

1. Sevdiğime Varamadım

Note: Serife's daughters picked the song from the web site (<http://www.turkudostlari.net>) and sent it through e-mail. I later checked the song again from the web site to gather the details.

Location: Aybastı, Ordu

Source: Ramazan Çetin

http://www.turkudostlari.net/turku_bilgileri.asp?turku=2764

Sevdiğime Varamadım

can't get what I want
couldn't attain/marriage
couldn't wear/marriage
couldn't attain/desire
gazel (wish/desire/beautiful)
murad = Sebebi
his murad is her murad
poor fellow {his life dependent on her
she impotently blamed him
she blames him

Sevdiğime varamadım
İpek çorap giyemedim
Muradına eremedim

Ahum Ahum Kız Ahum
Sebebi sensin Ahum
Muradın olsun Ahum

Beni çoban ettiniz
On binimi yediniz
Günahıma girdiniz

Ahum Ahum Kız Ahum
Sebebi sensin Ahum
Muradın olsun Ahum

Şu Niksar'a varsalar
Sevdiğimi bulsalar
Şu halimi sorsalar

Ahum Ahum Kız Ahum
Sebebi sensin Ahum
Muradın olsun Ahum

*I couldn't wear the one I love
I couldn't wear the silk hose
I couldn't attain to my desire*

*my gazelle, gazelle, my gazelle the girl
you're my purpose, my gazelle
may your wish come true, my gazelle*

*you made of me a shepherd
you spent my ten thousand
(then) you accused me of evil?*

refrain:

*let them come to Niksar
let them find the one I love
let them ask (her?) how I'm doing*

Refrain:

English Version (My translation)

I could not get married with my love

I could not get married with my love
I could not wear silk socks
I could not fulfill my wish

My gazelle, my gazelle, the girl gazelle
You are my cause Gazelle
Shall you have your wishes fulfilled Gazelle

You made me a shepherd
You took my ten thousand (money)
You accused me unfairly

My gazelle, my gazelle, the girl gazelle
You are my cause Gazelle
Shall you have your wishes fulfilled Gazelle

They shall go to Niksar
They shall find my love
They shall inquiry my state

My gazelle, my gazelle, the girl gazelle
You are my cause Gazelle
Shall you have your wishes fulfilled Gazelle

Interpretation:

What does it tell about love; how does it define and frame love?

The ultimate goal of love is to get married ('varmak' meaning not just getting married but to 'reach', literally to arrive, to arrive to a soul's ultimate place. It is the 'wish', the ultimate wish. The beloved is the 'cause'. It is main rhyme (nakarat?) is where the emphasis is, and it is about 'the cause' of love. Love is also about the strength to wish the best for a beloved.

What does it tell about practice of love?

In this song the practice of love is about 'getting married'.

How does it relate love to the every day life (the place of 'love' in relation to all aspects of life)?

It is important for him to wear 'silk socks', very small yet symbolic ritual of marriage. His love is not just his business, it is a business of his folks (rural community, may be relatives, friends: he wishes 'them' to go to Niksar, apparently where the beloved is from. They should even find her. They should know how he is doing, how he is suffering. Perhaps he yearns for his folks to find her, give information about him and in return he hopes to hear from her. So in short this is a communal affair as well.

How does it portray and understand marriage both as an intimate relationship between spouses and as a social institution?

As an intimate relationship, marriage is about love. As a social institution, we see that his beloved's family was not fair to him. It is not clear who got his money, but apparently he had to spend a big amount of money ("onbinlik"). Could it be 'baslik parasi'? "They" treated him unfairly. There is an issue of injustice. They "made him a shepherd". (This might be symbolic rather than real 'occupation'. It might mean you left me like a shepherd – without money and alone. There is not enough information here about inferring that it is the family of the beloved that mistreat him. Perhaps he got poor because of other people who cheated him? And marriage rituals like silk socks are important as getting married itself.

How is the relationship between male and females portrayed?

The beloved is like the 'gazelle'. (I am not sure about its symbolic meaning – a symbol that has always been used in Turkish literary history.) A beloved is portrayed like a gazelle, beautiful, fragile, in need of protection, not easy to be caught and to be chased delightfully.

