

Chapter 6

A PERSPECTIVE ON THE ARTIST WHO SUSTAINS AND PRESENTS THE MINSTRELSY TRADITION BASED ON İLHAN BAŞGÖZ' S ENGLISH-PUBLISHED 'HIKÂYE' BOOK."

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INTRODUCTION

Various opinions have been put forward regarding the definition and usage areas of the word minstrel. The origin of the word 'Aşık' is Arabic; the word cannot be Arabic because it is not included in the Holy Quran, or it is derived from the Turkish word 'light' (Dizdaroğlu, 1968, p. 18) or "it originates from the root aş- and the action of instilling" (Tahmasib, 1972, p. 41) views are thought to be incorrect. It is understandable that there is no word 'ashik' in the Holy Quran because; Since the minstrel was seen as the artist of the Era of Ignorance, that is, the culture of idolatry that Islam wanted to destroy, this word was replaced by the word "poet" in the new Muslim civilization over time.

Arabs called the folk poets of the Age of Ignorance as minstrels. Ibn al Nadim gave the names of forty of the "uşşak" (minstrels) who lived in the 10th century and whose lives became stories. The most well-known of these are: Kays and Lübna, Urwah and Afrah and Jamil and Buthayna. Ibn al Nedim also stated that the legends about their lives were played and sung orally, just like the stories of our minstrels, before they were compiled into books (1970, p. 719). The concepts of minstrel, minstrel and beminstreld were passed down to Muslim mystics from this source and were used to describe divine minstrel, the person who is passionate about it, and the subject of this minstrel, the "Single Being".

In our culture, the literature created by the artist called Âşık is represented by certain genres. Just like in folk poetry, it is the "minstrel" who creates (classifies) folk tales (folk stories, romances) and folk tales that are a mixture of poetry and prose, and displays them with his instrument and words. Moreover, the heroes

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of this story genre are artists who have the ability to play saz and sing poetry, and they can be called “minstrels”. The subject of most folk tales, even if they are legendary, describes the life of a minstrel. In other words, the most important element to understand this type of literature is this minstrel type, and minstrel can be defined as the product of settled agricultural culture (village culture).

Fuat Köprülü, who also pioneered folk literature research, is of the opinion that Minstrel Literature is the fruit of urban culture. Köprülü: “XVII.-XVIII. He stated that “the minstrels and the minstrel style that we see in every corner of the Ottoman Empire from the centuries to the last years are especially productive of city life” (Köprülü 1966, p. 173). Köprülü insisted on the same issue: “The Minstrel created by city life and culture” (1966, p. 177) and the material we have today on the social origin of the Minstrels does not support Fuat Köprülü’s above view. In İlhan Başgöz’s compilation works, the minstrels he has worked with in the last 50 years are not of city origin, almost all of them are village minstrels. The list of these minstrels is as follows:

Âşık Üzeyir Pünhani (1917-) in Sarıkamış’s Ağır Kotanlı village, Sabit Müdami (1918-68) in Poshof’s Varızna (new name Demirdögen) village, Âşık İshak Kemali (1913-1971) in Erzurum-Çat-Aga village, Mevlut İhsani Şafak (1928-) in Sarıkamış- Çermik village, Âşık İlhami Demir (1932-1987) in Arpaçay- Çatma village, Âşık Ali İzzet Özkan (1902-1981) in Şarkışla- Höyüik village, Âşık Veysel Şatıroğlu (1894-1973) in Şarkışla- Söbelen village, Âşık Şenlik (1853-1912) in Suhara village of Kars, Âşık Sümmani (1862-1914) in Semikale village of Erzurum, Aziz Aydın (1899-?) in Kars -Aküzüm- İbiş village, Şeref Taşlıova (1958-2014) in Kars-Petresen village , Davut Sulari (b.1925-?) were born in Erzincan Manes village.

Previously published minstrel biographies support the view of originating from this village. Huzuri Baba (1885-1951) was born in Yusufeli-Zor village, Occupational (1857-1915) was born in Kangal-Mescitli village, Celali Baba (d.1915) was born in Bayburt-Tahsini-Zor village, Şah Turna (1953-) was born in Sivas-Gürün-Kaynarca village. . Bektashi Karac’oğlu, who lived in the 16th century, was from the Mamure village of Yozgat (Başgöz, 2003: 54). Other names can also be added to these names. Prof. The 10 Minstrels, with whom Wolfram Eberhard studied in Çukurova (Eberhard, 1952), and the 9 minstrels compiled by Adil Özder, are of village origin (Özder, 1965). This peasant origin should not be taken to mean that there were no minstrels in the Taurus region tribes in the South, in the Janissary Army and in the cities. But, Âşık is the upbringing of the settled village culture. The movement in the lives of our minstrels was not from

city to village, but from village to city. Especially after the 1950s, many minstrels living in villages migrated to the city.

The village is a social and cultural unit, but the villagers do not consist of a single economic class. There are rich people in the village, middle class people, big landowners, and landless people. The common view that minstrels come from the poor part of the village is not true. İlhan Başgöz also supported this view in his doctoral thesis titled *Biographical Turkish Folk Stories*, which he completed and published in 1949. The minstrels, about whose biographies Başgöz collected detailed information, came from different layers of the village society. To give an example:

Deryami's father is a village chief. According to the information given by İshak Kemali, his father was the richest man in the village. Şeref Taşlıova family had 45 cows in the 1940s. This was not a small fortune at that time. On the other hand, Üzeyir Pünhani and İhsani Şafak said that they were so poor that they could not find bread some days in their childhood. Müdami's father was a village imam who had a small but regular income. Âşık Veysel's family was a small landowner, almost poor. Dursun Cevlani's father was a captain.

