl

*“Gönlüm bir güzele düştü*

*Sarf edecek malım da yok*

*Özendim derviş olmaya*

*Hırka ile şalım da yok”*

(Emnalar, 1998: 600).

This community, my relatives, my friends shouldn't go

Imam is here, my father has to act as witness

Instead of marrying my sister-in-law whom

I call my sister

I should be married with gravestone, oh

*“Bu cemaat eşim dostum gitmesin*

*İmam burada babam şahitlik etsin*

*Bacım dediğim yengemin yerine*

*Nikâhım mezar taşına kıyılısın ah ah”*

(Urfa, Merdan Güven)

### **8. Members of other Religions (The Non-Muslims)**

Generally, interreligious love is told by folk songs in which members of other Religions are mentioned. In these cases, either one of the parties want the other to convert religion, or one of the families is against marriage with someone from a different religion. In the folk song below, an Armenian girl became Muslim, following a long persuasion efforts.

I hit the road from İstanbul and went near the sea

I encountered an Armenian girl

Open your veil, and look at the gal's face

Won't you convert to my religion you non-Muslim girl?

The pilgrim goes to Pilgrimage and becomes pilgrim

The ironsmiths forge, and make it bronze

It's hard for an Armenian to become Islam

Don't tell no more İslamoğlu, I won't convert

The firman of the Sultan comes from İstanbul

The pointed head of my spare spins at the sky

If you won't do, let me become Armenian

Won't you convert to my religion you monk girl?

There are many willows in Sivas

Last year she was young now she's grown up

What happened to Armenian young bloods

Don't tell no more boy, I won't convert

Oh beauty, let's go to the village hand by hand

Let's put Bibles and Qur'an together

Let's convert to whatever is Hak's religion

Won't you convert to my religion you monk girl?

... ..

Oh beauty, if you ask it my name's Ali

And our religion is Muhammad's, the Hak religion, Islam

Our religion is greater than all the rest  
Won't you convert to my religion you monk  
girl?  
Oh boy, if you ask it my name is Moled En-  
ime  
If your name is Ali, than I converted to your  
religion  
My mind really got the words you said  
Remove your vest, remove your shirt, go to  
bed with me  
And our problem should not last until the  
last judgment day  
“İstanbul'dan çıktım derya yüzüne  
*Irast geldim bir Ermeni kızına*  
*Aç yaşmağın bak yavrunun yüzüne*  
*Dönme m'ola gâvur kızı dinime*  
*Hacı olan hacca gider hac' olur*  
*Demirciler demir döğer tunç olur*  
*Ermeni'den İslam olmak güç olur*  
*Vargit İslmaoğlu dönmem dinine*  
İstanbul'dan çıkar padişahın fermanı  
*Gökte döner mızrağımın yalmanı*  
*Sen olmazsan ben olayım Ermeni*  
*Dönme m'ola keşiş kızı dinime*  
*Sıra sıra şu Sivas'ın söğüdü*  
*Bıldır küçüğüdi bu yıl büyüdü*

*Kırıldı mı Ermeni 'nin yiğidi*  
*Var git oğlan var git dönmem dinine*  
*Aman güzel el ele verelim köye inelim*  
*İncil Kur'anları başa derelim*  
*Hangi hak din ise ona dönelim*  
*Dönme m'ola keşiş kızı dinime*  
.....  
*Aman güzel sorarsan adımlı adım Ali'dir*  
*Dinimiz de hak Muhammet dinidir.*  
*Bizim din de cümle dinden uludur*  
*Dönme m'ola keşiş kızı dinime*  
*Aman oğlan adımlı sorarsan Benli Emine*  
*Adın Ali ise döndüm dinine*  
*Dediğin sözler de girdi zihnime*  
*Yelekçek gömlekçek gel gir koynuma*  
*Davamız da mahşere dek sürmesin”*  
(Esen, 1986: 49-50)

In the folk song below, the loved one of a Turkish girl went to İstanbul and he fell there for a Greek girl. The girl in the village reflected her pain in the folk song.

The roads of İstanbul are filled with pain  
My man is captivated by a Greek girl  
I spent the summer and the fall at the moun-  
tains

Oh, come, come back

“İstanbul yolları sızıdan sızı

*Agamı zaptetmiş bir Urum kızı*

*Daglarda geçirdim yazılan güzü*

*Gel gel aman”*

(Esen, 1986: 195)

In the folk song below, also telling the love to an Armenian girl, motifs such as church and cross are also mentioned. The concept *ahçik* is used for Armenian women. In the last quatrain of the folk song, the Muslim minstrel is even ready to renounce his religion in order to get together with *ahçik*, but he fears from being condemned by the society.