What does it tell about gender relations in general, including relations of power and struggles over power?

The person here does not have power. He got poor. He accuses people of unfair treatment and then asks his folks to help. Because of that he could not get married with his love. He did not really give up, he wishes his folks to 'find' his love, and he wishes the best for his love, which perhaps includes a wish about getting married with him.

2. Talas Altı Haymana

Note: Serife's daughters picked the song from the web site (<http://www.türküdozlari.net>) and sent it through e-mail. I later checked the song again from the web site to gather the details.

Name: Talas Altı Haymana

Location: Talas / Kayseri

Source: Kazim Altan

http://www.türküdozlari.net/türkü_bilgileri.asp?türkü=9368

Talas Altı Haymana

I am sad I am sad (burn/ashes)
I am leaving
(mom, take your son back)

us against the world [me and my daughter]
[let's each take a rose]?

I tried I waited for you
didn't feel waited for you
what I took care of you when you were sick
wanted to now where are you?
~~going~~

Talas altı Haymana (da) In Haymana ^{below} beneath Talas
Kül oldum yana yana I turned to ashes, burning burning
İşte geldim gidiyorum You see, I came and now I am going
Oğluna gel kaynana Mother-in-law come to your son

Aman Hamide'm bir tane Alas, my Hamide is one
Bir de ben iki tane And with me we're two
Elindeki gülleri de And of the roses in her hand
Alalım birer tane let us take one apiece

Çorabını ördüğüm (de) The one I wove stockings for
? Ayda bir yol gördüğüm The one I saw (leave?) once a month
Hasta dediler geldim (de) then they said he was ill, I came
Nasıl oldun sevdiğim My beloved, what's become of you?

Aman Hamide'm bir tane Refrain:
Bir de ben iki tane waited for you to
Elindeki gülleri de come back?
Alalım birer tane

At the Skirts of Talas It is Haymana (My translation)

At the skirts of Talas It is Haymana
I turned into ashes, burned and burned
I have come and I am going now
Come to your son the Mother-in-law

Alas, My Hamide is the only one
And me too, we are the two
The roses in your hand
We shall take one by one

(Say that) I am the one who weaved your socks
The one I saw once in a month
(Say that) They told me that you were sick, I have come
How have you been the One I love

Alas, My Hamide is the only one
And me too, we are the two
The roses in your hand
We shall take one by one

Brief Explanation: There is a **female voice** in this song. She is sick. She came to the world, but now she is going (leaving). She calls for her 'kaynana' to be near her son (the sick woman's husband). She asks from her husband that he shall say that (probably after she dies) she cared for her (weaved the socks), she calls somebody 'hamide', probably her daughter, her only one. She parents her daughter alone and they are only 'two', since her husband is gone most of the time. Now he is here near her with roses, both she and her daughter Hamide should receive the roses from him one by one (Talas is a mountain town. On the hills of Ali Dagi. It is full of vineyards and there are roses in the gardens). This might have really happened that he came near her or she just wishes something like that.

What does it tell about love, how does it define and frame love?

Love is integral to the marriage. She is the One that is being loved. Or she wishes that. Love is about caring.

What does it tell about practice of love?

Since the husband is gone most of the time, the woman is more attached to her daughter. Her love is greater for her daughter, Hamide. Roses are gifts for a loved one.

How does it relate love to the every day life (the place of 'love' in relation to all aspects of life)?

Weaving socks for a husband is not a chore. It is something to be appreciated and shows 'care' for the husband. :) What an interpretation!!!)

How does it portray and understand marriage both as an intimate relationship between spouses and as a social institution?

Again loving and caring are integral to marriage. There is emphasis on family here, the core family being the daughter and the mother. She wants her mother-in-law to come and take care of her son, since she is 'going' (leaving), which is she is dying, she is burned out.

How is the relationship between male and females is portrayed?

Based on caring and loving. A last-will song for the care of her husband, even after she dies.

What does it tell about gender relations in general, including relations of power and struggles over power?

Not relevant here. Just that it is obvious they are a nuclear family and she wants her mother-in-law to be involved so that her daughter and husband will be cared.

