

# THE LEGENDS MINSTREL ŞEREF TAŞLIOVA TRANSMITTED FROM MINSTREL KAHRAMAN IN THE CONTEXT OF ORAL HISTORY TEXT

## Sözlü Tarih Metni Bağlamında Âşık Şeref Taşlıova'nın Âşık Kahraman'dan Aktardığı Destanlar

Doç. Dr. Armağan ELÇİ\*

### ABSTRACT

Minstrels as primary sources for the root of the Turkish music are like living memories of the culture and they witness and transmit the social, cultural and historical aspects of their era within the frames of oral tradition. It has been accepted by many researchers that products such as folksongs, legends, *agits* which are found in the stringed instrument wires and words of minstrels have been transferred to now and are sources of history. They transmit the historical aspects with legends. The historical aspect that found in legends reaches us with minstrel music and lyrics. In this article the legends about the invasion and liberation of Kars, which is told by Minstrel Şeref Taşlıova, will be analysed as an oral history text. Legends, which are the secondary historical sources, will be examined regarding the importance of its words, rhythm, music and pattern. The historian uses religious beliefs, legends, myths, saint legends and hadiths along with historical resources in order to clarify the topic at hand. Legends have been the sources of social history in terms of reflecting the social structure, psychology of the public, their thinking, lifestyle, beliefs and feelings. Legends about such topics as immigration, earthquake, war and bravery that have deeply affected a society have got the function of linking the old and new culture. Historical traces found in the meaning world of legends have been taken to now as words and melodies in the stringed instruments and wordings of minstrels. Texts that are formed and continued through memory within verbal environment have been transmitted by minstrels who have creative, transmitter and performer features via patterns in the context of word and melody: and word, melody and rhythm organization whole are found in the basis of memory that has the quality of being a source of history. It is very important that Minstrel Kahraman, who personally witnessed the occupation and liberation of Kars, transmitted the legends. In this study, the legends that Minstrel Şeref Taşlıova transmitted from Minstrel Kahraman regarding witnessed the occupation and liberation of Kars will be analysed in the context of oral history text. Legends transmitted as the supplementary sources of history will be examined by considering memory, its formation within oral environment and the importance of wording, rhythm and patterns included.

### Key Words

Oral History Texts, Legend, Memory, Word, Rhythm, Melody, Pattern.

### ÖZ

Türk müziğinin kaynaklarının başında gelen âşıklar canlı bellek olarak; sözlü kültür geleneği içinde birçok türde yaşadıkları dönemin sosyal, kültürel ve tarihsel yönlerini aktarmışlardır. Âşıkların telinde ve dilinde günümüze kadar gelen türkû, destan, ağıt vb. ürünlerin tarihe kaynaklık etmeleri birçok araştırmacı tarafından ortak kabul görmüştür. Tarihçi incelediği konuları açıklığa kavuşturmak için tarihi kaynakların yanı sıra dinî inançları, destanları, efsaneleri, evliya menkıbelerini, hadisleri vb. kullanmıştır. Destanlar; söylendiği dönemin sosyal yapısını, halkın psikolojisini, düşünüşünü, yaşayışını, inançlarını, duygularını yansıtmaları yönüyle sosyal tarihe kaynaklık etmişlerdir. Toplumunu derinden etkileyen göç, deprem, savaş, kahramanlık vb. konuları işleyen destanlar eski ve yeni kültür arasında bir bağ görevi görmüştür. Destanların anlam dünyasında yer alan tarihsel izler âşıkların telinde ve dilinde söz ve ezgi olarak günümüze kadar gelmiştir. Sözlü ortam içinde hafıza aracılığı ile oluşturulan ve devamı sağlanan metinler söz ve ezgi bağlamında kalıplar aracılığı ile yaratıcı, aktarıcı ve icracı özelliklere sahip olan âşıklar tarafından aktarılmış; bu aktarımda tarihe kaynaklık etme özelliği taşıyan hafıza temelinde söz, ezgi ve ritim organizasyon bütünü yer almıştır. Kars'ın işgalini ve kurtuluşunu bizzat yaşamış olan Âşık Kahraman'ın olaya tanık olmasıyla destanları aktarması oldukça önemlidir. Bu çalışmada Âşık Şeref Taşlıova'nın Kars'ın işgali ve kurtuluşu ile ilgili olarak Âşık Kahraman'dan aktardığı destanlar sözlü tarih metni bağlamında ele alınacaktır. Tarihin yardımcı kaynakları durumunda aktarılan destanlar hafıza (bellek), sözlü ortam yaratıcılığındaki oluşumu ve bünyesindeki söz, ritim, ezgi ve kalbün önemi dikkate alınarak incelenecektir.

### Anahtar Kelimeler

Sözlü Tarih Metni, Destan, Hafıza, Söz, Ritim, Ezgi, Kalıp.

