

YAŞNÂMELERİ BAĞLAMINDA İKİ ÂMÂ ÂŞİĞİN SANAT YOLCULUĞU

The Artistic Journey of Two Blind Minstrels in the Context of Their “*Yaşnâme*”s

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ÖZ

Bedenî arızaların veya bu arızaların sebebiyet verdiği eksikliklerin insan hayatında oluşturduğu olumsuzluklar bilinen bir gerçektir. Bu türden eksikliklerin, bu cümleden âmâliğin kimi zaman ve hallerde insanda bulunan sanat gücünün ortaya çıkmasında tetikleyici işlev üstlendiği de vakiadır. Bu incelemede Türkiye âşıklık geleneği içinde günümüz usta âşıklarından Âşık Mevlüt İhsanî ve Âşık Mustafa Ruhanî'nin “yaşnâme”leri üzerinde durulmuştur. Âşık Mevlüt İhsanî ve Âşık Mustafa Ruhanî yaşadıkları çevre ve geçirdikleri çocukluk dönemleri yönünden benzer bir hayat sürdürmüştür. Bu benzerlik yaşnâmelerde somut bir biçimde görülmektedir. Her iki âşık sanatçının yaşadıklarındaki benzerliğin odağında ikisinin de âmâliğe duçar eden trajik bir olay söz konusudur. Yaşnâmelerde de anlatılan bu trajik olay iki âşığın sanat yolculuğunda mühim bir safhadır. Tek kaleminden çıkmış gibi benzerlik gösteren her iki âşık/sanatçının “yaşnâme”leri mukayese edilmiştir. Gerek yaşanan trajik olay gerek artzamanlı olarak yazılmasına rağmen eşzamanlı özellik arz eden yaşnâmeler ve gerekse sanat hayatlarındaki örtüşmeler göz önüne alındığında bu iki zirve sanatçının arasındaki paralelliğin tahmin edilenin

ABSTRACT

It is a known fact that bodily defects and deficiencies caused by these defects constitute difficulties in one's life. Such deficiencies, in term of blindness, undertake a triggering function for the emergence of one's competency of art in some cases and at various times. This study dwells upon the “yaşnâme” of Ashik Mevlüt İhsanî and Ashik Mustafa Ruhanî, today's master minstrels within Turkish custom of minstrelsy. Ashik Mevlüt İhsanî and Ashik Mustafa Ruhanî have led similar lives in terms of the neighborhood that they have lived and childhood that they have had. This similarity is perceptibly seen in the “yaşnâme.” The focal point in the similarity of these two minstrel artists have experienced is that there is a tragic event which resulted in both minstrels' blindness. This tragic event, also told in the “yaşnâme”, is a crucial phase in the artistic journey of two minstrels. The two “yaşnâme” of both minstrels/artists, which resemble each other as if they are written by a single minstrel, are compared. The parallelism between these two important artists is beyond predictions when the experienced tragic event, the “yaşnâme” which display synchronic quality though written diachronically, and coincidences in

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ötesinde olduđu görölür.

their art life are taken into account.

Anahtar Sözcükler: Âşıklık Geleneđi, Yaşnâme, Âmâlık.

Key Words: Tradition of Minstrelsy, Yaşnâme, Blindness.

It is a known fact that losing one's sight, or blindless in a general term, has existed since the early ages of human history. To see or the ability to see is thought to be equal to light and light, whether it is sun or comes from fire, means safety and protection. Blindness, however, equates with darkness and means danger and not being safe. A blind person does not hunt efficiently, does not use guns and falls behind in life. Although this belief is still valid in general, there are some differences about attitudes towards blindness with reasons such social and societal values have changed, hunting and collecting periods have passed, and people have not been living in conditions of caves and forests. In addition, the blind are still believed to live in a dark world that this darkness means evil, silliness, curse, sin etc., and it is a known fact that this situation is even reflected in the Holy Scriptures.