3. Alı Gelin

Note: Serife's daughters picked the song from the web site (<http://www.turkudostlari.net>) and sent it through e-mail. I later checked the song again from the web site to gather the details.

Location: Siran – Gümüşhane

Main Source: Yöre Ekibi (?)

http://www.turkudostlari.net/turku_bilgileri.asp?turku=9453

Alı Gelin

Where did
this
come
from?

Yıllar önce ilçede iki genç evlenir. Evlendikten bir kaç ay sonra delikanlı gurbet yoluna düşer, gurbet elinde bir iftiraya uğrar düşer hapishaneye. Yıllarca yattıktan sonra saç sakalı ağarmış olarak çıkar hapishaneden tutar köyünün yolunu. Ama aklından yavuklusu çıkmaz o erin. Acep yavuklusu duruyor mu yoksa başka birisi ile mi evlendi? Köy yoluna koyulur varınca köye yavuklusunun koynunda bir delikanlı yatıyor. Ne bilsin kendi oğlu olduğunu. Bari der karnımı doyurayım da yine çekip gidem gurbet ellere ve bu türküyü söylemeye başlar.

He has been gone
Refuses as a stranger?
wants to sleep w/ her

Aşağıdan gelir tatar
Kamçısını atar tutar
Garip olan nerede yatar
Kondur beni alı gelin

The tatar rides ^{up from} the lowlands
Cracking his whip as he comes
(saying) where can the stranger sleep
put me up for the night, girl in red

he has been gone
he is a stranger to her
she refuses him

(Gelin)
Aşağıdan gelir tatar
Kamçısını atar tutar
Garip olan handa yatar
Konduramam yiğit seni

The tatar rides up from the lowlands
cracking his whip as he comes
The stranger sleeps in an inn
I can't put you up for the night, young man

~~the~~ rival

(Yolcu)
Sabah oldu tandır gelin
Kalk ataşı yandır gelin
Koynunda yatan yiğit
Senin neyindir gelin

It's morning ~~fire~~ the oven, get
Get up and light the fire, girl
The house who ~~is~~ ^{will} ~~be~~ ^{be} with you
So what is he to you, girl?

(Gelin)

Kızın 2 Son

Sabah oldu tandırmışım
Ben ataşı yandırmışım
Koynumda yatan yiğidi
Ben memeden emzirmişim

*It's morning and I've ^{fire} the oven
I have set the fire "blazing"
The young man who lies with me
I have suckled at my breast*

The Bride in Red (My translation)

The postman (courier) comes up
Throws and holds his whip up
Where does the poor (Garip) dwell
Give me a lodging (home?) the Bride in Red

(The Bride replies:)
The postman comes up
Throws and holds his whip up
The poor dwells in an inn
Can't give you a lodge the courageous man

(The traveller)
It is morning, do the tandır (earthen oven for making bread) the Bride
Get up and fire the oven
That young man lying on your chest
How does he relate to you?

(The Bride replies)
It is morning, and I fired the tandır
I burned the woods
The guy on my chest
is whom I had breastfed.

Interpretation:

What does it tell about love, how does it define and frame love? ('How does this poem script love? How does it teach a person to understand love, to feel love, what to expect from love?')

Love is framed both within the context of marriage and not. It is about waiting for a beloved, for a husband who had to leave the village for a long time and for a wife who was left behind. There is however possibility that a woman can find a new lover, perhaps even a young man – 'the traveller' who recites the poem is suspicious and jealous that she could find one, asking the relationship of the young man on her chest. In the 'story' of the

song, it is noted that if that is the case, that the woman in fact found a new lover, his only intention is to eat some food and go back to gurbet (far away places) again. The jealousy is not intense.

There is **verbal interaction** between a man and a woman in the song, a dialogue between a husband and wife. **So there is both a male and female voice.** A private talk. The woman keeps her 'chastity', the man asks to get in, have food and shelter. The woman refuses. Finally she lets him come in, making bread ready for him and explaining that that young guy is in fact her son. This is an emotional and critical moment, a moment with full of tension and emotions. It is something to be resolved between two sides.