\* Gazi Üniversitesi, Edebiyat Fakültesi, Türk Halk Bilimi Bölümü, Ankara/Türkiye, aelci@gazi.edu.tr

## I. INTRODUCTION

Turkish music has qualities that can reflect all the colours Turkish culture covers. Minstrels are the most important in Turkish music sources. Minstrels, who are both stringed instrument and word masters, have produced works that tell the incidents of the members of the society in which they live including themselves like their counterparts found in almost in each society around the world whether at individual level or societal level. With these works minstrels, who voice the emotions, opinions, wishes and desires of their own society, their perceptions of life and expectations from life as well as their reactions to any kind of incident; have also produced historical sources which reflect the era they live in. Minstrels, who grow up with master-apprentice method within oral tradition, do function as the creator and transmitter as well as living memories of this tradition. The minstrel, who almost acts as the language, eye, ear and brain of the society in creation and transmission process, are the leading primary sources of historical and sociological studies. (Coşkun Elçi 2011: VIII). That the folk songs, legend, *agit* works found in the chord and words of minstrels who are the leading primary sources have been commonly recognized by many researchers<sup>1</sup>. In their works found in their chord and word, minstrels have given importance to sticking to the historical facts while discussing issues such as war, immigration and bravery that have deeply influenced the society. For example, legends carry the marks of lifestyle, thinking and beliefs that belong to the era in which the historical event took place. In this regard, legends are links

between the old and new culture (Koz 1985; 96). A historian should refer to religious beliefs, legends, myths, saint tales and hadiths apart from historical sources in order to ground the subject at hand. Folklore products have emerged in line with social needs. There is link between public awareness and these products. Knowing the influence of a historical event on the society is very important to ground it (Artun 2002; 37 as cited in Turan). Artun (2002: 34-38), who claims that legends will shed light on social history in terms of reflecting the social structure, psychology of the society, their thinking, lifestyle and emotions of the era in which the legends were told by analysing the legends of Minstrel Ferki, Minstrel Esrarî, Minstrel Şenlik and 6 minstrels from Adana, has asserted that legends are supplementary sources of history in terms of influence of a historical event on literature as follows: *Minstrels do not tell an event like a historian although the axis of the event is war, riot, etc. He often expresses his thoughts about the event... Events are told depending on historical facts. The legends about the Ottoman era, gives sections about the inner surface of the Ottoman era. The minstrel reflects the viewpoint of the people. Therefore, we can regard these kinds of legends among supplementary sources of history. We also get clues about how the people feel about the Ottoman government in the related legends. The people see the Ottoman government as strong-willed, influential, and fair and its army as educated and having the capability to fight. Government is regarded holy in Turks. The people regard the ruler as father. The sultan is described as fair and state owner*

*in legends. Minstrels do not reflect an event that they have seen, experienced or heard in great detail. They reveal their opinions regarding the event and put them in order, attempt to sticking to the fact is observed in war legends, and they express their observations in an exciting way. War legends have a share in truth since they result from a historical event. However, we need to be careful while using legends as historical sources. It could be misleading to make final judgements about historical events with the information concluded from the legend if not supported with other sources as well."*

At this point the relationship between discipline of history and other disciplines is important. In this regard history-based thinking should be preferred; we give priority to history as our subject and interdisciplinary studies are all important for the subject that is studied as required. That common interests of discipline of history which overlap with other disciplines helping history archaeology being the leading one have also expanded apart from scientific methodologies has helped this discipline to gain a technical and professional aspect. The historian needs to refer to all branches of humanities to enlighten the past with its all aspects; epigraphy, genealogy, numismatics which is concerned with analysis of money, onomastic, science of diplomatic, palaeography (analysis of ancient writing), papyrology, sigillography, demography, economy, linguistics, sociology, psychology, literary analysis, etc. (Vial 1994: 28). We need to consider the link between history and folklore in the context of oral or verbal environment for folklore products that discipline of history

benefits from emerged in an oral environment and travelled orally. Yıldırım (2004:139) evaluates historical documents in three different groups in his article called "Oral History Document: Oral History Texts" as follows:

a. verbal environment creativity documents / texts all created from sayings;

b. verbal environment creativity documents / texts, half of which created from sayings and half of which created tacit;

c. verbal environment creativity documents / texts all created tacit

In verbal environment creativity, it is possible to claim that verbal weavings (there are also melodies found in the verbal weavings in the legends belonging to Minstrel Kahraman that are questioned here) formed by saying elements and directly related to our subject are oral history texts that can weld discipline of history. Concerning the acceptance of verbal weavings as historical documents, in his another study Yıldırım (1998:100) asserts that these historical documents (verbal weavings) needs to be evaluated carefully as historical sources since they have come along with the help of oral narrative tradition for centuries. Yıldırım (1998: 89), who thinks that transmitting sayings to the next generations within verbal environment by preserving them as patterns carried or fixed by oral narrative tradition is the origin of historical consciousness for that nation, claims that the historian' interest is upon the patterns fixed in writing environment and the information they carry. At this point although oral source formats and contents were recorded in writing environment and fixed in one pattern they gain they

quality of being more reliable and controllable document than other patterns (the ones that protect and maintain their verbalism and existence in verbal environment). The phenomenon studied by the historian is the one that took place in the past while the folklorist deals with the phenomenon that took place in the past and is still taking place and it is the folklorist's responsibility to understand what this phenomenon means for the society to which it belongs, how and why and to identify its features. A written source has the quality of being a fixed document for the historian whereas an oral source has the quality of a mobile document which is open to change, transformation, enriching content and changing format for a folklorist. Additionally, there are also differences between history and folklore in terms of analysis, research methods and techniques (Yıldırım 1998: 89-100)<sup>2</sup>.