In sociology of literature and science of literature, it is said that the ability to become a poet appears as a kind of recovery mechanism in people. Accordingly,

'Another early and persistent conception is that of the poet's "gift" As compensatory: the muse took away the sight of Demodocos' eyes but "gave Him the lovely gift of song" (in the *Odyssey*), as the blinded Tiresias is given prophetic vision. Handicap and endowment are not always, of course, so directly correlative and the malady or deformity may be psychological or social instead of physical. Pope was a hunchback and a dwarf; Byron had a club-foot; Proust was an asthmatic neurotic of partly Jewish descent; Keats was shorter than other men; Thomas Wolfe, much taller. The difficulty with the theory is its very ease. After the event, any success can be attributed to compensatory motivation, for everyone has liabilities which may serve him as spurs (Wellek and Warren 1949:75).¹

¹ See the information surprising life stories of many writers, scientists and musicians such as beginning with Homeros, Demokritos, Dühring, Ostrovski, Rodrigo, Borges, Ray Charles, Ashik Veysel whose blindnesses do not prevent their studies (Demirci 2005).

On the other hand, it's a known fact that blindness triggers a spiritual will of an artistic person; the artistic person makes his creations with an existing spiritual ability and inspiration. There are numerous views and evaluations about blindness of Homeros which becomes a matter of debate although it is not directly related to our tradition hereof. Those views focus on the point that early poets are thought to be half-prophet figures like Homeros who say holy words thorough God and those artists have that spiritual inspiration. The stories of such people, who create artistic works unexpectedly at a time when they are restricted either by blindness or other deficiencies, are interpreted as an attribution of miraculousness. For example, "the fact that Homeros is defined as a blind poet plays an important role in the creation of the legend because it is out of question for this blind poet to read or write anything. Therefore, it should be accepted that he is an inspired chosen person who says spiritual words only with a holy inspiration" (Cebeci 2004: 37-38).

The idea that blindness contributes to musical development is quiet old. Especially those who lost their ability to see in very early ages improve their other senses². Azra Erhat finds a relationship between Homeros' blindness and his being the maintainer of oral tradition regardless of comments about whether Homeros is blind or not, by defining it as 'blind tale', asking the question 'if the poet who perfectly explains what he sees with his eyes is really blind', refering that he has an ability to use language properly even if he is deprived of his eyesight in return the possibility of his blindness (Homeros 1975: 12-20)³.

Although its accuracy is open to question, Homeros's blindness still continues its existence in the West traditions. In many cultures, even in those cultures where the contribution of the blind to music is limited, the image of

² Pascal Belin, research head of Montreal University, puts forward his discovery with regard to the brain re-programmes itself in early ages of life. Pascal Belin who explains that visual cortex, a part of brain, is related to sight, but it can be used for improving other senses if it is given a chance says that all senses are connected to each other at birth, but those connections are lost in time in normal brains however those are saved and used in early blindness (see Hopkin 2004).

³ The answers and discussions to bring an end to suspects who is Homer, when he wrote *Odyssey* and *Iliad* which are said to be his Works, how those legends were written and commented are influential in the existence of research and knowledge field known as 'Homer Matter', Oral Compositon Theory (see Çobanoğlu 1999: 229-258 for further information).

blind musicians is an important buiding stone. Natalie Kononenko (1976-1980) says that being a blind poet known as Kobzarstvo in Ukrania is a very strong tradition. Music is a part of social existence for those traveller blind poets in Ukrania. Also, according to Kononenko, kobzarstvos⁴ who do not work in other jobs, beginning with apprenticeship education to become a professional poet have a central place in Ukrania's national identity. Izmail Sreznevskiy claims the idea that those kobzarstvos who go blind later are real witnesses of the great wars which they sing about⁵.

It is a well-known fact that there are poets or minstrels who are famous with their blindnesses from Kadı Mustafa Dair to Ashik Veysel or artists whose fame reach an international level from a local one in Turkish oral and written poetry tradition. Wolfram Eberhard (2002: 12) talks about Hafız Ömer known as Blind Ömer in his researches of Southeast Anatolia. Eberhard, who states that he knows Blind Ömer from selected stories of Kuyuluk with his interruptions, his stories, his singing, his chants, emphasizes the idea that blind people can become good minstrels and they have a different place in the society due to their blindness instead of saying that an ex-matman Blind Ömer, known with his aggression, is a good poet or not.

In this study, the emphasis would be on how Ashik Mevlüt İhsanî⁶ and Ashik Mustafa Ruhanî⁷, who are from today's minstrels in Turkish tradition of

⁴ Another kobzar definition is as "the name that given to the first Hungarian poets of reeds" (Özbek 1998: 120).