What does it tell about practice of love?

Women when they have to wait for a long time have possibility of finding a new lover. The jealousy is something that can be resolved through dialogue. Yet real love is about waiting with chastity and honor, both for males and females.

How does it relate love to the every day life (the place of 'love' in relation to all aspects of life)?

Not applicable

How does it portray and understand marriage both as an intimate relationship between spouses and as a social institution?

Love is integral to marriage. They got separated when they were newly wed, yet they are in deep love, they never forget each other and wait for each other

How is the relationship between male and females is portrayed?

It is based on dialogue, even the most intense problems can be resolved. It is peaceful. The man asks woman to get up and fire the oven.

What does it tell about gender relations in general, including relations of power and struggles over power?

There is no oppression or arbitrary punishment of the woman. There is implicit understanding that the woman has a right to find a lover. There is implicit understanding that the woman is responsible for baking the bread in the morning.

4. Telli Gelin

Note: This is a very similar to Allı Gelin, that was cited in Cemil Yener's (1989: 365) Türk Halk Edebiyatı Antalojisi.

Source: Anonymous.

Location: Where the poem belongs to is not indicated in the book.

Cited in Source: Yener 1989, p.365

Telli Gelin

Mahmut Çavuş, evlendikten bir kaç gün sonra askere alınır. Uzun yıllar sonra cepheden cepheye dolaşır. Bu arada evle olan haberleşme olanağını da bulamaz. Savaş biter, Mahmut Çavuş evine döner. Vakit akşam. Kapıyı vurur. Karısı kapıyı aralayınca, içeride bir delikanlı görür gibi olan çavuş üzüntüyle:

(Mahmut Çavuş)

Akşamınan dur gelin: Hold it, girl, in the evening
Kandili yandır gelin L. girl The candle, girl
Koynundaki koç yiğidi That great young man you lie with
Bana bildir telli gelin" Tell me about him, girl in the woods

Der ve konuşmaya başlarlar

(Telli Gelin)

Akşamınan durmuşum I've stopped in the evening
Kandili yandırmışım I've lighted the candle
Koynumda yatan yiğidi The young man I lie with
Ak mememden emzirmişim I've nursed at my white breast

(Mahmut Çavuş)

Derede arpa biçersin you harvest wheat in the valley
Suyu nereden içersin where do you get your water from
Etrafı sel alınca It ~~is~~ filled by a flood
Nerden geçen telli gelin where will you cross, girl

(Telli Gelin)

Derede arpa biçerim I harvest barley in the valley
Suyu pınardan içerim I get my water from the spring
Senin gibi ahmakları ~~are like you~~ are like you
Köprü kurar da geçerim I will build a bridge and I'll cross

(Mahmut Çavuş)
Hastayım attan inemem
İnsem de geri binemem
Ay karanlık yol göremem
Aç kapıyı telli gelin

I'm ill and cannot get off my horse.
If I get off, I can't mount again.
The moon is dark, I can't see the way
Open the door - bride with friends

(Telli Gelin)
Hastasın attan inersin
İnsen de geri binersin
Ay ışığı yol gidersin
Yolcu isen git yoluna

(it) You're ill (Run) get off your horse
If you get off, you'll mount again
You'll go by the light of the moon
If you're a traveler, Run get on your way

(Mahmut Çavuş)
Aşağıdan gelir tatar
Kamçısını atar tutar
Garip olan nerde yatar
Aç kapıyı telli gelin

(Telli Gelin)
Aşağıdan gelir tatar
Kamçısını atar tutar
Yolcu olan handa yatar
Yolcu isen git yoluna

(Mahmut Çavuş)
İstanbul'dan gelir ferman
Dizlerimde yoktur derman
Mahmut Çavuş sana kurban
Aç kapıyı telli gelin

a decree comes from Istanbul
I have no strength in my knees
Mahm. Ç. would die for you
open up :..

Kocasini tanıyan kadın heyecanla kapiyi açarken

İstanbul'dan gelir ferman
Dizlerinde olsun derman
Kolum yastık, saçım yorgan
Gel içeri Mahmut Çavuş

a decree comes from Ist...
let there be strength in your knees
my arm is a pillow, my hair is a quilt
Come on in Mahm. Ç.

der. Kari koca baba oğul birbirlerine sarılırlar.