## **II. Memory and History; Spoken Historical Text in Verbal Environment Creativity; Importance of Memory, Word, Rhythm, Music, Pattern in Oral History Texts**

In his article, titled "Memory and History", Bıçak (2003: 139) deals with the commonalities between history and memory in the context of subject, past, priority, oral narrative tradition and writing: "*sources of history, their display style and relationship with institutions are among the subjects history covers to a large extent.* The main topic of both is the past and they both deal with the past by starting from the problems existing now and memory is superior to history because memory plays an active role in producing subjects of history. While memory keeps the past within oral narrative tradi-

tion, history displays the past with writing. Besides, Bıçak (2003: 140-146) approaches history in terms of its two meanings for being the memory of a nation: real history that covers what the society did and historiography as recording history. "*The real history is like the memory of an individual in the sense of all the past and a field which accumulated by what a society produced. Forgotten values of the real history can be learnt with oral traditions such as archaeological materials, myths, poems, folk songs as well as ceremonies and written documents.*" Secondly Bıçak (2003: 141) handles history in three categories as oral history, traditional historicism and scientific historicism regarding the relationship between history and memory. "*The societies living before the invention of writing and the societies that did not use writing after the invention of writing voiced their history with the help of oral narrative tradition. It could be said that collective memory and history exactly overlap in such societies.*" Herein, based on the opinions of Ong (1995: 51-57), Bıçak (2003: 141) points out the use of thoughts and sayings as templates, making clusters from these templates and their repetitions in terms of telling experiences to others frequently and keeping those experiences alive for improving memory. "*Written Traditional History produced its first examples in such states as Sumer and Egypt and continued until scientific historicism emerged in the 19<sup>th</sup> century. In traditional historicism which includes many features of oral history tradition, the historical things told were adopted with internalization by listeners or readers and the reason for adopting the things told without*

*doubt or criticism is that the society tells the events by sticking to their values* (Bıçak 2003: 140-145).”In addition to the attitude of Bıçak, Yıldırım (1998: 87-101; 2003: 144-160) dealt with the subject in relation to written environment creativity and oral environment creativity. Yıldırım (2003: 151) in his article titled “Balkan Trilogy and History”, which is about the overlap of oral history texts and written history texts in terms of expression claims that information that is obtained from resource people, documents and observations personally written comes into existence in the written environment creativity of a historical work by putting it into order; in also oral environment creativity the work creator or folk song creator organizes what s/he has seen, heard, learnt and experienced in a unique way and immediately expressed them in words and practices them with stringed instrument, and weaves word and melody together and makes them a text, all of which are included in oral history. Yıldırım (2003: 151) accepts the texts that were formed by describing wars, events and situations within oral history creativity as “oral history” works. Historical works that are formed in written environment creativity is protected with writing. However, oral history works like many works environment produces are protected by “verbal memory” humans have to a large extent. When they get the chance to be written, verbal environment creativity texts also get the opportunity to enter into the world of immortality like written works (Yıldırım 2003: 152). Concordantly Yıldırım (1998:87-101) in his paper titled “Historiography and Verbal Environment Resources”

asserted that shared past and history were transferred to now and future by “word” which created togetherness for centuries and described verbal environment as follows: “*it is the environment where social life and activities were formed; knowledge, technology, experience and work were transmitted, relationships and institutions became clear, the order worked, fixed forms of expression emerged in communication language and gained content specific to themselves; which was formed by aesthetics and its reflections, explanations about the unknown, belief and moral norms before the invention of writing. This environment, in spite of all the changes it underwent after written environment, did not disappear. Oral sources gained format and content in this environment, made their transition and went to the institutions that protected their own sustainability in the course of time.*”<sup>3</sup>”

There is memory in the basis of texts found in verbal environment. Texts which are formed and continued via memory within verbal environment were transferred by minstrels who were creative, transmitter and performer in the context of word and melody. In this transmission, word, melody and rhythm organization wholeness are found in memory which has the qualification of being a source of history. While poem is being formed on the basis of syllabic meters, stressed and unstressed parts of words and clauses result in rhythm. Rhythm and thus prosody in music have an important role in turning the word into melody. The minstrel conducts performance through melody patterns. Rhythm, stress and partly nuance, all of which are found in the composition

of the melody patterns, make it easier for the word to be taken to memory and to remember. In other words, they help music minstrels to read poem. Moreover, word meter (syllabic meter) is in harmony with the rhythm of melody patterns and type (Coşkun Elçi 2011: 40-41). The most important element of traditional music which is performed based on memory and organized with rhythm and melody is word because traditional music which has an important function to remember and transfer to memory, also gains its most important function by transferring words that make it possible for people to express themselves. Word and melody whole, which express emotions of the people, are also transferred to now aside from having historical traits in terms of character and progress.

