



Hermeneutics of the Turkish Folk Poem “I Got Cold” in Hamedan Narration

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Abstract

In this article, a work of Turkish literature and folklore called “I got cold” and the symbols used in it have been interpreted with a hermeneutical approach based on the narrative of the Hamedaners. The theme of the poem includes the history of human life from the point of view of the ancient worldview, which is also the basis of world thoughts. Accordingly, human deviates by following the temptations of Satan and try to return to their former position after repenting of their sin. Here, the poem is examined according to the events mentioned in the poem in five different scenes. The poem begins with the collection of apple fruit in the mountains, the season of which is the beginning of fall and cold, ends with the singing of the nightingale and the recitation of the word of Allah by everyone in the spring. According to the ancient worldview, a complete cycle of creation is divided into four periods of three millennia (12 thousand years). Every season of the year is the symbol of a period of three thousand years. The poem begins in the third period of creation, which coincides with the autumn season, the apple harvest season, the time of temptations, and the kingdom of Satan. After the fight and earnest effort, the devil is defeated, and the poem ends with the reading of the nightingale and the word of God, the new creation, and the season of spring.

Key Words: : *The Poem of "I got cold", Folk literature, Hamedan, Hermeneutic approach.*

Hamedan'da Söylenen Türk Halk Şiiri "Üşüdüm Üşüdüm"ün Yorumu

Öz

Bu makalede, “Üşüdüm ha üşüdüm” adlı bir Türk edebiyatı ve folkloru eseri ve içinde kullanılan semboller, Hamedanlıların anlatımından hareketle hermenötik bir yaklaşımla yorumlanmıştır. Şiirin teması, dünya düşüncesinin de temeli olan kadim dünya görüşü perspektifinden insan yaşamının tarihini içerir. Buna göre insan şeytanın ayartmalarına uyararak sapar ve günahından tövbe ettikten sonra eski konumuna dönmeye çalışır. Burada şiir, beş farklı sahnede şiirde bahsedilen olaylara göre incelenmektedir. Şiir, mevsimi güz ve soğuk başlangıcı olan dağlarda elma meyvesinin toplanmasıyla başlar, ilkbaharda bülbülün şakıması ve Allah'ın kelamının herkes tarafından okunmasıyla sona erer. Antik dünya görüşüne göre, tam bir yaratılış döngüsü, üç bin yıllık (12 bin yıl) dört döneme ayrılır. Yılın her mevsimi üç bin yıllık bir dönemin simgesidir. Şiir, sonbahar mevsimi, elma hasat mevsimi, ayartma zamanı ve Şeytan'ın krallığına denk gelen üçüncü yaratılış döneminde başlar. Dövüşten ve ciddi çabadan sonra şeytan yenilir ve şiir bülbülün okunması ve Tanrı'nın sözü, yeni yaratılış ve bahar mevsimi ile sona erer.

Anahtar Kelimeler: *Halk edebiyatı, Hamadan, Hermeneutik yaklaşım.*

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Introduction

The poem "I got cold" is one of the Turkish folk songs that can be claimed to be almost common among most of the Turkic-speaking peoples in the lands of Iran, Azerbaijan, and Anatolia with closely related narratives. This poem, which is part of children's games today and is also mentioned in the level of children's folk literature, like other elements of oral literature has been passed down from generation to generation throughout history and has been influenced by historical, geographical, and social conditions. This poem is taught to children in the context of families and the form of lullabies or games. In an age when today's attractive mass television and media did not play a role in filling people's leisure time, such songs played an important role. Even though such poems seem invalid in the minds of some, it must be said that what has reached the present age cannot be meaningless and useless, they contain an element of truth. If they were not like that, they could not find their way into the minds of the masses of the people (Raisnia, 1998: 11). The prevalence of the poem with different narratives among the Turkic-speaking peoples in a wide geographical area with a different system of government is a fact that indicates the very long history of this system. Different tribes separated from each other and migrated to different areas throughout history, along with other elements of oral literature, transferred it to new settlements, and over time and in social, living, and geographical conditions have led to the creation of relatively different narratives. Poems such as "I got cold" can realistically depict the thoughts, ideas, and spirits of past peoples more than history. According to Sadegh Hedayat, folk songs, sings and legends represent the artistic spirit of the nation. These are the inner voice of any nation and can only be obtained from anonymous illiterate people (Hedayat, 1939, p. 22).