Interpretation

This has a similar theme to Allı Gelin. Here the bride is not in red, but she has threads (silver or gold threads used to decorate a bride's hair), she is Telli Gelin. We see similar themes of tatar (the courier coming with his horse holding a whip (7th and 8th couplets):

(Mahmut Çavuş)
Aşağıdan gelir tatar
Kamçısını atar tutar
Garip olan nerde yatar
Aç kapıyı telli gelin

The postman (courier) comes up
Throws and holds his whip up
Where does the poor (Garip) dwell
Open the door The Threaded Bride

(Telli Gelin)
Aşağıdan gelir tatar
Kamçısını atar tutar
Yolcu olan handa yatar
Yolcu isen git yoluna

(The Bride replies:)
The postman comes up
Throws and holds his whip up
The traveller dwells in an inn
If you are a traveller, follow your road

It is the evening time, the tired veteran comes home and sees a glimpse of a young man in his wives house. He asks his wife to lite the candle, and wants her to 'inform' him about the young man in her chest. Similary it comes out that this is their son.

What does it tell about love, how does it define and frame love? ('How does this poem script love? How does it teach a person to understand love, to feel love, what to expect from love?')

Similar to Allı Gelin: love forever, something to wait for.

What does it tell about practice of love?

It is about caring. Mahmut Çavuş asks:

(Mahmut Çavuş)
Derede arpa biçersin
Suyu nereden içersin
Etrafı sel alınca
Nerden geçen telli gelin

You harvest barley
Where would you drink the water?
When the torrent covers all around
Where would you pass the Threaded Bride

He is concerned about her, about how she drinks her water working in the field; he is worried about the torrent.

(Telli Gelin)
Derede arpa biçerim
Suyu pınardan içerim
Senin gibi ahmakları
Köprü kurar da geçerim

She replies:
I harvest barley in the stream
I drink the water from the spring
The fools like you
I pass, building a bridge

For the woman, it is about embracing the lover, making the arms pillow and hairs like quilt for the husband:

Telli Gelin:
İstanbul'dan gelir ferman
Dizlerinde olsun derman
Kolum yastık, saçım yorgan
Gel içeri Mahmut Çavuş

The decree comes from Istanbul
Shall your knees have some strength
My arms are pillow, my hair is quilt
Come on in Mahmut Çavuş

How does it relate love to the every day life (the place of 'love' in relation to all aspects of life)?

Love inheres in every day life. He courier comes and reminds the lover, brings hope about getting news from the lover. It is thinking about the woman who works in the field.

How does it portray and understand marriage both as an intimate relationship between spouses and as a social institution?

Love is integral to the marriage. Spouses wait for each other and embrace each other in love once they finally get together.

How is the relationship between male and females is portrayed?

It is based on dialogue. The woman can defy a man, especially if he is a stranger (traveller). They are equals.

What does it tell about gender relations in general, including relations of power and struggles over power?

The woman in this poem is equally strong. He is better than man when torrent comes. She can build a bridge and pass. She sees herself strong, she is self-confident. She defies and challenges the man.

There is different from Allı Gelin, here the man does not want her to cook him a dinner. In Allı Gelin he wanted her to fire the oven and bake the bread and prepare the breakfast – this is especially strange considering that it has been a long while they have not seen each other. Here he just wants her fire the candle and lets him come inside.

5. A Fadimem Hadi Senle Kaçalım

Note: My random pick from anonymous songs that are listed in Türkü Dostları web site.