I sent Ahçik to the Greek land

The morning wind blows to her lovelock’s strand

If I could bring you to the Muslim land

Oh Ahçik, who made my head fall in love

Oh Ahçik, love oh Ahçik

I went to the church, looked at its cross

My heart is now with your golden hair

Let me bring you to the Islam lan

Oh Ahçik, who made my head fall in love

Oh Ahçik, love oh Ahçik

I went to church, the cross turns on water

I lost Ahçik, my heart hurts

If I did convert, I would be condemned

Oh Ahçik, who made my head fall in love

Oh Ahçik, love oh Ahçik

“*Ahçıği yolladım Urum eline*

*Eser bad-ı sabah zülfün teline*

*Gel seni götürem İslam eline*

*Serimi sevdaya salan o Ahçik*

*Aman o Ahçik civan o Ahçik*

*Vardım kiliseye baktım haçına*

*Gönlümü bağladım sırma saçına*

*Gel seni götürem İslam içine*

*Serimi sevdaya salan o Ahçik*

*Aman o Ahçik civan o Ahçik*

*Vardım kiliseye hac suda döner*

*Ahçıği kaybettim yüreğim yanar*

*Ben dinen dönersem el beni kınar*

*Serimi sevdaya salan o Ahçik*

*Aman o Ahçik civan o Ahçik”*

(Elazığ, Mehmet Özbek, Trt)

I saw a beauty at Aleppo

Of Armenian origin, of Armenian origin

If you want to see a beauty  
Come here to see Meryem, to see Meryem

*“Halep’te bir güzel gördüm*

*Aslı Ermeni Ermeni*

*Güzel görmek isterisen*

*Hele gel gör Meryem’i Meryem’i”*

(Hatay, Halil Atılğan)

In the following folk song collected by Kúnos and shared under the title Folk Songs of Watchman (Ramazan), İstanbul’s neighborhoods are described according to their social characteristics. While Beşiktaş is mentioned with sufi Yahya Efendi, whose tomb is located there, the Muslims at Yeniköy were found odd due to their non-hospitality, while the hospitality of non-Muslims at Tarabya was praised.

Beşiktaş Yahya Efendi

Everybody attained their desire

At Ortaköy anchor is weighted

Oh how narrow is Arnavutköy

Maltese Port at Emirgan

İstinye is full of nightingales

The guests are not liked

By the Muslims of Yeniköy

There are many infidels at Therapia

They like the guests

Büyükdere is a secret place

Is now a part of Sarıyar

*“Besiktas Yahya Efendi*

*Herkes muradına erdi*

*Ortaköy’de funda demir*

*Arnautköyü’ne dar yetisti*

*Emirgân Malta Limanı*

İstinye bülbül mekânı

*Müsafire rabet etmez*

*Yeniköy’ün müslümanı*

*Terapya’da kafir çoktur*

*Rabet eder müsafire*

*Büyükdere bir gizli yer*

*Dahil oldu Sarıyar’a”*

(Kúnos, 1998:117)

## **9. Religious Places like Minaret, Mosque and Kaaba, and Adhan**

In our research, it was determined that the religious place most frequently used in folk songs is minaret. The elegance of minaret, with its architecture reaching towards the skies, is seen as associated with the elegance, slimness and tallness referred sometimes to lover, sometimes to child.

Crescent of the minaret

The thin shaped black eyebrows

While I called you beautiful

Did I say burn the universe?

*“Minarenin alemi*

*Kara kaşın kalemi*

*Sana güzel dedimse*

*Yak mı dedim âlemi”*

(Konya, Muzaffer Sarısözen)

My Emine are you good tempered?

Are you tall like a minaret?

Each one coming, asks about you

Have you got a golden amulet?

*“Emine’ m huylu musun*

*Minare boylu musun*

*Her gelen seni sorar*

*Altın hamaylı mısın”*

(Ordu, Muzaffer Sarısözen)

My boy, my boy, are you good tempered?

Are you tall like a minaret?

Each one who sees you loves you

Have you got a golden amulet?

*“Oğlum oğlum hoylu musun?*

*Minare boylu musun?*

*Her gören seni sever*

*Altın hamaylı mısın?”*

(Duygulu, 1995: 104).

The minarets are generally mentioned along with the city name, since minarets are the virtually symbolized images of the city in terms of religion. A person coming back from a long travel, experiences the excitement of being very close to his homeland when he sees the minaret of his village or city. For example, during the Russian invasion, Bitlis has become a ruin city. After the war is won, a father and son would return to Bitlis together. When they are close to the city, the father is very tired and sends his son to city. When the son shouts from afar to his father that nothing is left in the city other than five minarets, the father wails as follows (Güven, 2009: 203).