⁵ "Those blind musicians known as kobzarstvos used to say ballads and travel from village to village by playing instruments. The musicians who played to earn a little money and food used to tell stories about Kazakh courage and their heroic search for freedom. In time professional musicians who sing epics with *kobzari* and *bandura* took place of traveller musicians. Ukrainians are always fond of stories told with music. <http://www.ukraine.com/blog/rss/>

⁶ *Mevlüt Şafak [İhsanî] [1928]*: He was born in Çemik Village which is connected to district of Şenkaya, Erzurum. He is married and father of seven daughters. He lost his eyes after bursting of a bomb and he left school in his second year at primary school. In addition to being a minstrel, he runs the Minstrels' Cafe in Erzurum (Şafak 1986). Due to his family's financial problems, he used to be a carpenter at first, but he failed. After his neighbour's advice at the age of 13, he started to become a minstrel. He learnt how to play saz from Alişan Usta. The master from whom he learnt the necessities of the tradition was Bardızlı Nihanî [Mustafa Gedik]. Şeyh Mehmet Efendi from Erzurum gave his nickname as 'İhsanî' because he was able to play and sing

minstrel, began their art and their journeys in this art in terms of their 'yaşnâme'. Both minstrels lost their eyes almost at the same age, when a bomb capsule burst in their hands that they found on land. This disaster resulted in same choices in their later periods and they wrote poems about those times in the language of tradition. The blindness of two blind minstrels and prologue stories of their art adventures are examined in terms of 'yaşnâme' which include simultaneity although they are written diachronically.

without seeing. He used to sing all beautiful poems that he heard and liked besides the poems of Erzurumlu Emrah, Karacaoğlan and Sümmanî (Şafak 1997). His songs and poems were sung by singers. Besides the stories that he sorted out, five folktales of him are known. The poems of İhsanî who raised minstrels such as Nuri Çırağî, Mehmet Hünkarî, İhsan Yavuzer, Rahim Baykara, Kenan Sağır and Musatafa Aydın and won a lot of rewards in the feasts that he participated, were collected into books with the names of 'Eski Halî' and 'Çağlayan Dere'. The biography and works of the minstrel about whom a lot of articles were published, were collected into a book due to 40th establishment anniversary of Atatürk University (Düzgün 1997a). He also became thesis subject for students. He set foot in Konya, İzmir, Kars, Çıldır and Antalya because of various festivals (Özarslan 2001: 383). He was dead in Kocaeli-Derince in 06.11.2011.

⁷ *Mustafa Temel [Ruhanî] [1931]*: He was born in Sivri Village which is connected to district of Tortum, Erzurum. He is married and father of four children. Besides being a minstrel, he deals with gardening. A bomb which bursted in his hand when he was ten years old caused him to lose three fingers of his right hand and his left eye. He started to become a minstrel when he was nineteen years old. He took his nickname on his own after experiencing a dream in which a person says that "My son, the situation of you is a spiritual one" (Temel 1986). His love for the fairy in his dream and his adoration for Erzurumlu Emrah, Yunus and Sümmanî, whose poems he hears from his uncle, have a significant place in his tendency to minstrelsy. He learnt how to play saz from Tortumlu Muharrem Çavuş [Ashik Ayazî]. Ertuğrul Ataç, Zakir Tekgöl, Mehmet Devranî and Şerifî are the pupils of Ruhanî. He believes that minstrelsy is a natural endowment. He believes that to play saz, to tell poems extemporaneously and to make dueling song are needed to become a minstrel. He sees minstrelsy as an art. Ruhanî, who won awards in competitions, has two plaques and two cassettes. Ruhanî, who is a story organizer, classified the stories of Nergis Hanım, Zülbiye Hatun, Yetim Esmâ, and Yusuf Çavuş on his own. In addition to these, he knows the stories of Köroğlu [three subsections], Ashik Mahirî, Ashik Samilî, Elmas and Kahraman, Necip and Telli, Ali İzzet [Böyle Bağlar], Celali Ahmat, Ercişli Emrah, Yaralı Mahmut that take place in tradition (Düzgün 1997b). Some stories that he told were broadcasted on radio. He travelled to many places both in country and at abroad (Temel 1996). He has performed his minstrelsy in tea houses, wedding ceremonies, communities, bairams and associations. He has attended many radio and TV programmes. Many articles have been published on his life and works; his life story and chosen poems were published the occasion of fortieth anniversary of the foundation of Atatürk University (Özarslan 2001: 384).