### **III. Legends Transmitted by Minstrel Şeref Taşhova, Belonging to Minstrel Kahraman and about the Liberation of Kars<sup>4</sup>**

As Mirzaoğlu (2003: 117-126) states based on Propp, key feature of historical folk songs is the fact that they were created by those who were involved in the events or witnessed the event. Historical folk songs are differentiated by the fact that the content of folk songs includes fiction elements to a certain extent, they are formed in the environment they take place or created by those who witness and they are common. In this regard, the legends that Minstrel Kahraman (1863-1944), who witnessed the occupation and liberation of Kars, told are very important. Minstrel Kahraman was an accepted and completely and mastered minstrel who was born in Dereci village of Kars in 1863 and died again in Kars in 1944. As is shown in the state-

ment of Gazimihal states (Mirzaoğlu 2003: 125 cited in Gazimihal) “Folk songs are regarded as the expression of great historical memories and made the masses cry and they are much more durable than the folk songs used for the expression of personal feelings”, legends and stories of Minstrel Kahraman are known by Minstrel Şeref Taşhova and his contemporaries as well as the old minstrels of the region. While Taşhova (Türkmen et al., 2008:539-552) presented the legends of Minstrel Kahraman and 40-year painful days of Kars and its liberation story in the form of *serencams* by classifying, he stated that he told real events found in real life and practiced the legends of Minstrel Kahraman who is filled with patriotism and love of country with the stringed instrument in a way with an intention to shed light on the occupation and liberation of Kars<sup>5</sup>. Taşhova cited that a part of the people of Kars immigrated to Sivas, Çorum, Yozgat, Balıkesir, Adana / Kadirli in order to escape from this atrocity and Minstrel Kahraman immigrated to Tutak province of Ağrı by stressing that Kars suffered for 40 years and was always occupied. Minstrel Kahraman did not always stay in Tutak. He frequently went to Kars and especially to his village and visited his relatives and also walked around other villages. In the classification of Minstrel Şeref Taşhova (Türkmen et al., 2008: 539-552), there are two legends of Minstrel Kahraman before the liberation of Kars. Minstrel Kahraman, who went to Kars, saw its ruinous condition and came back to Tutak, began to talk when asked about his cognates, relatives, uncle and aunt:

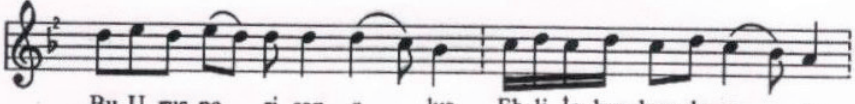
## ÇOK AĞLAMA ANA BACI (AĞIT HAVASI)

Okuyan: Âşık Şeref TAŞLIOVA

Notaya Alan: Armağan COŞKUN ELÇİ



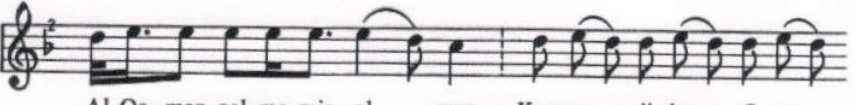
Çok ağ la ma a na ba cı



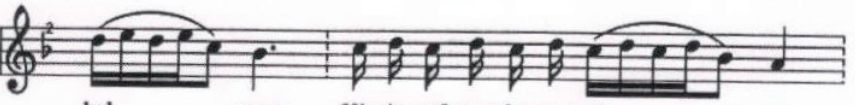
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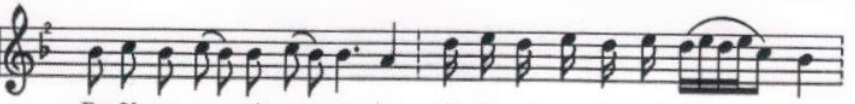
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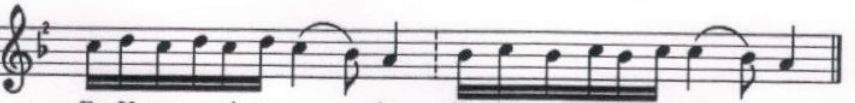
Al Os man gel me miş ol maz Kars e li ka fi re



kal maz Hiç in saf mer ha met ol maz



Bu U rus pe ri şan o lur Hiç in saf mer ha met ol maz



Bu U rus pe ri şan o lur Bu dñş man pe ri şan o lur

## KARS'TA YATAN NİCE ŞEHİT (AĞIT HAVASI)

Okuyan: Âşık Şeref TAŞLIOVA

Notaya Alan: Armağan COŞKUN ELÇİ



Kars ta ya tan ni ce şe hit



Ha sa nı Hir ka nı şa hit İn şal lah o lur na be dit



Bu U rus pe ri şan o lur Gi den le rin ço ğu piş man



Yok ye re hiç ha ya düş man Bu ra da çok



kal maz düş man Bu U rus pe ri şan o lur

Kars'ta yatar nice şehit  
Hasan-ı Hırkanî şahit  
İnşallah olur nâbedit  
Bu Urus perişan olur

Secdeye varmış Beytullah  
Dilek diler Habibullah  
Mümine yardımcı Allah  
Bu Urus perişan olur

Kahraman'ın çıkar sözü  
Tevarihde vardır yazı  
Mevla'm tez kurtarır bizi  
Bu Urus perişan olur

Minstrel Kahraman read *Zarınçı* melody when his own village called Kaloköyü<sup>6</sup> was occupied and surrounded by the enemies:

# HEY AĞALAR NASIL DİYEN DERDİNİ (ZARINCI HAVASI)

Okuyan: Âşık Şeref TAŞLIOVA

Notaya Alan: Armağan COŞKUN ELÇİ

Ya r

Hey a ğa lar na sı l di yen der di ni

Var dı zu lu mun so nu ar şa da yan dı da yan dı

Er me ni İ s la mı kır dı ta la dı

Maz lu mun a ma nı ar şa da yan dı da yan dı

Ga lo nun kö yü nü bas tı cenk aç tı

Mit ral yoz tü fek le od a teş saç tı yar

A na ev lat at tı dağ da şa kaç tı

Se bi ler şı va nı ar şa da yan dı da yan dı

Ka fir ler is ya nı ar şa da yan dı ya r

Hey ağalar nasıl diyem derdimiz  
Vardı zulmün sonu arşa dayandı  
Ermeni İslam'ı kırdı taladı  
Mazlumun amanı, arşa dayandı