Various opinions have been put forward as to the reason why minstrels, who grew up in such a settled agricultural society, chose a profession related to saz and vocals. Wolfram Eberhard indirectly (1952, p. 47) and Natalie Moyle directly established a relationship between being blind and being in minstrel. Moyle, who was aware that many Turkish minstrels were not blind, said: "At least, the widespread mystical legend about blindness was effective in Âşık Veysel's rise to fame (1990, p. 94- 124). According to Başgöz, both interpretations are not correct. In fact, being blind hindered Veysel's fame. Veysel gained fame not because he was blind, but because he was a good artist and had a very mature personality.

1. THE RELATIONSHIP BETWEEN MINSTRELSY AND BLINDNESS

Başgöz argues that the relationship between blindness and minstrelsy arises from the following epithet:

Homer was blind, the well-known Yugoslav epic writer Çuro Huso was blind, there were blind epic tellers in Russia, and at that time there was a relationship between being blind and being an artist (Lord, 1965, p. 66-67). Adler's compensation theory provided a psychological basis for this view. According to Adler, if a limb of the body does not work, the body strengthens it by transferring its strength to other limbs (Adler, 1956: 22-30). First of all, it should be noted that hundreds of Ashiks known in the last two hundred years are not blind. Among

them, four blind minstrels are known: Âşık Tüccari (1720-1805), Âşık Veysel, (d.1973) Mevlut İhsani and Şah Turna. None of them are blind from birth. When the merchant was a 24-year-old well-known minstrel, he captured his wife while Nadir Shah's army was passing through his hometown. The merchant went to Iran and saved his wife and became blind on his return; At the age of 6, Veysel lost one eye to smallpox and the second due to an accident. When Mevlut İhsani was in the second grade of primary school, he was crushing a bullet with a stone and the bullet exploded in his hand. He lost one of his eyes. They covered his second eye with copper sulphate (alum) because it would be good for him. Thus, he also lost that eye. Ashik, a woman named Şah Turna, also lost her eyes due to smallpox. Based on this information, none of these Minstrels have a congenital limb loss.

It is a general opinion that another factor that pushes a young person to fall in minstrel is poverty and the difficulty they face in earning a living. The poor young man chose minstrelsy to escape from all this. The above-mentioned Ashik biographies show that there are not many Minstrels from poor and middle-class families. Therefore, it is not correct to establish a cause and effect relationship between poverty and minstrelsy.

1.1. The Link Between Minstrelsy and Shamanism

Moyle established a relationship between minstrels and shamanism. According to him, Âşık is a marginal man, just like the shaman, he has psychological problems and cannot adapt to his environment. However, Minstrelsy got rid of this psychological disorder and treated herself by practicing her art. According to him, the story telling of minstrels and the patient healing ceremonies of Shamans contain similar elements (Moyle, 1990, p. 55). This last view should be considered first. According to Başgöz, there is no such relationship between the Minstrel and the Shaman. As Başgöz stated in another research of mine, the chain of dream motifs that explain how the Minstrels of God entered the profession bears intense traces from the initiation ceremonies of Shamans. However, this is nothing more than the continuation of an old tradition and beliefs. Shaman is a type who shows some psychological diseases in his youth; So he is a psychopath. He has sexual problems, gets carried away by daydreams, enjoys solitude, avoids society, has speech difficulties, and suffers from epileptic seizures. These symptoms of discomfort are signs that he is a Shaman candidate. After this, he becomes a Shaman through an initiation ceremony performed by an old Shaman, and Shamanism cures his spiritual distress. The second way to become a shaman is to have a dream. Such dreams also make a young man a Shaman. These dreams are similar to our minstrels' dreams, but in both cases, the candidate will undergo

Shaman training. This candidate does not choose to become a Shaman, because the holy spirits force him (Eliade, 1972, p. 111-143).

Our Minstrels are not like these types of Shamans. No minstrel has ever experienced such diseases during adolescence. Moyle considers Sabit Müdami's difficulty in memorizing the Holy Quran due to his father's pressure as such a discomfort. This is the real difficulty in memorizing an Arabic text that runs to 600 pages. It has nothing to do with mental illness. Then, no minstrel is a marginal type in life, he is not more incompatible with his environment than other people. On the contrary, he is a person who is minstrel, respected and valued by those around him. Then again, Minstrels are not entirely professional artists. In other words, they do not earn their living just by stealing and calling. They all had second jobs. Gülistan Çobanlar used to sell grass in Kars, Behçet Mahir was a doorman at Erzurum Atatürk University, Muharrem Usta had a secondhand shop in Kars, Latif Yılmaz was a farmer, Mevlut İhsani, who is blind, had a shop in Sarıkamış that bought and sold wheat, Üzeyir Pünhani was involved in animal shopping. He was earning good money, İshak Kemali was a blacksmith and Ali İzzet was a farmer. Minstrels who migrated to the city in the 1960s worked in a government institution by finding menial jobs, or those with beautiful voices earned their living by recording cassettes. Minstrelsy did Minstrelsy when they had time from these jobs and earned their living with the income they earned from these two sources. İshak Kemali was telling stories in the cafes in the winter, because stories were not told in the summer, and in the summer he was bringing money for blacksmithing. From time to time, minstrels were invited to weddings and associations, and they performed at social gatherings. Apart from that, a profession called minstrelsy did not distinguish them from other people. If they didn't have "saz" on their shoulders, no one would know that they were in minstrel. They neither had any mental illness nor their unique attire. İlhan Başgöz participated in many narratives of the story-telling minstrels. In none of them did he see even the slightest trace of them falling into a state of ecstasy (Exstasy) while telling stories, as in the healing ceremonies of Shamans.

1.2. Formation/ Development Process of Minstrelsy

According to İlhan Başgöz, no matter what, a single reason is not enough to make a young person fall in minstrel. The real reason is a combination of several of these. The correlation between these factors makes a young person fall in minstrel. First of all, the candidate for minstrel must have some innate talents. These are a strong memory, a good ear and a good voice. These are not acquired skills. From now on, influences from the social environment are very important. Examination

of minstrel biographies shows that the most important of these environmental effects is the effect of the type called minstrel on the newly growing young man. Üzeyir Pünhani: “We have village weddings there. They bring minstrels to these weddings. The minstrel sings folk songs and tells stories to the congregation. When I listened to them, such a minstrel arose within me that I wanted to take the instrument from the minstrel’s hand and put it inside me. But in old communities, they did not allow children to come here. I would also find the opportunity to hide under the bench. Nobody knows, if they knew they would give me a good stick. When the meeting breaks up, I leave. But he has my thoughts day and night,” he said (from his life story in the private archive of İlhan Başgöz).