Five minarets in Bitlis

Come near son, come near

My heart is filled with pain

Come near love, come near

*“Bitlis’ te beş minare*

*Beri gel oğlan beri gel*

*Yüreğim dolu yare*

*Beri gel canan beri gel'*

(Bitlis, Merdan Güven)

The gate of the Urfa

It's minaret so bright

While my pain was single, it is now one  
hundred thousand

I am now sick and tired of my life

*"Şu Urfa'nın kapısı*

*Parlıyor minarası*

*Derdim birken oldu sad hezar*

*Ben bu canımdan olmuşam bezar"*

(Şanlıurfa, Yavuz Tapucu, Trt)

Is the Yozgat road full of snow?

Is its minaret is narrow?

I heard amnesty is granted to the imprisoned  
ones

I wonder if it is the truth

*"Yozgat yolu karm'ola*

*Minaresi darm'ola*

*Hapislere af gelmiş*

*Acep aslı varm'ola"*

(Yozgat, Muzaffer Sarısözen, Trt)

The minaret of İstanbul is angled

Oh, inside of it is full of carpets, its exterior  
marbled

I burned oh my friends, even the grave was  
much too tight

Oh mama, death during youth, was so hard  
mama, so hard

"İstanbul'un minaresi köşeli

*Ah içi halı dışarısı mermer döşeli*

*Yandım bre dostlar kabir de bana dar geldi*

*Ah bu gençlikte ölüm ölüm anneciğim zor  
geldi"*

(Rumeli, Havva Karakaş, Trt)

Candles are lighted in the tall minaret

Caravans, they land by the candle's side

Does man expect evil from his loved one?

... ..

Adhan is recited from the high minaret

The sound of adhan touches my ear

Is it right to wear a flower, for whom you  
don't know?

*"Uzun minarede kandiller yanar*

*Kandilin başına kervanlar konar*  
İnsan sevdiğinden kemlik mi umar

.....

*Yüksek minarede ezan okunur*  
*Ezan sesi kulağıma dokunur*  
*Aşnası olmayan gül mü sokunur”*  
(Esen, 1986: 273).

In one of the places he travels, a young girl tells Karacaoğlan that he is dark, implying he is ugly. In reply to this, Karacaoğlan lists the valuable black assets in his poem and gives Kaaba being so much valuable, with its black cloth.

Do not disapprove me, saying I am dark  
That's how My Mevla created me, do not depreciate  
Hazel eyes are tinged with black kohl  
Is it not dark?

...

Karac'oğlan says, praise be!  
It will be seen one day, if Allah lets it  
The garment of Beytullah is black  
And its veil, is it not dark?

“Beni kara diye yerme

*Mevlam yaratmış hor görme*  
*Ela göze siyah sürme*  
*Çekilir kara değil mi?*

....

*Karac'oğlan der maşallah*  
*Birgün görünür inşallah*  
*Kara donludur Beytullah*  
*Örtüsü kara değil mi?”*

(Denizli, Musa İnan, Trt)

It is also observed that Kaaba appears in folk songs, since it also indicates the south direction.

I made a house built, which sees the castle  
As for its forty windows, it faces Kaaba  
Its interiors were made with bricks and stones  
He who wanders in the forest won't have a house

“Bir ev yaptırmışım kaleye karşı  
Kırk penceresi de kibleye karşı  
İçi donanmıştı tuğlayla taşı  
Ormanda gezenin ocağı olmaz”

(Rize, yayımlayan: Hamdi Tanses)

In folk songs mosque is generally used as an address. Either the loved one's house is near the mosque, or the minstrel saw his love while going to mosque. There are also different uses of mosque.

Their house faces the mosque

The stones of the mosque are blue

It's been three days since I saw my loved one

*"Evlerinin önü cami*

*Caminin taşları mavi*

*Üç gün oldu gördüm yârî"*

(Rumeli, Hüseyin Yaltırık, Trt)

Their houses are close to mosque

White roses must be worn by you

You married a rich husband

My Sadiye with seventeen moles

Where is the gold, which should be in your neck?