Tanrım Ermeni'ye vermiş fırsatı  
Kesti kökümüzü, kırar milleti  
Ruz-ı kıyamete kaldı müddeti  
İntikamın günü, arşa dayandı

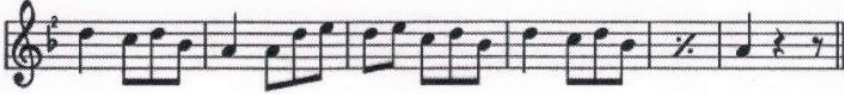
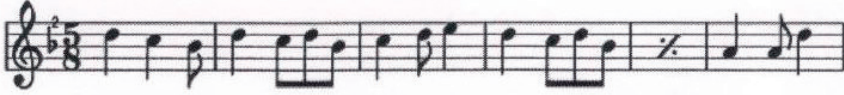
Kahraman kan ağlar, serimde duman  
Çattı bu zamana ol âhir zaman  
İslamla yâr olsun, ahrette iman  
Kâfirler isyanı, arşa dayandı.

Five legends about the liberation of Kars were read in the classification of Taşlıova (Türkmen et al., 2008: 539-552)

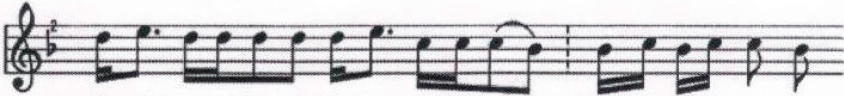
## SİZE KURBAN OLAM AĞALAR BEYLER (DESTANİ HAVASI)

Okuyan: Âşık Şeref TAŞLIOVA

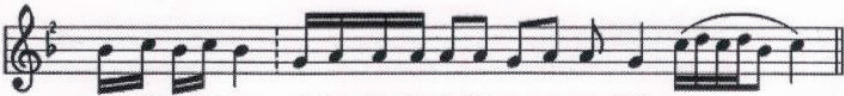
Notaya Alan: Armağan COŞKUN ELÇİ



A h Si ze kur ban o lam a ğa lar bey ler



Yü rek sa ğa lan dı der ma na bak tı Kırk yıl ka ra gün ler



yan dık a ta şa O tuz dört te iş ler ya ma na bak tı



Ya şa sın or du muz hem mil let va tan Ka zan dı ğın za fer



dil le re des ta n Şa dol du gön lü müz ol du



şa dol du kah ra ma n

Mev la ya han de dim şük ra na bak tı

Mev la ya han de dim şük ra na bak tı

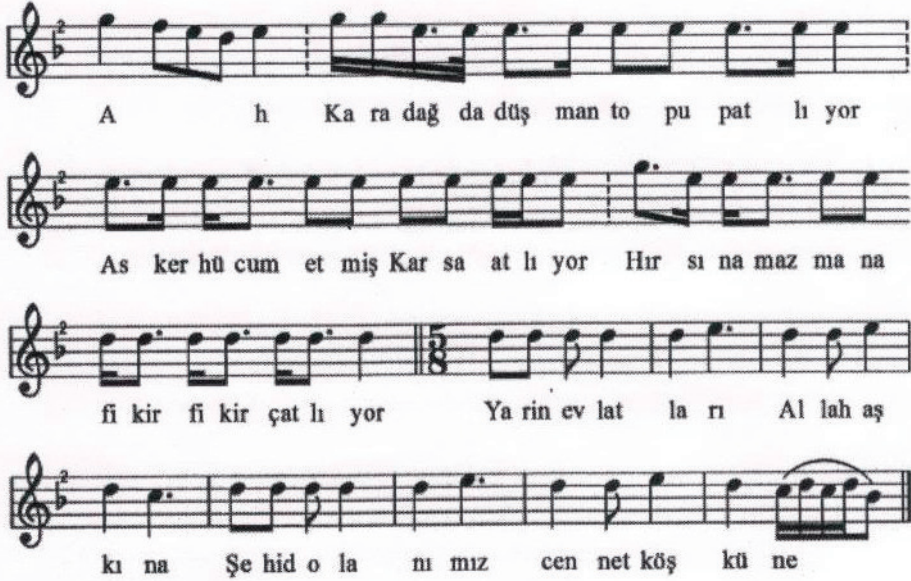
Size kurban olam ağalar, beyler  
Yürek sağalmadı, dermana baktı  
Kırk yıl kara günde yandık ateşe  
Otuz dörtte işler yamana baktı

Askerimiz Kars'a imdada geldi  
Çakmak Tabyası'ndan giriben aldı  
Gâvurlar içine zelzele saldı  
Ün arttı, çoğaldı, figana baktı.

