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## THE OGUZ ELEMENTS IN TURKMEN DESSAN POETICS

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The study of Turkmen subject in folklore is continued. Much success is already achieved in noting, recording, publishing and study of various genres of Turkmen oral folklore art. None the less a good many aspects of it remain outside the research of our scientists. One of the most urgent problems of Turkmen folklore studies is the problem of dessan poetics. The solution of this problem reveals ancient Turkish element inherited by national folklore, exposes regularity phenomena common to Turkic dessan poetry, contributes to the study of dessan genesis and evolution, brings to light its national peculiarities.

Dessan is one of the most ancient and monumental folklore genres. It traces its origin to the time when Turkmen emerged as a people and the sources of this genre go even farther back into the past, to the epoch of the Orkhon-Enisey inscriptions to the epoch of ancient Oguz's and other tribes from whom the Turkmen people are believed to have sprung up. So, the development of Turkmen poetry as a genre is closely connected with the history and culture of the nation.

Turkmen dessan is the product of complex interaction of various genres and traditions: heroic epos arising from early oguz literary and folklore monuments, popular legends and tales and later classical poetry of the East.

The comparative and structural analysis of Turkmen folk love and romantic dessans with some ancient oguz literary monuments reveals a lot of oguz elements at all levels of its poetics: topic and theme, composition, poetic world and ethics, linguistic style.

It is interesting to note that the main topic motives / plot / of "Dede Korkut" "became the overture" to all dessan epos. This can be demonstrated by the comparative analysis of the plot of the third tale, that's "the Tale about Bamsy-Beyrek, the son of Bay-bura".

This chapter tells the story of two *childless beks* who promise each other to marry their children if they ever have them.

This popular tale motive is developed further: the childless Bay-Bura bek is not invited to the white or red tents as other guests but to the black one as the punishment for his low state. His pride and self-esteem are wounded. He sobs and cries and prays for baby.

The same reason /childlessness / terment shah Ziyat / dessan "Asly and Kerem" /. But is distinct from Bay-Bura bek shah Ziyat not only goes on a pilgrimage but also sacrifices / makes a demination to poor people/. So the religious treatment of this motif enriches with social one; the rith man experiences the hardships of poor ones and gives them freedom for seven years.

The similar beginning is typical to many other Turkmen dessans "Shasenem and Garib", "Helalay and Garib", "Seypelmelek and Madhigenal". "Huyrlukga and Hemra", "Kasym oglan" and others./ In one of the infany of shah's state is ridiculed: during a fete a bone is put in his belt and a thorn under his horse's tail.

Thus, a fairytale motif of childless shah (or bek) was developed by oguz tales as well as by later folk and literary dessans and was treated in various ways according to the aims of each work. / genre / religious, social or fairytale treatment.

Another popular motif is *the motif of engagement* of the heroes.: Bay-Bura bek is engaged to Banu-Chechek, Shasenem to Garib, Hemra to Serviniyaz far before they were born. But they don't know about their engagement untill they fell in deep love with each other.

The motif of love is the pivot theme of most Turkmen romantic dessans that seem to have inherited the same sequence of events as oguz tale about Bamsy-Beyrek who meets Banu-Chechek / for the first time / while hunting. These personages meet by chance and have an oppurtunity to speak to each other. Their acquaintance is rather realistic.

A very similar scene - an unexpected meeting during hunting is described in dessan "Asly and Kerem". The love story of Shasenem and Garib has also realistic grounds: the motif of their engagement is on the second floor, it is not the reason of their sympathy.

The sincerity of *love is tested* by time and terrible ordeals. Many severe trials are to be overcome by heroes, who display their courage and endurance. Banu-Chechek waits for long sixteen years for Bamsy-Beyrek, who was taken prisoner during their wedding ceremony. By analogy with "Gorgut Ata" 's tale Shasenem doesn't believe false reports of Garib's death and spends seven years of sleepless nights pending his return. Asly is faithful to Kerem even after his death: she builds a mausoleum to him and lives their, looking after his grave for forty years. After she becomes an

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1. please, see H.G. Korogly. The Correlation of the Heroic Poetry of Central Asia, Iran and Caucasus. Moscow, Nauka, 1983.

old woman she prays and asks the God to help her to meet with Kerem in the heaven. But he true love is blessed by God Kerem rises from the dead.

As distinct from Asly Shasenem is not a coward and timid heroine but rather active and initiative. She tries to find Garib with the help of her friends, thus demonstrating the power of her love.

This shord / comparative / analysis of Turkmen romantic dessans with the oguz tale confirm a certain community in their main plot motives and their sequences. At the same time they differ in their poetic sounding.

Love stories are full of songs and frank confessions of the main heroes, that is of the girl and her beloved. Dessans are permeated with the atmosphere of lyrics, declaration of love and long sufferings. Poetic dialogues and poems prevail over prose.

Oguz tale works according epic laws: the choice of bride is determined by social aspects, national traditions, morals and manners and correspond to the ideals of the epic heroine. Bamsy-Beyrek's choice is supported by his parents while the heroes of Turkmen dessans meet with the resistance of their relatives and have to fight for their happiness. So they stand up a lot of obstacles on their way. Shah Ziyat tries to separate his son from Asly; shah Shaapbas forbids shasenem to meet with Garib and sends him faraway outside his country. Serviniyaz also tries to stop her husband and dissuades him from his long journey but in vain. Hemra's new love prevail over his respect and sympathy with parents and Serviniyaz.