Introducing the SMOMPK collection, which has been published in Russian by the Caucasus Teaching Authority since 1881, Aynur Hoseinova points out that the first written collection of the poem was made by E. Kalashvin from the Gabriel region, which was published in 1894 in issue 18 (Hoseinova, 2018). Although many people have reported the poem "I got cold" in their research, no independent research has been done on this subject. Most of these researches have been done for other purposes, such as the history of literature, various literary forms, folklore, etc., and they have also referred to this poem briefly. Also, most of these studies have classified the poem among children's folklore and cited it as an example of local games. The type of expression of the poem is simple and fits in the form of children's minds to memorize and their language to express. Due to its simplicity and composition in children's games, this poem has been classified in research in children's folklore collections. Azad Nabiyeu divides children folklore into three categories:

- 1- Samples made by adults for children.
2. Samples made by adults have become childish over time.
- 3- Samples made by children themselves (Aliyev, 2014, p. 302).

The length of the poem and the topics mentioned in it clearly show that not only was the poem not made by the children themselves but the creator or creators did not do it to entertain the children. The poem is an example that was created and implemented by adults at a certain stage of development in the process of understanding life and becomes normal for them over time as a result of their conscious activity and social, political, and physiological evolution. Then, by losing its origin, like the examples that are in the condition of the body, mind, and wisdom of children, it has become childish thoughts.

Analyzing the poetry of "I got cold", it seems that the main theme of the system is the concept of "effort". A disciple who talks about her/his bitter past and tries to overcome her/his difficulties by following her/his mentor and reaching the final destination (truth) with her/his relatives. The poem is full of symbols that can be mysterious to humans today. Poetry speaks as mythically as it does the facts in people's lives. The poem begins with the metaphor of " I got cold and I got cold" and ends with the reading of the words of God after passing through the various curtains (effort). Some of these scenes tell the real-life that some people may experience. Some scenes also speak of myth and make a mysterious poem. To explain these scenes as well as the mysteries that exist in metaphors, semiotic and hermeneutic interpretation techniques have been used in this article.

Hermeneutics is the art and philosophy of interpretation and is used in various fields in the modern period. Hermeneutics means interpretation to achieve meaning. Paul Ricoeur considers hermeneutics as the theory of the act of understanding in its relations with the interpretation of texts and introduces it as a technique of explaining symbols (Ghanbari, 1998). It can be understood by interpreting a text and speech that has not been understood by reading and listening (Mojtahed Shabestari, 1997, p. 13). This approach implies that, firstly, it is not possible to provide a precise definition, and secondly, there is no final point that we can make. According to Martin Toprak, a text is written, expressed in language, and language always provides a suitable structure for multi-meaning. The point to be considered here is how this very meaningful structure can be understood by readers and commentators, especially in texts that need to be interpreted. This situation, which arises from the polysemy of language, leads to the fact that a text can have more than one interpretation. Therefore, the diversity of interpretations of the text stems from looking at it from different perspectives and creating separate contexts.

However, all these different interpretations are interpretations of the same text. Because hermeneutically, instead of right or wrong interpretation, one can speak of "unbelievable" or "impossible" interpretations (Toprak, 2003, p. 11-12). Hariri Akbari writes, quoting Gadamer, that the word hermeneutics is extremely simple and that "I do not need the last word" does not work for me. That is, the conversation/ communication action is ongoing and can never end. Cognition and understanding of any phenomenon or any subject is the main purpose of hermeneutics and an attempt is made to recognize the meanings behind human and social phenomena (Hariri Akbari, 2001).

According to Schleiermacher, who defines hermeneutics as "the art of understanding", since this expression refers to both the past and the future at the same time, the task of hermeneutics is endless. The reason for this attitude of Schleiermacher, who always recommends that the concept of the author be excluded from the existence of commentators, is as follows:

There is a process of alienation between the author and the commentator due to reasons such as the change in the meaning of words over time, the different characters of the ages, and the change of world views. Hermeneutics aims to overcome the misunderstanding caused by this naturally occurring alienation process in a controlled methodical manner. Accordingly, understanding is avoiding misunderstanding. (Tatar, 2018, p. 33).

Hermeneutics seeks to reach the realm of references by explaining an abstract concept, even if it is a mental one. Interpretation of a text helps that text to enter people's lives and the text itself survives. The text participates in the semantic world of the interpreter like an actor. Modern hermeneutics, unlike classical hermeneutics, which distinguishes between "understanding" and "interpretation," accepts the interpreter's understanding of the text as the interpreter's use and coherence with language, the conceptual world, worldview, and even his own life. To interpret, we first interpret words literally. Symbols, images, and metaphors are used as tools, especially in the transmission of implicit, abstract, and metaphysical truths.