Yaşasın ordumuz, hem millet, vatan  
Kazandığı zafer dillere destan  
Şad oldu, gönülden düşkün Kahraman  
Mevla'ya hamededip şükranına baktı

## KARADAĞ'DA DÜŞMAN TOPU PATLIYOR (DESTANI HAVASI)

Okuyan: Âşık Şeref TAŞLIOVA  
Notaya Alan: Armağan COŞKUN ELÇİ



A h Ka ra dağ da düş man to pu pat lı yor  
As ker hü cum et miş Kar sa at lı yor Hır sı na maz ma na  
fi kir fi kir çat lı yor Ya rin ev lat la rı Al lah aş  
kı na Şe hid o la nı mız cen net köş kü ne

Karadağ'da düşman topu patlıyor  
Asker hücum etmiş, Kars'a atlıyor  
Hırsından Marzmanof iki çatlıyor

Halit Paşa der ki, durmayın atın  
Ermeni'nin kökü gelsin büsbütün  
Antranik Tiflis'e kaçıyor tutun.

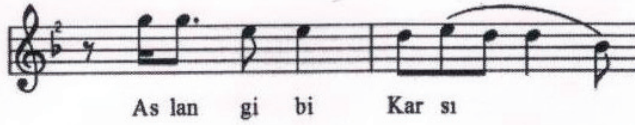
Yarın evlatlarım, Allah aşkına  
Şehit olanımız cennet köşküne

Vatan evlatlarım Allah aşkına  
Şehit olanımız cennet köşküne

## ŞÜKÜR ASKER KARS'A GİRDİ (KÖROĞLU GÜZELLEMEŞİ)

Okuyan: Âşık Şeref TAŞLIOVA

Notaya Alan: Armağan COŞKUN ELÇİ



## MEVLA'YA BİN ŞÜKÜR (HOŞDAMAK)

Okuyan: Âşık Şeref TAŞLIOVA

Notaya Alan: Armağan COŞKUN ELÇİ

Mev la ya bin şü kür dün ya dar ga dak  
Ka vuş tu ka le ye şan lı al bay rak  
Se vin di şe hit ler şa dol du İ s lam  
Bak tı yıl dız a ya şan lı al bay rak  
Şük rol sun Mev la ya şan lı al bay rak

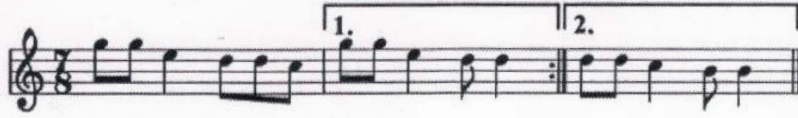
Mevla'ya bin şükür, dünyalar kadar  
Kavuştu kalaya şanlı Albayrak  
Sevindi şehitler, şad oldu İslam  
Baktı yıldız aya, şanlı Albayrak

Oltu, Sarıkamış, Dere, Kağızman  
Kula, Iğdır, Şüregel, Zarşat, Ardahan  
Çıldır, Göle, Posof kurtuldu vatan  
Üstüne salsaya şanlı Albayrak

Kahraman der, Kars'ın muradı oldu  
Bu sefer ordumuz çok güçlü geldi  
Hain Ermeniler, hâline kaldı  
Şükr'olsun Mevla'ya şanlı Albayrak

## ÇOK ŞÜKÜRLER OLSUN KADİR MEVLA'YA (GÜLEBEYİ MAKAMI)

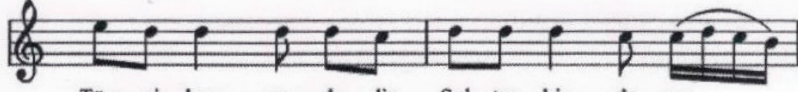
Okuyan: Âşık Şeref TAŞLIOVA  
Notaya Alan: Armağan COŞKUN ELÇİ



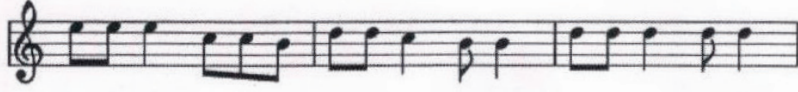
Çok şü ktr ler ol sun ka dir Mev la ya



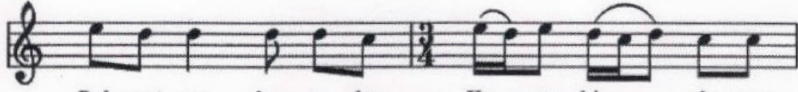
Çok şü kür ler ol sun . ka dir Mev la ya



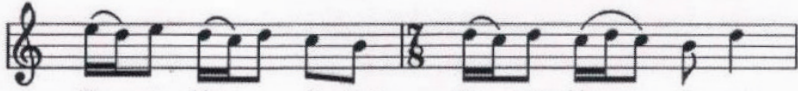
Tüm ci han sen de dir Sul tan biz de var