Because blindness plays an important role in both minstrels' lives and their attitudes to art, two blind minstrels' artistic journeys are explained and evaluated by referring to the role that blindness plays in the artistic person within the frame of general informations about the concept of blindness, reflections and the term of 'yaşnâme' are given.

It is possible to understand from numerous poems, stories, songs which are in minds of Mevlüt İhsanî and Mustafa Ruhanî that people who cannot see have strong feelings, advanced skills at language and memorizing. Mevlüt İhsanî and Mustafa Ruhanî's blindnesses bring their 'love'; their loves cause their becoming minstrels, too. As their blindnesses are added to their God-given inspirations, this situation makes them become privileged representatives of minstrels.

As all works, jobs and art have a beginning, minstrels from Erzurum have 'stories' to head for becoming minstrels and to start apprenticeship education. Apprenticeship is the beginning point of the training period explained above as a stage after inclining towards becoming minstrels. Umay Günay states the psychologic condition that a creative person has according to the information based on Carl Gustav Jung:

"Every creative person is a synthesis of contradictory attitudes. On the one hand, the person is an individual that has a personal life; on the other hand, the person is a process of impersonal creation. One of the principal qualities of an artist is that psychic life of the society outweighs in this person in return for personal life. It can be said that art is a stimulation, which comes from birth, that catches human and uses him as a tool" (Günay 1986:112-113).

In this process, which can be called as going towards minstrelsy rather than beginning to minstrelsy, the candidate pupil goes towards minstrelsy depending on some psychological, physical and social reasons as a result of impulses coming by birth. It is possible to collect these tendency reasons under titles such as; "passion", "dream", "inheritance", "influenced by tradition or of oneself", "longing", "blindness by birth or accidental", "poorness". The minstrel

from Erzurum head towards minstrelsy because of the reason which are seen below depending on the information about the minstrels from Erzurum:

(a) going towards minstrelsy by passion, (b) going towards minstrelsy by dream, (c) going towards minstrelsy by inheritance from family, (d) going towards minstrelsy by emotions of longing, (e) going towards minstrelsy because of blindness by birth or accidental, and (f) going towards minstrelsy by poverty (Özarslan 2001: 112-117).

Inclined towards minstrelsy of the minstrels in question is considered under the title of “Going towards minstrelsy because of blindness by birth or accidental” among the reasons that are counted above.

The main reason of going towards minstrelsy of the minstrels within this group is to lose their eyes by birth or because of an accident. There are four minstrels who carry these qualifications in the minstrels of Erzurum. Among these minstrels, Yıldırım Coşkun [Burhanî] is blind by birth. As to Lütfullah Dîvanî, he has lost one of his eyes as a result of explosion of a bullet which is mixed in the dung that he put to the oven when he was 8. The other two have lost their eyes as a result of a similar accident. Mevlüt Şafak [İhsanî] and Mustafa Temel [Ruhanî] lost their eyes almost at the same period and same age as a result of explosion of a bomb capsule, which had not exploded in the terrain of their villages, but in their hands and after this event they went towards minstrelsy.

İhsanî: He went towards minstrelsy as a result of the explosion of a bomb capsule in his hand and losing his eyes, when he was ten or eleven.

Ruhanî: He went towards minstrelsy as the result of an explosion of a bomb capsule in his hand and lost his one eye and then the other eye, when he was eighteen (Özarslan 2001: 116-117). For Mevlüt İhsanî, and Mustafa Ruhanî; blindness has caused an indescribable trouble. It is known that they have reflected this trouble both in their ‘yaşnâme’ and other poems. Mustafa Ruhanî, in his poems, presents himself as a person who has suffered too much and

connects this mainly to his blindness. He feels very sad about being in a physical darkness and reflects this to one of his poems as:

| | |
|---|---|
| <i>Hayatım karanlık dünyamda zulmet</i> | My life is dark, my world is gloomy |
| <i>Güneş doğmuş güneş aşmış bana ne</i> | Sun rises or sinks, who cares |
| <i>Madem ben her şeye kalmışım hasret</i> | Since I feel the absence of everything |
| <i>Âlem arzusuna koşmuş bana ne</i> | Everyone runs to their desire, who cares |
| <i>Dünya ışığı kaybettim çoktan</i> | I have already lost the light of the world |
| <i>Ne daldan zevk aldım ne de yapraktan</i> | I get pleasure neither from branch nor leaf |
| <i>Şirin tabiattan sudan topraktan</i> | From lovely nature, water, soil |
| <i>Bereket fişkırmış taşmış bana ne</i> | Come fertility, who cares |

His being in darkness physically does not cut his relation with the outer world; on the contrary it becomes a reason for him to search for the model of ideal human being. When İhsanî says that “I had a profession but luck”, it is obvious that his misfortune comes from his blindness.