Similar information was also obtained from other Minstrels. İlhami Demir and Şeref Taşlıova openly stated that their interest in Minstrelsy art started with listening to other Minstrels. In the stable life of the village, Aşık is accepted as the only different person. He entertains the people at weddings and associations; Âşık opens the romantic and magical world of art to the audience on winter nights. As they were traveling artists, Âşık brought the “news of distant places”. For this reason, Âşık was highly respected by the people. At social gatherings, Ashik was invited to the front corner. There was no more different and valuable role model for a young man in the village than “Aşık”. Âşık is the perfect model for a young person who wants to channel his energy and create a future image for himself. The young person’s energy is concentrated around this “image of the future”.

According to Başgöz, powerful minstrels called “Hak aşığı” (a true minstrel or poet who drank wine from the hands of a master) say that they learned their profession after a dream and thus started the art of Minstrelsy. The main actions of this dream are as follows: A young person who reaches adolescence sees a beautiful woman in his dream. This beauty is shown to him by one of the Prophet or the Four Caliphs, such as Hızır İlyas, or one of the clergy, such as Pir. This Pir offers the young man a piece of food such as a hail (bade, love almond), or in some variants, a piece of bread or beans. The young man drinks or eats it. This magical drink or food not only makes an artist steal it and learn to sing folk songs, but also makes him fall in love with the girl he sees in his dreams. Some of those who said they fell in love with such a dream in the 1940s told me that they did not have such a dream after the 1960s, but that they spoke like this because people only cared about those who fell in love in this way. Âşık Ali İzzet and Âşık İhsani Sırmaoğlu clearly stated this situation to Başgöz. Being accepted into the profession with such a dream is also seen in Muslim mystics. Such dreams opened the door to true love and Divine Truth in their lives. Terms such as pir, bade, love wine, minstrel of

truth in our minstrels have passed through Muslim mysticism. But even if such a dream is reported, learning minstrelsy requires a training period. The young man learns to play the saz and sing poetry by practicing for a long time. In other words, there is an educational process in falling in love that is not hindered by the social environment. Minstrelsy did not develop in circles that did not tolerate folk songs and saz playing for religious reasons.

This education can be obtained by being with a minstrel for a long time, carrying his saz, and being an apprentice to him. We can say that there was no tradition of learning minstrelsy from a master minstrel after a long apprenticeship period in Anatolia, or this tradition did not exist in the past. Only two of the Minstrels interviewed by İlhan Başgöz, Âşık Gülistan Çobanlar and Sabit Müdami, learned to play saz and tell stories by being apprenticed to master Âşiks. They were apprenticed to Gülistan Master Âşık Şenlik and his Mudami relative, Yakub's son Tevfik. Other minstrels learned to play the saz from this or that minstrel, depending on their abilities, or they fell in love by going through such a process on their own, by seeing and hearing. Among them, there were young minstrels who took saz lessons for money. Pünhani learned the art by going to Dursun Cevlani from time to time, attending his meetings and listening to his stories, but this situation does not resemble a traditional master-apprentice relationship.

1.3. The Relationship Between Minstrelsy and Orphanhood

Our research shows that one of the most important factors that pushes a young person to fall in minstrel is that the minstrel is an orphan. Most of our minstrels are orphans. Among them, Sabit Müdami, Üzeyir Pünhani, İshak Kemali, Âşık Veysel, Şeref Taşlıova, Behçet Mahir, Dursun Cevlani, Ali İzzet Özkan, Yaşar Reyhani are the first names that come to mind. If the sources are scanned, their number will increase. It is noteworthy that one of the minstrels living in the 16th century called himself Öksüz Aşık. Gevheri also said in one of his poems that he was called "orphan" (Elçin, 1984, p. 380).

According to Zhirmunski, most of the Uzbek people were orphans (1969: 331). According to Başgöz, the orphanhood-Minstrelsy correlation is so clear and strong that it was believed that orphanhood makes a young person a poet. It is not easy to explain this relationship. Because we do not have any studies on orphan psychology, neither in Turkey nor internationally. İlhan Başgöz made an attempt at analysis on this subject by focusing on two orphans, Âşık, about whose lives he had detailed knowledge. These minstrels are Sabit Müdami and Şeref Taşlıova. Şeref Taşlıova was left an orphan by his father and Müdami by his mother. Başgöz has

summarized this issue in a few pages, but we will touch on the subject briefly. The different emotions in the lives of these two orphans, the docile and passive personality created by the absence of the father in Taşlıova, created a very strong dream and feeling in him to become a man, and the most important role model in front of him was Minstrelsy, which is why Şeref fell in love. Alfred Adler explained the psychoanalytic connection of this action as follows: “This personality, which expects a great deal of affection and attention from others, is actually a passive and feminine drive, but it is also a driving force in the formation of the personality. This power is a reverse fantasy, “counter fiction”, in this way the masculine feeling of rising and perfecting harmonizes with the social environment (1956, pp. 22-30). According to Adler, harmony between feminine and masculine impulses is a sign of mental health. This dog brought Şeref to the scene of falling in love. Once personality is formed, it is not a human line that freezes and never changes again. This personal and social formation is the reason why Şeref falls in minstrel. As for Müdami, the absence of his mother, the lack of love and affection in the new family established through motherhood, and the very bad treatment of his father, led him to rebel against his father and chose a profession that his father did not want. The Minstrelsy tradition in Müdami’s family, the admiration felt for visiting Minstrels in Şeref, that is, social influences, also feed the Minstrelsy psychology. In this change, we can find the development that Arnold Modell calls “Lack of holding environment”. According to that:

“The absence of this supportive environment, that is, the lack that the child feels from the mother’s lack of affection and love, forces the child into premature maturity. There is a common quality in this absence of love and compassion, seen in different forms. This deficiency gives the child a precocious, albeit fragile, sense of self-confidence; this feeling needs to be supported by big and fancy projects” (Modell, 1976: 286-305).