Location: Bursa

Source: Anonymous

http://www.türküdozlari.net/türkü_bilgileri.asp?türkü=1629

A Fadimem Hadi Senle Kaçalım

A Fadimem hadi senle kaçalım
Beyce de pazarında dükkan açalım

*Oh my Fadime lets run away together
let's open a shop in the Bazaar*

Ay laylilam ay laylilam ay laylam

A Fadimem iki değil üç değil
Benim bağrım demir değil tunç değil

*Oh my Fadime it's not two, it's not three
my belly/breast is neither Iron or bronze*

Ay laylilam ay laylilam ay laylam

A Fadime Lets Run Away

A My Fadimem lets run away
We shall open a shop in the marketplace in Beyce

Ay laylilam ay laylilam ay laylam

A Fadime it is not the twice, not the third
My bosom is not iron, it is not bronze

Ay laylilam ay laylilam ay laylam

Interpretation:

What does it tell about love, how does it define and frame love? ('How does this poem script love? How does it teach a person to understand love, to feel love, what to expect from love?')

Love involves running away with a lover. Elopement here is not shunned. There is no explicit reference to get married after elopement, but this is probably taken for granted. Interestingly the song calls for a collective enterprise: to open a shop together and to make money together. This is a song from Bursa – Western part of Turkey – and this should be kept in mind. Apparently they tried for few times (to get married perhaps?). And it did not work out. The 'bosom' can't handle this stress anymore and he wants to

unify with his lover as soon as possible. Love calls for unifying with the lover by any means. Love is about sharing – managing a shop together.

What does it tell about practice of love?

Elopement, sharing

How does it relate love to the every day life (the place of ‘love’ in relation to all aspects of life)?

Part of making money – getting by together

How does it portray and understand marriage both as an intimate relationship between spouses and as a social institution?

An intimate relationship that is based on love. When there are institutional obstacles, then there is a way and this is elopement. There are institutional obstacles – the girls’ family apparently did not give their daughter to him.

How is the relationship between male and females is portrayed?

Equal and sharing

What does it tell about gender relations in general, including relations of power and struggles over power?

Defying the institutional structures of parent-induced marriage (arranged marriage) through the text.

6. Acem Kızı

Note: This is a türkü my parents selected from the list on the Turku Dostları web page and sent it to me.

Location: Kars

Source: Asik Canani (Bazı kaynaklarda, türkünün aslında Sarıkamışlı Aşık Canani’ye, bazılarında ise Sivaslı Aşık Hüseyin’e ait olduğu verilmektedir.) Ancak farklı

versiyonları bu türkünün halka mal olduğunu ve türkünün özünün halkın duyguları ile
yoğrulduğunu gösteriyor – yani bence olabilir böyle.

http://www.turkudostlari.net/turku_bilgileri.asp?turku=7556

Acem Kızı

gizli gizli
Zeynep

Silkinip de Hanova'ya çıkınca
Eylen Hanova'da kal Acem Kızı
Uğrun uğrun kaş altından bakınca
Can telef ediyor gül Acem Kızı

When you string and go up to Hanova
Enjoy yourself and stay forever in it
When (good) look? from under your brows
The rose gives opito life for you forever in it

Canım kurban olsun kıymet bilene
Belin ince boyun benzer fidana
Ateşine yandı Tarsus Adana
Getirdin başıma hal Acem Kızı

I know your worth and would die for you
Your waist is slender your body like a sapling
Tarsus and Adana are all for you
You have driven me mad, I'm in your grip

Silkinip de Hanova'ya çıkarsın
Misk ü amber gül yanağa takarsın
Kaş altından uğrun uğrun bakarsın
Can alır sendeki tel Acem Kızı

You'll string (it off) and come up to Hanova
You'll put musk and ambergris on your rose cheek
You'll look? from under your brows
The thread (in your hair) captivates me f. G.

Seni saran oğlan neylesin canı
Yumdukça gözünden döker mercanı
Burnu findık ağzı kahve fincanı
Şeker mi şerbet mi bal Acem Kızı

The boy who embraces you would die for his life
When he closes them (his) eyes tears pour forth
Her nose is a hazelnut her mouth a coffee cup
Is she sugar or is she sherbet, she's honey f. G.

Yavru şahin gibi ben de döneyim
Yeleli de kıratıma bineyim
Berdül aynasında gökçek yanağın
Dudağından akar bal Acem Kızı

Let me (too) fly like a young falcon
Let me mount my long-tailed young
In the Berdül mirror look at your bright cheek
Your lips flow with honey f. G.