Alfred Adler defends that some defects or inadequacies should not be seen as the origin of every negativeness and mischief, because such cases’ being a feature or fault changes according to situation. According to him, “His aims determine the spiritual life of a person. It is impossible to dream and to think unless there is an aim determining the activities of the person. This case is based on the reason that organism must adapt to environment and react. It is the basis of spiritual and physical activities of human life” (Adler 2000: 33).

It is understood from their stories that blind minstrels’ priorities are natural needs like to remain standing, make a living, feed on themselves. The interest to minstrelsy of these people who lost their eyes in early ages is objectified by their families and environment in the form of playing saz and singin songs as a solution to their experiencing financial hardship in later periods of their lives. Because, blindness is one sided, not two sided like Alfred

Adler thinks, and seems like a fault for their lives. However, going towards minstrelsy of these candidates has caused them to determine their life aim as to become minstrel with the triggering of their mood, sensibility, deficiency, being repressed, poorness and having no alternative which originate from their blindness. This case is a matter which needs to be separately emphasized with regard to psychological and social reasons.

The 'yaşnâme' that we will study are poems considered in the context of ballad genre in terms of both their capacity and structure. As it is known, various definitions have been made about minstrel style ballad genre in the tradition of minstrel style Turkish poem⁸. The last and the most comprehensive one of these definitions belongs to Özkul Çobanoğlu, and with his words,

"Ballad is a type of verse. A minstrel performs it depending on the manner, which tells the topic, together with traditional minstrel styles. Ballads are performed in verbal cultural settings and there is no limitation about topics; any event, substance or concept that is found suitable by the minstrel to tell in a ballad could be the story. Ballad cannot be less than 5 or 7 quatrains, and there are examples that consist of 130, even 150 quatrains. Most of ballads are *koşma* or *semaî* formed from 11 and 8 syllables; some of them are found in the form of *mani* rarely and seldomly in the form of *divanî*" (Çobanoğlu 2000: 3).

This type of minstrel style poems as a term ballad that are told for every period, any kind of event and element of life may get different names with regard to their subjects. In these ballads which are known as lifetime ballad or 'yaşnâme', generally mortality of life, the periods of childhood, youth, senility, and bitter and nice memories about these periods are told. While making references to the past and to the years which are impossible to live again, the lifetime of man is panoramically shown. Every event which is treated as a story is narrated in an artistic form⁹.

⁸ For further information, see (Çobanoğlu 2000).

⁹ For other studies about 'yaşnâme' in Turkish Literature, see (İvgin 1980 and 1981; Çelebioğlu 1984).

It is known that the 'yaşnâme' show differences in terms of structure and construct.

"Namely, every one of the minstrels starts their subject matters in a different way. While some start telling the person at the age of 15, some begin narrating the person at the very first age even from the period in mother' womb, and the story lasts to the age of 100. There are even exaggerated ones which include the ages of 120-125 even 150 on subject matter. Some start with the creation of the world and spirits, and maintain it till the afterworld. But generally the ages starting from 10-11 to 20 are dealt with a serial way one by one; people are evaluated in every five years after the age of 20 like 30-35-40-45..." (Kaya 2004).

After these informations, it would be very suitable to give both texts of 'yaşnâme' and the lives of minstrels in charts to show the thematic view.