According to Başgöz’s explanation, Müdami’s lack of maternal affection is such a deep-rooted deficiency that whenever he talks about a mother embracing her child while telling a story, his eyes fill with tears. Regarding this issue, Müdami said: “I grew up hurting and feeling the lack of motherly compassion. My stepmother treated me so badly that tears fill my eyes whenever I see a mother holding her child close to her heart. “I have never had a mother who loved me like this and embraced me as ‘my child,’” he said (information about Müdami’s life was compiled by İlhan Başgöz in Ankara in 1952).

2. PERIODS OF THE ANATOLIAN MINSTRELSY TRADITION

Fuat Köprülü put forward the following opinion on the beginning of Minstrel Literature: “When we say Minstrel Literature, it only dates back to the XVI.-XX.,

even XVII.-XX. We mean the style of poetry specific to the instrumental poets, who grew up in Anatolia for centuries and whose numerous works and literary traditions have survived until our time. Since there are almost no literary texts belonging to older instrumental poets from previous periods, it is not possible to attempt positive and historical literary explanations based on the texts on that issue (Köprülü, 1966: 178). Elsewhere in the same research, Köprülü says: “Aşık style, especially in the 18th century. It is a diverse product resulting from the mixing of elements of divan literature, folk literature and lodge literature after the 11th century” (Köprülü, 1966, p. 180). In his work titled Turkish Instrumental Poets, Köprülü says: “The 16th and 17th centuries in which the Minstrel Style was formed. ages. “He used the expression (Köprülü, 1966, p. 187). In a later work, Köprülü XVI. He said, “Unfortunately, we do not have the products that it (Ashik Literature) created until the 17th century, not before the 17th century” (Köprülü, 1966, p. 212). It is seen that Köprülü does not give a clear idea about the time when Minstrel Literature emerged, in the 16th century and XVIII. It remains undecided over a long period of time such as a century.

Pertev Naili Boratav discusses “Folk Poets” in three periods without using the name “Aşık Literature”. The First Period covers the period between the XIII-XV centuries, and religious works have survived to us from this period. Second Period, XV-XVII. It is the period between centuries. During this period, the Bektashi tradition was strongly established in cities and towns. Third Period, XVIII. It is the period from the century to the present day” (Boratav, 1943, p. 11-13).

Umay Günay, who focused on the origin of minstrel literature, made the following observation: “In our opinion, it is not possible for the Ozan-Baksı tradition, which is considered to have been abandoned with the adoption of Islam, to suddenly emerge in an Islamic form five centuries later” (Günay, 1986, p. 21). XI. century to XVI. It is really important to look for the place of a literature connected to the Divan-ı Lügat tradition in the cultural development between the 19th century and the 19th century. As will be stated below, this tradition continued in the Batini lodges.

Focusing on the same subject, Özkul Çobanoğlu is of the opinion that minstrel literature emerged in coffeehouses (kahvehane). Çobanoğlu: “In our opinion, the minstrel literature style started from the end of the 16th century around the axis of the coffee house, the bard-baksı with a more or less latino character, and especially the members of the Bektashi sect, who came to the fore as ‘Army Poet’ with the establishment of the Janissary Corps, and other lodges. “It was shaped by the influence of its literature and gained independence” (Çobanoğlu, 2000, p. 130).

It is understood from these expressions, which coincide with Köprülü's ideas; Minstrel Literature gained independence in coffeehouses. Elsewhere in his work, Çobanoğlu sheds more light on this expression: "In other words, the Minstrel Style literary and cultural tradition is a social institution that deeply affects the Turkish-Islamic socio-cultural structure and causes the emergence of new social habits and behavioral patterns." "It is the product of coffeehouses" (Çobanoğlu, 2000, p. 134).

While the question of the origin of Minstrel Literature is being discussed, there are some unanswered questions. What criterion should be used to define Minstrel Literature? Formal features of poetry; i.e. its meter, rhyme scheme or poetry structure? Is it the linguistic features of this literature? His view of the world or his philosophy of religion, that is, the content of this literature? Whether the artists who gave their name to this literature called themselves Ashik or whether they sang their poems accompanied by saz, a musical instrument? Or is it the circles that listen to this literature? First of all, it is necessary to focus on the word 'Aşık', which was chosen as the name of this literature.

3. POETS WHO USED THE WORD 'ÂŞIK' AND THE USAGE AREAS OF THIS WORD IN THE 16TH, 17TH AND 18TH CENTURIES

Note: English texts are also added below the poetry examples below. In some poems, the meanings do not coincide with the English texts.

Most of the folk poets in the section that Pertev Naili Boratav calls the first period called themselves Âşık. Yunus Emre used the name Âşık Yunus in the last stanza of some of his poems:

"Âşık Yunus bu sözü muhal deyi söylemez
Mâni yüzün gösterir bu şairler kocası.

Âşık Yunus n'idesin
Acep kande gidesin" (Başgöz, 1995, p. 285).

"Aşık Yunus does not say this word out of necessity.
Your manic face shows, this husband of poets.

Âşık Yunus, where are you?
"I wonder where you would go?"

Âşık Pasha (1271-1332), one of the poets of this period, whose real name was Ali Beşe, finished each «epic» in his masnavi named Garipname with the name Âşık:

“Âşık sana tuttu yüzün
Unuttu cümle kendözün
Cümle sana söyler sözün
Söz söyleten sensin yine” (Noyan, 1998, p. 193).

“Hak katında Âşık’ın eksigi çok
Allah’ın eksikliye eylüğü çok” (Noyan, 1998, p. 422).