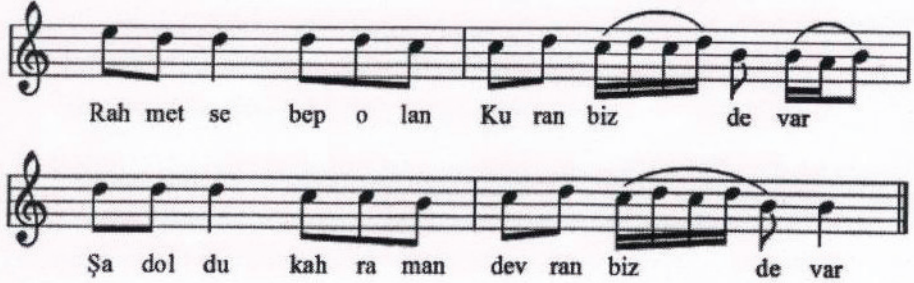
Sit ki le na maz da cy le dik ni yaz



Rah met se bep o lan Ku ran biz de var



Ku ran biz de var Ku ran biz de var



Çok şükürler olsun gani Mevla'ya  
Dü cihan serveri sultan bizde var  
Sıdk ile namazda eyledik niyaz  
Rahmete sebep Hakk, Kur'an bizde var

Kemal Paşa, meclis başında durur  
Kara Kâzım Paşa, serdardır yürür  
Halit Paşa, önden çevirir vurur  
Düşmanı alt eden merdan bizde var

Münkir Ermeni'nin planı şaştı  
Kırıldı, sürüldü dili dolaştı  
Askerimiz Arpaçayı'nı aştı  
Şad oldu Kahraman, devran bizde var.

One point which must be pointed out in these historical texts which are melodic and about the occupation and liberation of Kars that Minstrel Şeref Taşlıova talked about is that melodic progress and character are in harmony with the content and theme of the word.

### Conclusion

Minstrels in the position of creative and performer; have transmitted the important historical events in the era in which they lived in their stringed instruments and wordings by paying attention on being loyal to the facts. The works transmitted in their stringed instruments and wordings, they almost crosschecked history by shedding light on the history of the society they lived in and at the same time they had the function of combining the old and new as in “time binding”. Additionally, the works that shed light on the history of a nation by being transmitted with their stringed instrument wire and wordings are also important as the part of the collective background and consciousness. Oral history text which is formed in the stringed instrument wire and wordings of the minstrel within the verbal environment and then sometimes passed into the written environment, gained the quality of reliable and controllable document in a stabilized manner. 4 elements are important for the minstrel to store historical texts in the memory and transmit: memory, word, melody and rhythm. As we have stated above, memory transfer is the basic tool in forming original music tradition in geography and in the society living in this geography. Melody,

in the patterns formed with the help of rhythm, makes it possible for the minstrel to store these historical texts in his memory and remember the words. While melody patterns are based on rhythm, poem is based on syllabic meters and thus serves words and melody to become integrated. In the integration of word and melody, the content of word, the progress of melody and character according to the meaning shows relevance. With these features, Minstrel Kahraman legends on the occupation and liberation of Kars and told by Minstrel Şeref Taşlıova are an example of oral history text in terms of the environment the event took place and the creation by the witnesses and their prevalence.

### ENDNOTES

- 1 ARTUN Erman, 2002, “Âşıkların Destanlarının Sosyal Tarihe Kaynaklık Etmeleri”, Milli Folklor 153, s.34-38; Koz M. Sabri, 1985 “ Âşık Edebiyatında Destan ve Destan Konuları” Türk Halk Edebiyatı ve Folklorunda Yeni Görüşler, Konya; Köprülü M. Fuad, 1981, Türk Edebiyatı Tarihi, İstanbul; Öz Mehmet, 1998, “Osman Turan’ın Tarih Metodolojisi”, Tarihçi ve Tarih İlişkileri, Ankara; Turan Osman, 1978, Türk Cihan Hakimiyeti Mefkûresi, İstanbul.
- 2 For detailed information about history and folklore, please visit: Dursun Yıldırım (1998) “Tarih Yazımı ve Sözlü Ortam Kaynakları “ Türk Bitiği s. 87-101; Ruhi Ersoy, 2009, Sözlü Tarih Folklor İlişkisi Baraklar Örneği, Ankara.
- 3 Yıldırım (1998: 100-101) classified oral documents within verbal environment resources as follows: 1. Nomenclature Directories: 1st person names, titles and nickname 2. Environment names (area, mountain, river, forest, plain, lake, etc.) 3. Plant names 4. Animal names 5. Mine names 6. Cosmological Names 7. Climate and temperature names 8. Time and calendar names 9. Pedigrees (Genealogy, seven forefathers counting) 10. Goods and technological names 11. Various, different names 12. Interpretations 13. People