The characteristics expressed above can also be said for 'yaşnâme's which are dealt with here. The 'yaşnâme's of both minstrels include the period from their birth till the age of twenty. The ages mentioned are more intensive in 'yaşnâme' of Ruhanî compared to İhsanî's one. Ruhanî's 'yaşnâme' consists of 11 stanzas and İhsanî's 'yaşnâme' consists of 9 stanzas. As to their telling losing their eyesights, İhsanî tells it after telling the accident, Ruhanî tells it before telling the accident. While the moment of the accident is in the 5th stanza in İhsanî and in the 6th stanza in Ruhanî, emphasize of blindness shows itself in the last line of the 6th stanza in İhsanî and in the last line of the 5th stanza in Ruhanî. In that case, the 5th and 6th stanzas are separated for accident and blindness by both minstrels. However, an obvious feature of these 'yaşnâme' is their emerging through narrating the lives of their tellers. Because, generally the story handled in the 'yaşnâme' is dealt with as a life of any person or in a general attitude about life rather than belonging to the life of the minstrel. Here, the minstrels directly tell a phase of their lives in their 'yaşnâme' (Appendix 1a and 1b). In this stage, we find the most tragic period of their lives and the story of their beginning the artistic journey with this tragedy that they experienced. This journey matches up with one-to-one in terms of start and development (Appendix 2).

Ashik Mevlüt İhsanî and Ashik Mustafa Ruhanî, were both born and lived in the same geography close to each other, and lost their eyes at the same ages. Their blindness is the main factor of their becoming minstrels. At the same time, these two minstrels were influenced from the environment in a similar way, were directed by similar people and adopted minstrelsy... Both of them are story organizer minstrels and regarded as masters in Erzurum from a special perspective and Eastern Anatolia Region in general. There is a thematic synchronical feature in the events that they experienced diachronically and in the artistic journey dealt within the 'yaşnâme' in which they told these events as stories.

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Appendix - 1a

| <i>Âşık Mevlüt İhsanî</i> | <i>Âşık Mustafa Ruhanî</i> |
|--|--|
| Bin üç yüz kırk dörtte geldim anadan Yazdırdılar tarih ile yılını Dokuz ay , bir sene geçti aradan Mevla yürü dedi, açtı dilimi. | Dokuz yüz otuz bir geldim dünyaya O tarihte yazdırdılar yaşımı Sarıldım kundağa yattım uykuya Bilmiyordum hayalimi düşümü |
| Çiçek gibi yavaş yavaş büyüdüm Adım adım, korka korka yürüdüm Anam, babam pazarında bir idim Beslediler çabuk açsın gülümni. | Babam derdi yavrucuğum bir tanem Kıymazdı ki uykulardan uyanam Yüz bin eda ile sevgili anam Sürmelerdi kirpiğimi kaşımı .../.../... |
| Üç yaşında bilmez hata işledim Beş yaşında ahababımı taşladım Yedisinde okumaya başladım Bilmez idim kaderimin dalını | Tahta beşiklerde kuruldu tahtım Altı ay da böyle devroldu vaktim On bir ay deyince ayağa kalktım Bilmez idim felek bozar işimi |
| İki yıl okula verdim başarı Asla arkadaştan kalmadım geri Okul petek oldu, ben oldum arı Çalıştım ki tezden yapam balımı. | Altısında arkadaşla güleştim Sekizinde okumaya alıştım Dokuzunda hafızlığa çalıştım On yaşında zehir ettim aşımı |
| Hele seçmemiştim sağ ile solu Elime verdiler bomba kapsülü Patladı elimde, bilmedim dolu Yaktı gözlerimi, kesti elimi. | Ben bu yaşta kara gördüm dünyayı Elimde patlattım çürük bombayı Kaybittim güneşi kaybettim ayı Dağlar gibi duman aldı başımı .../.../... |
| Anam kayalara çaldı özünü Feryad etti, tutan yoktu sözünü Ay geçmeden ağ büürdü gözümü On yaşında zindan etti yolumu. | On birinde yüreğimi dağladım On ikide tenhalarda ağladım On üçünde yâre meyil bağladım Felek bozdu temelimi taşıyı |
| On üç, on dördüne girince yaşım Nice kazalara çok değdi başım Gelmedi yanıma yaren, yoldaşım Ahabplarım sormaz oldu halimi. | On dördünde hayal meyal güderdim Nameler okurdum türkü söyledim On beşinde arttı yüz oldu derdim On altıda sızı sardı dişimi |
| On yedide yavaş yavaş saz çaldım Gâhi devam ettim, gâhi az çaldım Yirmisinde bir ustadan ders aldım Derdim ile ayar ettim telimi. | On yedide oldu yolum dolaşık On sekizde işim karmakarışık On dokuzda oldum yaran âşık Kızılırmak gibi döktüm yaşımı |
| Mevlüt İhsanî'yim geçti çağlarım Fidan idi, bar vermedi bağlarım Yapraksızdır, kuş beslemez dallarım Felek eğdi, doğrultmam belimi. (Düzgün 1997a: 77-78) | Ruhanî'yim benim bahtım karalı Bağrım delik delik gönülüm yaralı Bir peri simaya meyil vereli Efkârıma ortak ettim gonşumu (Düzgün 1997b: 242-243) |