“When the minstrel sees your face
You forgot the sentence yourself
Your words tell you the sentence
“You are the one making the statement again”

“In the sight of God, the minstrel has many shortcomings.
“Allah is very generous with the shortcomings”

“Âşık Pasha said in the Tenth Chapter, Sixth Epic of Garipname, his best-known work, that the man he received his share from was Hızır, and noted that the pseudonym Âşık was given to him by His Holiness Hızır” (Noyan, 1998: 18). Later, folk poets who called themselves Hak Aşık or Badeli Aşık would say that they acquired the art of Minstrelsy by drinking full water from Hızır’s hand in a dream. It is thought that these names “Aşık” are not used in the sense of “instrument poet”, but in a mystical sense, as a term of Sufism, and express divine love. Only one of the folk poets who came after this period, an artist who lived in the 16th century, used the name “Aşık” in his poems, but he did not use this name in all his poems. In one of his poems, Öksüz Dede, an army poet; in others he used the name Öksüz Âşık, and in others he used the name Öksüz only.

None of the folk poets who lived in the 16th century, such as Kul Mehmed, Köroğlu, Hayali, Ozan, Bahşi and Oğuz Ali, Geda Muslu, Çırpanlı, Armudlu, Kul Çulha, whom we know from the Maghreb lodges of the Janissary army, called themselves Âşık. Karacoğlan from Yozgat, who lived in the 16th century and participated in Yavuz Sultan Selim’s Egyptian campaign in 1517 and later in

the Balkan campaigns of Suleiman the Magnificent, was also an army poet and Bektashi (Başgöz, 2003, p. 46). He also called himself only Karac'öğlan.

There are two other great folk poets living in the 16th century. These are Hatayi (Shah Ismail) and Pir Sultan Abdal. In his first research on folk poetry, Köprülü did not include Shah İsmail in his book. Pir Sultan did not consider Abdal a folk poet and explained the reason for this as follows: "...I did not mention him here because he was a religious group poet who gained fame among the Bektashi and Kızılbaş groups" (Köprülü, 1966-b, p. 7). Köprülü changed his mind in a work he published later and said: "However, this style of poetry developed mostly among heterodox sects and its most original and strongest representatives in terms of artistic value are the Bektashi and Kızılbaş, such as Kaygusuz Abdal, Hatayi, Pir Sultan Abdal. "It is certain that he found it among them," he said (1966-a, p. 185).

In the 17th century, two folk poets wrote poems under the pseudonym Âşık. One of them is called Âşık. Looking at the poems he wrote for the 1645 Cretan war, it can be said that Âşık was an army poet. Moreover, like other Dervish Lodge poets, he has poems written in aruz, in the form of divan poems. Minstrel's. Looking at a poem devoted entirely to praising Ali, it can be said that this army poet was also a Bektashi (Özmen, 1998, vol. III, p. 147). Miskin Âşık, who is estimated to have lived in the same century, also used the name Âşık in his poems. We have almost no information about Miskin Âşık (Özmen, 1998, vol. III, p. 171).

There are three more well-known folk poets in the 17th century, these poets are Karac'öğlan, Gevheri and Âşık Ömer. Karac'öğlan never called himself Âşık Karac'öğlan in any of his poems, he just called himself Karac'öğlan. This great folk poet of the 17th century has nothing to do with the lodge or Alevism or Bektashism. Karac'öğlan is the poet of the southern Anatolian Turkmens (Başgöz, 2003, p. 23).

Gevheri, on the other hand, called himself Âşık Gevheri in only four of his more than 700 poems. Başgöz believes that this name does not indicate the profession of Minstrel'sy. Because Gevheri also called himself Garip Gevheri in 17 poems, Wretched Gevheri in 6 poems, Öksüz Gevheri in 5 poems, and Dertli Gevheri in five poems. Gevheri did not use the name Âşık Gevheri in any of his 216 semais, only Gevheri (Elçin, 1984, p. 443-457). It seems that the name "Âşık"; He used Gevheri as an adjective like other names. Gevheri said in one of his poems, "We have masters and masters like Hacı Bektaş, we are not without talent" (Elçin, 1984, p. 459). Looking at this sign, Fuat Köprülü said: "Like most instrumental poets, Gevherin also had an affiliation with Hacı Bektaş Veli; But we have not come

across any part of it that shows that it can distinguish it from the Ahl al-Sunnah tenets” (Köprülü, 1966-b, p. 133). It is true that the Bektashi-Alevi belief is not a dominant theme in Gevheri’s poetry, but there are touches on this belief from time to time. For example, in one of the poems, Gevheri stated that he considered the Twelve Imams to be the source of saints by saying: “It was so nice, the blood of the saints was the Twelve Imams” (Elçin, 1984, p. 567).

Âşık Ömer, one of the poets of this century, showed a different personality and stated that he chose minstrelsy as a profession by referring to himself as Âşık Ömer in most of his poems. Âşık Ömer is the first poet in our folk literature who really and insistently introduces himself as a minstrel, but it is not easy to understand whether Ömer, who grew up in urban culture and imitated divan poets to a large extent, used the name Âşık in the sense of «instrument poet» or “Hak Âşığı” (Minstrel of Truth). He said that Köprülü Ömer was «skilled in playing the tanbura, like all instrumental poets, and that he was a resident of Aynalı Kahve in the city of Kili on the Danube» (Köprülü, 1966-b, p. 199).

Köprülü was skeptical about the claim that Âşık Ömer was a Mevlevi based on a poem, but he said that “it is not far from possible that Âşık Ömer joined a sect, following a general custom among the instrumental poets of that period” (1966-b, p. 200). Âşık Ömer mentioned Hacı Bektaş with respect in both of his poems and said that he went to visit Hacı Bektaş Lodge (Ergun, 1936, p. 76-77). Köprülü concludes his analysis on this subject as follows: “There is nothing more natural than an army poet expecting a feeling of respect towards the great Pir of the Janissary corps (Hacı Bektaş)” (Köprülü, 1966-b, p. 200). Although Âşık Ömer clearly expressed his love and respect for Bektashism, there is no dominant Bektashi belief in his poems.