Thus, there is a certain peculiarity in the treatment of this motif: the relations of the lovers in oguz epos correspond to the norms of behaviour and morals of the society, the heroes get support and blessing of their parents.

At the same time the conflict between heroes and their relatives is the motive power of dessan's plot. Such conflict situations contribute to the idealization of love, underline its force and distraction. Though similar in their main plot motives, this theme is interpreted in various according to laws of epic and lyric poetry. Oguz tale proclaims the ethic and moral principles of its society while romantic dessans "destroys" some of them: f.e. the hero or the heroine bids defiance to the public opinion. Dessan is interested in the emotional state of its heroes. This romantic nuances of Turkmen dessans are the result of the influence of classic Eastern literature upon Turkmen folklore.

The tale of Dede Korkut about the love of bamsy-Beyrek to Banu-Chechek as

well as many other legends and folk stories passed on from one generation to another (changing its poetical shape and form on each stage of its development) and laid down the foundation to the *dessan* poetry of many Turkic nations. though the main plot was kept in its essence, it was supplemented with new elements fairytale, romantic and so on / f.e., the hero frequently avoids death with the help of divine and fantastic forces; goes on a voyage looking for his beloved runs into with the sea monsters and so on/

The new genre has its own poetic peculiarities. The composition of Turkmen *dessan* represents the interlacing of prosaic narration with poetic parts, the cross songs of two or more heroes, keeps the strict sequence of events.

At the same time style of Turkmen *dessan* retains a lot of traditional *oguz* artistic figurative means: common epithets, metaphors, simile and symbolics, epic formulas, rhetoric addresses, syntactical parallelisms and so on. The ancient *oguz* poetic elements were the basis of the *dessan* poetic style. The evolution of certain traditional epithets and symbols demonstrate this process:

The poetic image of "mountains" as well as of "tree" and "river" has a deep and metaphorical meaning. These symbols are frequently used by the sage Korkut Ata in his blessings and parting words:

Let your native black mountain not be destroyed,

Let your black tree not fall down,

Let your beautiful river not dry up...

The images of the ruined mountain, of the tree that is cut and the dry river associate with misfortune, grief and even death. On the other way these images / mountain, tree and river / are very popular and have a wide meaning. According to ancient understanding of the surrounding world and its strange phenomena, according to the outlook of our ancestors these objects were perceived as magic ones. That's why they are worshiped by many Eastern nations.

So, the magic power of the mountains can be demonstrated by the episode from "Asly and Kerem". In this scene, complying with Kerem's request, the mountains open and give the way to the true lover, thus saving him from death.

This motif underlines the main idea of the poem: nothing can withstand the force of deep sincere love. The image of mountains is often used to emphasize the

emotional state of heroes, to express their feelings and mood, f.e. in such phrases as "uja daglar gary kimin erdim" in the meaning of "I've melted like the snow on that mountains", "daglar basy gys ursun" "let the mountains be covered with ice" and many others. A wide meaning is assumed by the image of a Bird, basically it signifies happiness and wellbeing. There is a certain popular phrase Let the bird of happiness land on your head "Let you be happy". There is a traditional dessan episode describing cranes in the sky. Their appearance help the heroes the escape death. The images of a duck, goose and a swan are used to portray the beauty, charm and grace of the heroine. Originally being a simile, the image of a bird during its long period of evolution developed into the symbol and got the meaning of a young beautiful girl or boy / youth/:

"sonasyn ucurdy, galdy kolumiz..." - "our lake missed its duck" / in the meaning "it's very lonely without you" / "baharinda bilbil ucin gul aglar" "the nightingale weeps for its flower" and others so on.

Though the images of "flower", "rose", "Nightingale" were taken by dessan poetics from Eastern classical literature, their roots go back to earlier period of time.

An ancient geneology is characteristic to the popular symbol of "Apple". its first meaning seems to have been "the means of conception" the biblical legend of Adam and Eva/. This simile is widely used for description of oguz girls and women mourning over their relatives that were killed in the battle:

"The tall Burla - hatin cup her hand over her face, tore up her red cheeks that were like ripe apples, began to rend her hair as black as a crow, and weep: "oh, may son, may son"

In this case the simile "apple" is used to accentuate the girls beauty.

The Turkmen dessan widens the metaphoric meaning of this image: the heroine of "Ray-Chine" -Kasriye- uses an apple to show her fiance.

In general, "apple" is a symbol of beauty and true love. Of course, there is a certain dependance of semantics of the traditional symbols on their poetic purposes and functions and genre affiliation. Ancient symbols, though keeping their main meaning, widened their functions.

The comparative analysis of oguz tales and Turkmen dessans help to reveal interesting sides of life and nature of their creators, their morals and manners, tradi-

tions and believes, prophetic dreams the apparition of the holy Khyzr Ata on the eve of significant events and other episodes. Common to both of them. The limit of the report makes it impossible to elucidate all of them.

But the further study of this problem as well as the accumulated material gives the scholars the opportunity to reveal the complicated process of the historical development of the dession's poetics beginning from the ancient Turkic period till now. We hope, that the solution of this problem will be a certain contribution to Turkic folklore science as the whole and serve closer understanding of the cultural community of the oguz offsprings.