Appendix - 1b

Âşık Mevlüt İhsani

I was born in **1344**
They **recorded** the year of my birth
A year and nine months passed
God let me walk and talk.

I grew up slowly like a flower
I walked faint-heartedly step by step
I was in the sight of **my mother, father**.
They fed me to bloom quickly

I made a mistake unknowingly when I was **three**.
I satirized my friend at the age of **five**
I started reading at **seven**
I did not know my fate

I was successful at **school** for two years
I was never deprived of any friends
School became a honeycomb while I was a bee.
I studied to make honey quickly.

I had not known right and left yet
They gave me a bomb capsule
It exploded in my hand; I did not know it was filled
It hurt my eyes and cut my hand.

My Mother was so sad about me
She screamed and nobody kept his promise
I became blind in a month.
It turned my life into prison when I was ten

When I was **thirteen, fourteen**
I had lots of accidents
Neither my love nor my fellows come to help me
My friends did not even ask about me

At **seventeen**, I gradually played **saz**
Sometimes I continued, sometimes played a little
I took lessons from a master at twenty
I played with my sorrow

I am **Mevlüt İhsani**, my years passed
I was like a young tree, I did not grow
My branches are without leaves, they do not feed birds
Fate broke my back that I cannot straighten

Âşık Mustafa Ruhani

I was born in **1931**
They **recorded** my age on this date
I slept with swaddle
I did not know my dream

My father called me as my dear son
He couldn't even wake me up
My dear mother affectively
Tinged my lashes and brows with kohl
.../.../...
My throne was made with wooden cradles
I spent my six months like this
I started walking in **eleven** months
I had not known that fate would ruin all

I wrestled with my friend when I was **six**
I started **reading** at the age of eight
I studied for being one who has memorized the Koran at **nine**
At **ten**, I ruined my life

At that age I saw the world in darkness
I made an unstable bomb burst in my hand
I lost the sun, I lost the moon
I was in smoke like mountains
.../.../...

At **eleven** I wounded my feelings
I cried lonely at **twelve**
I fell in love with the lover at **thirteen**
Fate ruined all my life

At **fourteen** I nourished vaguely
I used to sing
My sorrows increased at the age of **fifteen**
At **sixteen** I was worse

At the age of **seventeen** my life became tangled
At **eighteen** it was upside down
At **nineteen** I became a wounded minstrel
I cried like Kızılırmak

I am **Ruhani** whose fate is bad
My heart has been injured
Since I fell in love with a fairy
I shared my sorrow with my neighbour