In the 18th century, there were two artists who called themselves Âşık. The first one was Şermi, who died in 1714, and he called himself “Aşık Şermiya” in a poem included in Köprülü’s anthology:

“Acep ol dilberi Âşık Şermiya
Bir gecelik gene تنها bekler mi?” (Köprülü, 1966-b, p. 365).
I wonder if that woman is Minstrel Ahmet?
Will she wait in solitude again for one night?

Âşık Şermi is an army poet and belongs to the artillery class. He plays the six-stringed saz in cafes and can improvise poetry. He also has poems written in Aruz meter (Köprülü, 1966-b, p. 331).

The second artist who used the name *Âşık* in his poems is *Âşık Kâmil*, who lived in this century and is known for the *Bender Epic*. Looking at this epic of *Kâmil*, about whom we have no other information, it can be guessed that he was an army poet. Apart from these, there is no other folk poet who calls himself *ashik* in the 18th century. But *Köprülü* gave the name “*âşık*” to all the folk poets he included in his anthology. These poets call themselves *Nuri*, *Abdi*, *Sadık*, *Said*, *Nigari*, *Küşadi*, *Süleyman*, *Halil*, *Mecnuni*. The names of all these poets from *Köprülü*, like *Âşık Nuri*, *Âşık Abdi*... etc. He added the profession name “*Aşık*”. Although *Halil* from *Bursa* called himself *Kul Halil*, *Köprülü* also called him *Âşık Halil* (1966-b, p. 324:340).

4. KOŞMA IN MINSTREL LITERATURE

One of the criteria that determines the genre called *Minstrel Literature* is the form of *koşma* poetry. It will be necessary to focus on *koşma*, as this is the most used form of literature. *Boratav* pointed out that “*koşma*” was known in the 11th century and was found in *Divan-ı Lugat* with the expression “*Poems in the form of koşma, examples of which we encounter in Divan Lugat al-Türk*” (1997, p. 879). There is no complete *koşma* form in *Divan Lugat-it Türk*. In this source, there are couplets written in *aruz* and quatrains written in syllabic order. The rhyme structure of the quatrains is *aaab*. This form only shows the fallen form of the first stanza of the *koşma*. In typical *koşma*, the first stanza is *abcb*, the second stanza is *dddb*, the third stanza is *eeeb*.

It is not known from which poetry collections *Mahmud of Kashgar* chose these quatrains and included them in his book. However, it has been the job of scientists to bring the quatrains together according to their subjects and forms and turn them into larger units. *Brockelman*, *Köprülü* and *Tekin* tried this job (*Tekin*, 1989, p. V-XI). Thus, none of the long units organized by scientists have the typical *koşma* structure. It consists only of a combination of regular quatrains that rhyme *aaab*. Among these quatrains, a single text shows the *mâni* rhyme scheme (i.e. *aaba*). That original text is this:

“*Korklüg tonug özünge*
Tatlı aşig adhinga
Tutgıl konuk ağırılık
Yadhsun çavıngh budunga”

Turkish: (*İyi elbiseyi kendine/tatlı aşığı başkasına [sakla]/ konduğu ağırla/ ününü herkese yaysın*) (*Atalay*, 1985-1986, p. 45).

English: [Save] the good clothes for yourself/the sweet food for someone else/
host the guest/let your fame spread to everyone) (Atalay, 1985-1986, p. 45).

Talat Tekin, in his valuable work called *XI. Yüzyıl Şiiri* he created a new poetry unit by changing Brockelman's arrangement in one of the poems in *Divan-ı Lugat*. Tekin's arrangement gives us the following structure consisting of five quatrains:

The original text and the English text are given below:

Kimi içre oldurup
İla suvun geçtimiz
Uygur tapa başlanıp
Minglak ilin açtımız

In today's Turkish:
Sitting in boats
We crossed the İla river
Walking towards the Uyghurs
We conquered the land of Minglak.

Beçkem urup atlaka
Uygurdaki Tatlaga
Ogrı yavuz itlaka
Kuşlar kimi uçtumuz

Placing badges on horses
Uyghur country to Tats
To thieves and vile dogs
We swooped down, flying like birds.

Kudruk katık tügdümüz
Tengrig üküş ögdümüz
Kemşip atıg tegdimiz
Aldap yana kaçtımız

We knotted the horses' tails tightly
Praise God a lot
We attacked by riding our horses
We cheated and ran away to get them to fall behind us
Tünle bile bastımız

Tegme yangak bıstımız
Kesmelerin kestimiz
Minglak erin bıçtımız

We raided at night
We set up an ambush from every side
We cut their bangs
We mowed down the Minglak soldiers

Kelginleyü aktımız
Kendler üzre çıktımız
Furhan evin yıktımız
Burhan üze sıçtımız

We flocked like floods
We entered the cities
We destroyed their temples
And we shit on Buddha (Tekin, 1989: 22-25).

This structure, the first stanza of which goes *abcb* and the following stanzas of *dddb*, is nothing but a typical *koşma* form. Although we do not know the degree of prevalence, it is understood that the form of *koşma* poetry was used by the Turks before *Divan-ı Lugat*. A poem about virtue, consisting of four quatrains, found in the Turfan writings, was written in the form of *koşma*. The rhyme scheme of the poem continues as *abab* in the first stanza, and *cccb*, *dddb*, *eeeb* in the following stanzas (Arat, 1965, p. 262.).