*"Evleri camiye yakın*

*Ak gülleri sen dakın*

*Zengin kocaya vardın*

*On yedi benli Sadiye'm*

*Hani gerdanda altın"*

(Uşak, Nurten İnnap, Trt)

Its adhan time in the mosque

Its time to regulate inside

I lost the sweet smelling one

During the autumn, the season of leaves

*"Caminin ezan vakti*

*İçinin düzen vakti*

*Ben misketi yitirdim*

*Sonbahar gazel vakti"*

(Ankara, Muzaffer Sarısözen, Trt)

## CONCLUSION

A work of art, reflects the social spirit of the period in which it is generated. Furthermore, if the art in question attracted social attention during the period in which it was produced, then, it may be deduced that, the society found itself in the relevant work of art, expressed itself in it. In fact, famous art historian Herbert Read, transmits the following comments of Roger Fry: "... art brings into light the traces left by various excitements of live on our soul, however, while doing this, it does not remind us the daily

*lives, and therefore, instead of our limited and definite life, we only hear a reflection of that excitement”* (Read, 1974: 69).

The present work, in which virtually all kinds of religious motifs used in our folk songs were examined, indicates that, while it was sometimes used for ensuring the rhyme in the folk song, motifs, facts and places related to religion, which generally have an important place in the daily lives of the minstrel and of the society he lives in, are used substantially. The important place occupied by the religion in the daily life of public, may be accepted the main reason why religious motifs so frequently appear in their words, and in their literary works.

Our folk songs are among the most important tools allowing us to make a time travel from the present day to the past, to the daily lives of our society. It is understood that, codes concerning which cultural elements were influential in the social life, and how and in which level they were influential, can be deciphered by analyzing folk songs, and various and deep studies are needed in this subject.

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## **KÜLTÜREL ÖĞELERİN İÇİÇELİĞİ: SEKÜLER TEMALİ TÜRK HALK TÜRKÜLERİNDE DİNÎ MOTİFLER**

**Özet:** Kültürel öğelerin içiçeliği hakikati göz önünde bulundurularak seküler temalı Türk halk türkülerinde dinî motiflerin sanat sosyolojisi perspektifi ile incelendiği bu çalışmada, öncelikle türkülerde yer alan dini motifler belli kategorilere ayrılmıştır. Böylelikle her bir kategoriye girebilecek örnek türkülerin ilgili bölümü ele alınarak analiz edilmiştir. Konu itibarıyla dinî olan ilahiler, nefesler, savtlar, gülbanglar, kalenderiler, semahlar vb türler çalışmanın dışında tutulmuştur. Dünyevi gayelerle söylenmiş olup, Allah, iman, kader, ezan, namaz, oruç gibi dini kavramlar, cami, minare, Kâbe gibi dinî mekânlar, din adamlarını ifade eden imam, müezzin kavramlarının yanı sıra, diğer dinlerin mensupları (gayr-ı Müslimler) ve ibadet mekânlarını içeren türküler ele alınmaktadır. Türkülerde kullanılan bu dini kavramlar dikkate alınarak on kategori oluşturulmuştur. Binden fazla türkünün incelenmesi sonucunda, bu herbir kategoriye uyan türkü sayısının bir hayli fazla olduğu görülmüştür. Ancak çalışmanın sınırları dikkate alınarak sadece birkaç örnek buraya alınmıştır. Makalede yer verilen türkülerin kaynağı veya derleyeni ve yöresi belirtilmiştir. Bu araştırmanın amacı bir milletin gündelik hayatının hemen her alanında kültürel öğelerin birbiriyle uyumlu bir örüntü ile yer aldığı türküler örneğinde ortaya koymak, toplumumuzun sahip olduğu kültürel değerlerin incelenmesine ve Türk milletinin tarih kaynaklarında yer almayan nice özelliklerini, yaşantılarını, değerlerini milletin ürettiği sanat eserleri vasıtasıyla çözümleme girişimlerine katkıda bulunmaktır. Çalışma esnasında, seküler temalı olan türkülerde bu denli çok dinî motif ve olgunun kullanıldığının anlaşılması, konu ile ilgili çok daha kapsamlı çalışmaların yapılmasına ihtiyacın bulunduğu gerçeğini ortaya çıkarmıştır. Aynı zamanda kültürel hayatın birçok unsurunun birlikte halk türkülerinde bir bütünlük kazandığı görülmüştür. Özellikle çalışmamıza konu olan Türk halk türkülerinin sade bir Türkçe ile dile getirilmiş olması ve doğrudan halkın duygu ve yaşayış dünyasını ifade etmelerinden dolayı sosyal hayatın birçok yönü hakkında sosyolojik veriler bakımından zengin olduğu düşünülmektedir. Somut olmayan kültürel miras formlarından birini oluşturan türkülerin tahlili toplumsal değişim ve dönüşümün ve sosyal algıların izini sürmek bakımından bile çok derin sosyolojik çözümlenmeleri gerektirmektedir.

**Anahtar Kelimeler:** Sanat sosyolojisi, kültür, türkü, dinî motif.