2. Clans, tribes and nations 3. Region, city, country III. Conversational Weavings 1. Proverbs and idioms 2. Puzzles 3. Rhymes 4. Acclamation and imprecation 5. Swearwords IV. Saying Weavings 1. *Manis* 2. Folksongs 3. Legends (shorter than folksong type, epic legends) 4. *Agits* (folksongs for commemoration of dead people, like Alp Er Tona Sagu) 5. Religious Folksongs (Cam-shaman folksongs, hymns, *nefes*, *deme*, etc.) V. Telling Weavings 1. Myth, mythos 2. Legends 3. Epos, epics, boy boylama, ertek, comok) 4. Stories (biographic or adventure) 5. Tales 6. Jokes VI. Playing (watching) Weavings 1. Baby / Puppets 2. Shadow shows 3. Theatre-in-the-round (village, city, nomad group, tribe, clan) 4. Solos (storyteller, parable teller, etc.)
- 4 It was compiled from Minstrel Şeref Taşhova by Fikret Türkmen, Nail Tan and Mete Taşhova on 16.01.2001 for the Project titled Identification of Turkish World Legends of Turkish Language Association, Adaptation for Turkey Turkish and Publication. Legend recordings, taken with formal permission from TLA, were transferred to music and re found in the book titled "Melody Repertoire of Minstrel Şeref Taşhova (Armağan Coşkun Elçi, 2011, Âşık Şeref Taşhova'nın Ezgi Repertuarı, Ankara.)
- 5 The information, which we evaluate as oral history texts in the context of the 40-year occupation and liberation of Kars, found in the liberation legends of Kars which are read by Minstrel Şeref Taşhova and belong to Minstrel Kahraman, overlaps with the information in the resources in liberation of Kars written by Kazım Karabekir Pasha, 1953 History of Kars by M. Fahrettin Kırzioğlu and Kars and its surroundings during Ottoman-Russia War of 1828-1829 (1999). In order to use the space provided here, only the names of the resources are given. The suggested resources could be examined. In addition, the legend texts are given in the appendix part as they are not given in music pages exactly.
- 6 In the book titled "Armenian Atrocity in Kars Province and Its Surroundings (1918-1920)" by Kırzioğlu (1999), the occupation of Kalo village (Derecik) by Armenians, which is the village of Minstrel Kahraman, is included "...on 25.04.1918 they invaded Subatan Village. The people of the villages Kaloköyü (Derecik), Külveren, (Karakuş), Yılanlı, Kineği (Yağcınlar) were exterminated."

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- Yıldırım, Dursun 1998 "Tarih Yazımı ve Sözlü Ortam Kaynakları" Türkbilgi Ankara s. 87-101

## APPENDIX

I

Çok ağlama ana, bacı  
Bu Urus perişan olur.  
Ehl-i İslam hep duacı  
Bu Urus perişan olur.

Âl' Osman gelmemiş olmaz  
Kars eli kâfire kalmaz  
Hiç insaf, merhamet bilmez  
Bu Urus perişan olur.

Hep hicrete şitendirir  
Çok ocakları söndürür  
Ermeni'yi sevindirir  
Bu Urus perişan olur.

Nice köyü etti talan  
Hanedanlar oldu yalan  
Çekildi gitti baş bilen  
Bu Urus perişan olur.

Böyle imiş yazı, kader  
Bir müddet çektirir keder  
Kadir Mevla'm imdat eder  
Bu Urus perişan olur.

Şeyhülislam söyler öğüt  
Verir mi hiç sultan Hamit  
Mevla'dan kesilmez umut  
Bu Urus perişan olur.

II  
Kars'ta yarar nice şehit  
Hasan-ı Hırkanî şahit  
İnşallah olur nâbedit  
Bu Urus perişan olur.

Gidenlerin çoğu pişman  
Yok yere hiç hayâ düşman  
Burada çok kalmaz düşman  
Bu Urus perişan olur.

Secdeye varmış Beytullah  
Dilek diler Habibullah  
Mümine yardımcı Allah  
Bu Urus perişan olur.

Kahraman'ın çıkar sözü  
Tevarihde vardır yazı  
Mevla'm tez kurtarır bizi  
Bu Urus perişan olur.

III  
Hey âğalar, nasıl diyem derdimiz  
Vardı zulmün sonu arşa dayandı.  
Ermeni İslam'ı kırdı taladı  
Mazlumun amanı, arşa dayandı,

Kalo'nun köyünü bastı, cenk açtı  
Mitralyöz tüfeği od, ateş saçtı  
Ana evlat attı, dağ taş kaçtı  
Sabiler şivanı, arşa dayandı.

Mevla'nın takdiri erişti başa  
Yüz çevirdi bakmaz kardaş kardaşa  
Üç yüz altmış canı yaktı ataşa  
Koptu Nuh Tufanı, arşa dayandı.

Bir cenaze gördüm, kan dolmuş yüzü  
Portlamış kenara sıçramış gözü  
Üç yüz altmış canın sönmemiş közü  
Yanan can dumanı, arşa dayandı.

Bir yiğit vurulmuş, parmaklar kamış  
Kaçarken yolu kâfire uğramış  
Kâfir tutmuş tike tike doğramış  
Hançer kılıç yanı, arşa dayandı.

Bir yiğidi vurmuş, yolda koymuşlar  
Can teslim etmeden deri soymuşlar  
Cep cep etmiş yanlarını oymuşlar  
El cepte figanı, arşa dayandı.

Bir gelini gördüm, ayağa kalkmış  
Sandım ki canı var, yüzüme bakmış  
Kâfir mısır ile direğe çakmış  
Mısır çivi ünü, arşa dayandı.

Bir hamile kadın davranmış kaç  
Ermeni eylemiş hep paramparça  
Kılıç ile vurmuş bölünmüş kalça  
Akan kızıl kanı, arşa dayandı.

Çocuğu karnından çıkartmış bakar  
Can teslim etmeden süngüye takar  
Bebeğin fizahı dağ taş yakar  
Dağın taşın şanı, arşa dayandı.

Tanrım Ermeni'ye vermiş fırsatı  
Kesti kökümüzü, kırar milleti  
Ruz-ı kıyamete kaldı müddeti  
İntikamın günü, arşa dayandı.

Kahraman kan ağlar, serimde duman  
Çattı bu zamana ol âhir zaman  
İslamla yâr olsun, ahrette iman  
Kâfirler isyanı, arşa dayandı.