Two more poets who lived before the 16th century, Abdal Musa (14th century) and Kaygusuz Abdal (14-15th century), wrote poems in folk language and syllabic meter. Among them, Abdal Musa participated in the conquest of Bursa with Orhan Gazi (1281-1360). We also have works by Abdal Musa (Özmen, 1998 I, p. 205; Gölpinarlı, 1992, p. 6). Greek Abdals such as Kumral Abdal, Abdal Musa, Geyikli Baba, who participated in the Anatolian campaigns of Ertuğrul and Osman Bey, all had esoteric beliefs. Abdal Musa and Kaygusuz are both important names in the Alevi-Bektashi tradition; even today, Cem ceremonies are held and sacrifices are made in their name. Among them, Abdal Musa, whose few poems have survived to us, used the form of *koşma* in his poems, even though he could not go beyond the narrow lodge ideology. But Kaygusuz Abdal exhibited a more colorful artistic personality and he also has a *Divan* written in *aruz* and works

such as Budalaname, Kitab-1 Miglate, Vücutname written in prose. Kaygusuz Abdal also left works that are a mixture of prose and poetry, but the importance of Kaygusuz for us is; It is in the poems he wrote in syllabic meter and in a simple folk language. The epic he wrote for Abdal Musa begins as follows:

The original text and the English text (even though it does not have the full meaning) are given below:

“Beylerimiz Elvan gölün üstüne
Ağlar gelir Şahım Abdal Musa’ya
Urum Abdalları postun eđnine
Bağlar gelir Şahım Abdal Musa’ya

Urum Abdaları gelür dost deyü
Eđnimizde âba hırka post deyü
Hastaları gelür derman isteyü
Sağlar gelür Şahım Abdal Musa’ya” (Özmen, 1998, p. 220-21).

“Our gentlemen, Elvan, on the lake
He cries and comes to my Shah Abdal Musa
Urum Abdals to the bow of the hide
Vineyards come to my Shah Abdal Musa

The Abdas of Urum come and say friends
Aba cardigan fleece in our shawl
Patients come and aşk for cure
The survivors come to Shahim Abdal Musa.”

One of Kaygusuz’s poems is about unattainable blessings. The first stanza of the poem is this:

“Esrarla pişen lokma
Karnımız aç tez olsa
Kahvaltıya yüz tavuk
Üç yüz elli kaz olsa” (Özmen, 1998, p. 239).

“Cooked morsel with secrets
Even if we were hungry and fast
One hundred chickens for breakfast
“If there were three hundred and fifty geese”

Another of his quotes ridiculed the crafts. The second stanza of the poem is as follows:

“Gider Yapraklı’ya alırım tosun
Öğrenmiş olmazsa acemi olsun
Müşteri gelince temizce bulsun
Bazı bilmezlere torlak satarım” (Özmen, 1998, p. 232).

“I’ll go to Yapraklı and buy the tosun
If he doesn’t learn, let him be a novice.
When the customer comes, find it clean.
“I sell torlak (horse, cow, donkey) to some ignorant people.”

Another poem by Kaygusuz describes the evil of women and reminds us of the introduction of four evil women in the preface of the Book of Dede Korkut (Gökyay, 1973, p. 3). In this poem, Kaygusuz introduces the evil of Europe as follows:

“Uşaklar oynar aşığı
Köpekler yur bulaşığı
Kargaya kaptırmış kaşığı
Havaya bakar oturur.”
“Children play minstrel
Dogs dormitory dishes
Spoon caught in crow
He sits looking at the sky.”

Another poem on the same subject begins with the following quatrain:

“Hey erenler hey gaziler
Avrat bizi döğeyazdı
Çekti sakalım kopardı
Bıyığımı yalayazdı” (Özmen, 1998, p. 233).

“Hey saints, hey veterans
The woman beat us
He pulled my beard and ripped it off
“He pulled out my moustache.”

Apart from these, Kaygusuz Abdal also left poems containing the oldest examples of Turkish humor. These are two epics, one of which tells the story of a goose that was not cooked even though it was boiled for forty days, and the other is the story of cutting a beard (See: Özmen, 1998, p. 229; Boratav-Fıratlı, 1943).

One of Kaygusuz's poems shows a very different structure in terms of form. The number of syllables of the lines in this poem and the distribution of rhymes are not similar to *koşma*:

Since the number of syllables below is specific to Turkish only, the English text cannot be applied.

"Dedim ey dilber kulunam = 5+3=8.
Yürü hey torlak der = 6
Sen dahi yolunmamışsın = 3+5=8
Sözlerin taslak der. = 3+3=6

Dedim ey dilber lebinden = 5+3=8
Bir buse versen n'ola = 3+4= 7
Alnına sapan kayası = 3+5=8
Ensene tokmak der" = 3+3=6 (Özmen, 1998, p. 226).

I said, woman, I am your servant.
"Go, hey callow," he says.
Even you didn't give up
Your words are drafts.

I said, oh woman from your lips
What happens if you give me a kiss?
Hitting the forehead with a slingshot rock
He calls it a mallet on the back of your neck.

As can be seen above, the first stanza of the poem is "abcb." The second quatrain is in the "cdeb" rhyme structure and continues like this. The poem shows the characteristics of the mixed verse-prose-text narrative of the Dede Korkut tribes.

In these poems, Kaygusuz went beyond the Tekke tradition and introduced non-religious themes that would later be seen in our Minstrels. We can find the subject of his epic about food in Karac'ođlan, Ruhsatı, Âşık Hüseyin, Fahri, and Âşık Veysel (For detailed information, see Başgöz, 1966, p. 163-168). His poetry about crafts dealt with a subject common in epics. It is thought that Kaygusuz

did not recite these poems during the sacred lodge ceremonies. He must have read them in village chambers, marketplaces and private homes. Kaygusuz's epic, which tells about the dervishes flocking to the Abdal Musa lodge, the evil of the Europeans, the names of the food they dream of, and finally, the poems describing crafts and trades in a sarcastic language, its language features, rhymes, number of stanzas, the syllabic meter it uses, plain language and non-religious topics. In terms of poetry, it bears the traces of Âşık poetry.