Appendix - 2

*Mevlüt Şafak (Âşık İhsanî)**Mustafa Temel (Âşık Ruhânî)*

| | |
|---|--|
| He was born in 1928 in Çermik Village which is connected to district of Şenkaya, Erzurum. | He was born in 1931 in Sivri Village which is connected to district of Tortum, Erzurum. |
| He is married and father of 7 daughters. | He is married and father of 4 children. |
| When he was 10-11 years old, a bomb busted in his hand, which caused him to lose three fingers of his left hand and his two eyes. | When he was 10 years old, a bomb busted in his hand, which caused him to lose three fingers of his right hand and first his left eye then his right eye. |
| Apart from minstrelsy, he worked as a carpenter in the village. He worked as a boss of minstrel's cafe house in Erzurum for a while. | Apart from minstrelsy, he deals with gardening. |
| After his neighbour's advice at the age of 13, he headed towards minstrelsy and at the age of 25 he became a minstrel. Besides the poems of Erzurumlu Emrah, Karacaoğlan and Sümmani, he song all beautiful things that he liked He learnt how to play saz from Alişan Usta. The master from whom he learnt the necessities of the tradition was Bardızlı Nihani [Mustafa Gedik]. | He headed towards minstrelsy at the age of 14 with the suggestions of his neighborhood. And started at the age of 19. His love for the fairy in his dream and his adoration for Erzurumlu Emrah, Yunus and Sümmani, whose poems he listens from his uncle, have a significant place in his tendency to minstrelsy. He learnt how to play saz from Tortumlu Muharrem Çavuş [Âşık Ayazî]. |
| At the age of 25, in one of his dreams, he saw that he went to the dervish lodge of Alvarlı Mehmet Efendi, one of the spiritual people of Erzurum, and Avlarlı Mehmet Efendi gave him candy to distribute to the society, and after this he went to the dervish lodge Alvarlı Mehmet Efendi gave his nickname as 'İhsanî' because he was able to play and sing without seeing. | He took his nickname on his own after experiencing a dream in which a person says that "This situation of you is Ruhânî/ a spiritual one". He believes that poet singing is a natural endowment. |
| İhsanî, who is also a story organizer, knows many other folk stories apart from the ones that he has organized. The stories of "Âşık İhsanî and Sakine", "Bedri Sinan and Mahperi", "Böyle Bağlar", "Kürşat Bey", "Murat Reis" "Seyfet Çavuş", "Şifakâr" "Ülker Sultan (Gitti Bülbül Söldu Gül)", "Van Valisi and Peri" are part of his own classification. Moreover, he know the stories of "Afyonlu Ömer", "Alyar Bey", "Amasyalı Küçük Ali Bey", "Arzu and Kamber", "Âşık Garip and Şahsenem", "Beyböyreğ", "Emrah nd Selvi", "Ferhat and Şirin", "Firuz Şah", "Gül nd Sitemkâr", "Hacı Sayyad", "Hürşit and Mahmihrî", "Hüseyin Baykara", "Karacaoğlan", "Kerem and Aslı", "Köroğlu (altı kol)" "Kumru and Esmani", "Küçük Ali and Züleyha", "Leyla and Mecnun", "Mahide and Nizam", "Menekşe and Lütfi Salih", "Meryem and Miçila", "Mirza Mahmut", "Şah İsmail", "Sail Bey" "Saraç İbrahim" "Sümmâni and Gülperi", "Yaralı Mahmut", "Zafer and Mahfiruz", (Alptekin, 2002: 97, Cemiloğlu 2001: 81, Düzgün 1997a: 22), which are located in the tradition. | Ruhânî, who was a story organizer, classified the stories of Nergis Hanım, Zülbiye Hatun, Yetim Esmâ, Yusuf Çavuş. In addition to these, he knows the stories of Köroğlu [three subsections], Âşık Mahiri, Âşık Samili, Elmas and Kahraman, Necip and Telli, Ali İzzet [Böyle Bağlar], Celali Ahmat, Ercişli Emrah, Yaralı Mahmut that take place in gallows tree of tradition (Düzgün 1997b). |
| Nuri Çırağı, Mehmet Hünkârî, İhsan Yavuzer, Rahim Baykara, Kenan Sağır ve Mustafa Aydın are the pupils of İhsanî. | Ataç, Zakir Tekgü, Mehmet Devrani and Şerifi are the pupils of Ruhânî. |
| He won many awards in the festivals that he had attended. Some of his poems were published as book under the names of <i>Eski Halı ve Çağlayan Dere</i> . He has two story plaques. | Ruhânî won awards in competitions and his poems were published in a self-contained book. Two plaques and two cassettes, which contain his works, were produced |
| There are many articles about him and his biography and works have been subject to thesis of students. These were published in the form of book due to 40th establishment anniversary of Atatürk University (Düzgün 1997a). He has performed his minstrelsy in tea houses, wedding ceremonies, festivals, and associations. Some stories that he told have been broadcasted on radio. He has been in Konya, İzmir, Kars, Cıdır and Antalya because of festivals. (Özarslan 2001: 383). He was dead in Kocaeli-Derince in 06.11.2011. | There are many articles about his life and works, and also the life story and selected poems of him have been subject to thesis of students. These were published in the form of book due to 40th establishment anniversary of Atatürk University (Düzgün 1997b). Some stories that he told have been broadcasted on radio. He has performed his minstrelsy in tea houses, wedding ceremonies, festivals, and associations. He has attended to many radio and TV programs. He travelled to many places not only in country bu also in abroad. Currently, he has been living in Erzurum (Özarslan 2001: 384). |