Canani aşık da der ki naz olur
Yavaş salın sonun belki hız olur
Mısır haznesini versem az olur
Beni de üstüne al Acem Kızı

The lover says his beloved is a girl
Sway slowly for your end and my life's guide
If I give the treasure, Egypt it is little
Take me as your husband, f. G. }
Take me along with it f. G. }

Interpretation:

(
What does it tell about love, how does it define and frame love? ('How does this poem script love? How does it teach a person to understand love, to feel love, what to expect from love?')

It is a very moving song. In fact a google search about the song yields a long chat about the song (largely between males who are folk song lovers) about how moving it is and how the look of a 'beautiful' beloved is moving
(<http://sozluk.sourtimes.org/show.asp?t=acem+kizi>).

One commentator saying: 'adam olan dinler sever hele
uğrun uğrun kaş altından bakınca
can telef ediyon, gül, acem gızı

kısmı öldürür. süründürür. az göz yaşı dökmedik bu türküyle heyt be.'

Like just this 'chat' person notes: Love is portrayed as 'fatal' – one can just die out of love.

Silkinip de Hanova'ya çıkınca
Eylen Hanova'da kal Acem Kızı
Uğrun uğrun kaş altından bakınca
Can telef ediyor gül Acem Kızı

(My translation)

Once you shake off and reached to Hanova

Do, stay in Hanova the Acem (Persian, unknown) Girl

When you look under your eyebrows, touching at

My soul is killed the rose Acem Girl

Love makes sick, brings trouble, creates trembling and ecstasy: Getirdin başıma hal
Acem Kızı.

Canım kurban olsun kıymet bilene
Belin ince boyun benzer fidana
Ateşine yandı Tarsus Adana
Getirdin başıma hal Acem Kızı

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My soul is sacrificed for the one who appreciates the value

Your waist is tiny your stature is like sapling

Tarsus Adana is burned with your fire

You created an ecstasy in me the Acem Girl

Beloved is the most valuable person in the world. See the first line of the couplet above: Canım Kurban olsun kıymet bilene. She is so precious that even to give her the treasures of Egyptian Empire is not enough. Only after having such a treasure, the beloved may consider getting the poet.

Canani aşık da der ki naz olur
Yavaş salın sonun belki hız olur
Mısır haznesini versem az olur
Beni de üstüne al Acem Kızı

Poet Canani says that there is coyness

Move slowly in case you end up being too speedy

It is not enough if I give you the Egyptian treasure

Take me on top of it the Acem Girl

Love is for the beauty. It is the way of describing the beauty of the beloved in a moving way. The song itself displays the art of describing the beauty of the beloved.

Seni saran oğlan neylesin canı

Yumdukça gözünden döker mercanı

Burnu findık ağzı kahve fincanı

Şeker mi şerbet mi bal Acem Kızı

*

Once a boy cuddles you why would he need a soul (life)

As he closes his eyes, tears drops as corals

The nose is hazelnut the mouth the smallest coffee cup

Is this sugar, is this sherbet, this is honey the Acem Girl

Yavru şahin gibi ben de döneyim

Yeleli de kıratıma bineyim

Berdül aynasında gökçek yanağın

Dudağından akar bal Acem Kızı

*

I will turn like a baby hawk

I will ride my maned grayhorse

Your cheek is the beauty in the mirror of Berdül

Honey pours from your mouth the Acem Girl

What does it tell about practice of love?

There are many references to non-verbal display of love. Love is enacted by eye contact, a meaningful eye contact, so that one look kills the poet. The poet likes and values coyness. He thinks being coyness will protect her, that not refusing the love of men might bring 'speed'. Knowing and showing the value of the beloved. It is about being able to describe the immense effect of love and the beauty of the beloved. Subtle description of the desire for kissing: honey pouring from the mouth.

How does it relate love to the every day life (the place of 'love' in relation to all aspects of life)?

Not relevant

How does it portray and understand marriage both as an intimate relationship between spouses and as a social institution?

No relation to marriage

How is the relationship between males and females is portrayed?

The female coy and to be chased, whereas the power of the beauty and the love her beauty inspires is too strong. The female gives cues – touching and directed gaze hidden under her eyebrows.