Kaygusuz is not alone in using syllabic meter and koşma poetry form. Between the 13th and 16th centuries, other Batini dervishes also wrote poems in syllabic meter. Some of them also used the koşma form. Some of Yunus Emre's poems were written in syllabic meter. Many of his other poems turn into koşma poems if the couplets are divided into two at the stops and written as quatrains. To give an example:

“Şöyle hayran eyle beni
Aşkın oduna yanayım
Her nereye bakar isem
Gördüğüm seni sanayım

Çün beni okur sultanım
Uş gönüldse n'ider canım
Ben bunda çünkü mihmanım
Ya ben nice eğleneyim” (Başgöz, 1995, p. 163).

“Admire me like this
I burn for the wood of love
Wherever I look my name
I think I see you

Because he reads me, my sultan
What does the heart say, my dear?
I'm in this because I'm guest.
“Let me have some fun”

The following quatrains follow the *dddb*, *eeeb*, *fffb* rhyme scheme.

This structure is a form of koşma. Yunus Emre, whose most of his poems are a kind of aruz-syllable break, must have used this form of aruz because it can be easily translated into koşma.

The poems of Said Emre (13th-14th centuries), one of Yunus Emre's successors, also show the same character. Said Emre is one of the disciples of Hacı Bektaş Veli, and he translated Hacı Bektaş's "Makalat" from Arabic to Turkish. His real name is Molla Sadettin.

The number of folk poets using the *koşma* form increased in the 16th century. One of them is Hayâli, who has a strong poetic talent. Köprülü says that Hayâli was an army poet who participated in the 1577 Iranian campaign of Adil Giray, one of the Crimean Khans (Köprülü, 1966-b, p. 165-193).

The name of another poet who wrote *koşma* poems in this century is Kul Mehemed. As can be understood from his name, this "Kul" is a dervish lodge poet. ". The fact that some minstrels use the nickname 'kul' at the beginning of their names (such as Kul Mehemed) is also under the influence of Sufism and especially Bektashism" (Köprülü. Literature Researches, 1966-a, p. 186).

Three more of the folk poets of this period, whom we accept as having lived through, used the *koşma* poetry form. These are Âşık Kerem, Âşık Garip and Köroğlu, to whom folk stories and an epic are related. According to oral tradition, Kerem and Garip are Azerbaijani. Kerem was born in a country where Shiism is the state religion, and Garip was born in Tabriz. That is why there are dominant Shiite-Bektashi traces in the Azerbaijani variants of Kerem's and Garip's stories. It should be accepted as understandable that a Shiite social environment influenced the story in this way. However, as the same stories spread in Anatolia, these traces either disappeared completely or became much smaller.

Köroğlu, around whom a great chain of epics has been formed, has a lot going for us. The hero of the epic, Köroğlu, is a Celali bandit who went to the mountains around Bolu in the late 15th century. It is known that the Köroğlu story was told by minstrels in the 17th century. We do not have any information about his Shiism, but there are many religions that emerged in Anatolia in this century, such as Şah Kulu Baba (1511), Nur'Ali Halife (1512), Bozoklu Şah Celal (1518), Şah Veli (1519), Süğlün Koca Baba Zünnun (1526). Zünnunoğlu Halil (1527), Kalender Çelebi (1527) are Alevi-Bektashi revolts (Avcı, 2004: 22-25). Army poets who were in the Maghreb quarries in the 16th century also sang and wrote about *koşma*. The army poet of this century, Karac'öğlan from Yozgat, is one of these poets. All other poets of this century who wrote poems are Alevi-Bektashi, that is, Tekke poets. Some of them are: Hatayi, Pir Sultan Abdal, Serezli Pir Sultan, Balım Sultan, Kalender Abdal, Sersem Ali Baba, Muhiddin Abdal, Kul Yusuf, Kul Himmet, Kul Hüseyin, Azmi, Safi, Koyun Abdal, Kul Mazlum, Hüsnîye Bacı. Âşık

Ömer, Gevheri and Karacođlan, the three great poets of the 17th century, also wrote kořma poems. The poems of Gevheri and Ařık Ömer are largely under the influence of divan culture and these poets are urbanized folk poets. They wrote divans, mersis and murabbas in aruz as well as in syllabary. Karacođlan does not have a single poem written in aruz. His kosh and semais are written in syllabic meter.

CONCLUSION

Although the concept of minstrelsy has passed through various stages from its birth to the present day and has taken its final form, this concept continues to live in different forms in different periods and regions. In this context, the actions of any artist/subject are thought to emerge through intersubjective interaction with other individuals. The performance of the minstrel also shows that this dynamic process is intersubjective. This event is constantly established and re-acquired into different variants, not only through the complex interactions of the performer-audience, but also through the contact and exchange of information between the subjects. The relationship between minstrelsy and blindness, the bond between Minstrelsy and shamanism, the formation/development process of minstrelsy have been tried to be interpreted by referring to İlhan Bařgöz's views and different references.

The type of artist called minstrel in Anatolia; He is the person who classifies the work he performs and presents it with his instrument and words, just like in folk poetry, in poetry-prose mixed works, only in poetry contents and folk tales. The characters and heroes mentioned in the story created by the minstrel can also perform the actions of playing saz and singing poetry, and in the information in the stories, these heroes are called "minstrels". When we look at the contents of the folk tales published in our country, it is seen that the legendary lives of the minstrels or the extraordinary events that occur around their lives are reflected in the texts. However, in order to understand this type of literature, it is important to understand the village/agricultural culture and terminology from which the minstrel type emerges. In this context, based on the Anatolian Minstrelsy tradition and the usage areas of the word 'Ařık' in the 16th, 17th and 18th centuries, and the works of the poets of the period in the genre of kořma, the rhyme form, syllable structure and content of these works are mentioned, limited to certain examples. In the works; In terms of covering the lodge tradition, humor, social and political structure of the period, crafts and trades in a sarcastic language, language features, rhymes, number of stanzas, syllable meter used, plain language and non-religious

subjects, it provides the general framework of Âşık poetry and how it is perceived by the society. It seems to contain meanings.

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