What does it tell about gender relations in general, including relations of power and struggles over power?

The female is strong and valued when she is loved and very pretty.

Acem Kızı – Kırşehir version

Note: A different shorter version. This is another one my parents selected from the list on the Turku Dostları web page and sent it to me.

Location: Kırşehir

www.turkudostlari.net

Acem Kızı

Çırpınıp da Şanova'ya çıkınca
Eğlen Şanova'da kal Acem Kızı
Uğrun uğrun kaş altından bakınca
Can telef ediyor gül Acem Kızı

Seni seven oğlan neylesin canı
Yumdukça gözünden döker mercanı
Burnu findık ağzı kahve fincanı
Şeker mi şerbet mi bal Acem Kızı

7. Acem Kızı – Gaziantep version (Boylarin görem alayım seni)

Note: A different version based on dialogue between a man and a woman. This is another one my parents selected from the list on the Turku Dostları web page and sent it to me. Boyların görem alayım seni adıyla da bilinmekteymiş ve Talip Özkan tarafından derlenmiş.

Location: Gaziantep

www.turkudostlari.net

Acem Kızı

Hey acem kızı

Buyur efendim
Boyların görem alayım seni
Boyların görem sarayım seni
Boylarım görüp neyliyen beni
Selvi de söğüt gördüğün yok mu

Hey acem kızı
Buyur efendim
Ağzını görem alayım seni
Ağzını görem sarayım seni
Ağzımı görüp neyliyen beni
İnce de mercan gördüğün yok mu

Hey acem kızı
Buyur efendim
Gerdanın görem alayım seni
Gerdanın görem sarayım seni
Gerdanım görüp neyliyen beni
Göllerde suna gördüğün yok mu

Hey acem kızı
Buyur efendim
Gözlerin görem alayım seni
Gözlerin görem sarayım seni
Gözlerim görüp neyliyen beni
Dağlarda ceylan gördüğün yok mu

Hey acem kızı
Buyur efendim
Dudağın görem alayım seni
Dudağın görem sarayım seni
Dudağım görüp neyliyen beni
Bahçada kiraz gördüğün yok mu

What does it tell about love, how does it define and frame love? ('How does this poem script love? How does it teach a person to understand love, to feel love, what to expect from love?')

This is similar to the original version. Beauty and the appreciation of the beauty of the beloved is an important part of love.

However again here we see both a **male and female voice**. We observe a dialogue. A dialogue about first her stature and then in order: her mouth, neck-breast –gerdan-, eyes and lips.

What does it tell about practice of love?

The coyness of the girl and no yielding to a man's courteous and kind comments. In this particular version love is not just non-verbal sudden and debilitating interaction, not just a love that is lived through looks. It is enacted through a dialogue. Man really exaggerates the beauty of the woman. The woman speaks like she belittles her beauty, but she really thinks that she is as beautiful as the nature itself, like beautiful like a gazelle, like a duck, her mouth like cherries. She is both modest and not modest at the same time. She displays a good politics of coyness (something that I could not learn!!!). She shows that she is not enticed by the man's compliments. It is also a power-game as well (remember the principle of the least involved – that one is the powerful according to that theory!!). I am both not a big deal really, but yes I am as beautiful as a ceylan or suna. There is implicit subtle sexuality. Not just eyes or the stature, but a difference of the mouth and the lips, the reference to gerdan – the front of the neck that opens to breasts. And the woman is part of such a dialogue.

How does it relate love to the every day life (the place of 'love' in relation to all aspects of life)?

Not applicable – just as in all rural poems above – it is part of nature – love always takes place within nature and explained by reference to natural beauty – both living animals and plants and the inanimate nature.

How does it portray and understand marriage both as an intimate relationship between spouses and as a social institution?

No linking of love to marriage.

How is the relationship between male and females is portrayed?

Equal dialogue. Woman defies the man.

What does it tell about gender relations in general, including relations of power and struggles over power?

Again and again they are equals (yes roles are different, but woman is both coy and defiant. Yes the man sort of chases, but the woman in this work refuses to be chased.