Therefore, the issue of this research after study and exploration will still have room for research and investigation. Because it is not possible to express the final point in research and what is said is not the last word. This research can be continued so that the secrets contained in it can be well understood.

The poem "I got cold"

This folk piece is made in the form of people's living conditions throughout history and not a specific period and reflects the characteristics of people and their aspirations throughout history. The poet's poem, as well as the date and geography of its composition, like many folk songs,

is not known, and on the other hand, it is wrong to attribute it to the general public (Zarrinkoob, 2000, p. 246-244). However, with subtle precision, one can understand the poet's doctrinal identity. In the middle of the poem, the poet's doctrinal identity is identified. In this way, the poet is a disciple who seeks the truth and believes that its secret is in Baba's hands. Regarding the date of making the piece, although like other works of folk culture, the exact date can not be determined, according to Ramadan Ghaffarli, it would be meaningful to say that the origin of such poems dates back to a very ancient time and seems to have been made with a specific purpose (Hosseinova, 2018). According to the same clue obtained about the poet's doctrinal identity, the approximate time of making the piece dates back to the 11th to 13th centuries AD. During this period, mystics and Sufis emerged who called themselves Baba and operated throughout the lands of Iran, Azerbaijan, Anatolia, and even Afghanistan and some parts of Central Asia. Of course, the identity of the poet's ethnic group has already been clarified where he says he traded with Tat. Determining the place of construction of the poem is as difficult as the time of its construction. Although the two places of Gilan and Shirvan are mentioned in various narrations of the poem, especially the Iranian narrations, it does not mean that they are the places of composing the poem or are adjacent to the origin of the creation of this public work. Rather, these places themselves may have been placed in the system as a metaphor.

The poem "I got cold" is in the weight of seven syllables and often both stanzas are rhyming with each other. The stanzas is arranged in a chain and one of the words used in the previous stanza are often used at the beginning of a later stanza. Although this rule in different narratives this poem does not always continue and sometimes this method is not observed in the middle of the poem, but it is revived. This change can be attributed to forgetting parts of the text of the poem or interfering with other poems.

In this study, different narratives were collected from the Republic of Azerbaijan and parts of Anatolia, as well as the provinces of East Azerbaijan, West Azerbaijan, Ardabil, Zanjan, Hamedan, Markazi, Qom, and Qazvin, which have been posted on various websites and blogs.

Despite their differences, these narrations are more similar and because of this wide similarity, as well as having the same structure and form, it is considered as a poem. In this research, while pointing out some differences, to facilitate the work, the Hamedan narrative as an example is placed on the agenda and analyzed. In the narration of Hamedan, the poem "I got cold" can be divided into 5 scenes. Table 1 shows these five curtains.

Table 1: The Poem of "I Got Cold" According to the Turkish Narration of Hamedan

Scenes	Azerbaijani Turkish version in Hamedan dialect	English translation of the poem
First	Üşüdüm ha üşüdüm Dağdan alma düşürdüm Almacığım aldılar Mənə zülüm saldılar Mən zülümdən bezaram Yeddy quyu qazaram	I got cold and I got cold too I gathered apples from the mountain They took my apple (my little apple) They oppressed me I am hate from oppression I dig seven wells
Second	Yeddy quyu beş keçi Hani bunun erkəki Beş keçi verdim Tat'a Tat mənə dari verdi	Seven wells and five goats Where is the male goat? I gave five goats to Tat Tat gave me millet
Tired	Darini səpdim quşla Quş mənə qənəd verdi Qənədləndim uçmağa Həq qapısın açmağa Həq qapısı kilitdir Kilit Babam belində Babam şirvan yolunda Şirvan yolu sər be sər İçində ahoo gəzər	I sprinkled the millet for the bird The bird gave me wings I flew with wings/ I flew to heaven To open the gate of truth The gate of truth is locked The key is in my Baba's waist My Baba is on the way to Shirvan All the way to Shirvan The gazelle walks there
Forth	Ahoo doğur bir oğlan Adın qoyur Süleyman Süleyman gedir oduna Qarği batır buduna Qarği dəgil qəmişdi Beş barmağım gümüşdür	Gazelle gives birth to a son She puts his name Solomon Solomon goes to gather firewood The reed sinks into his thigh It is not Qarği (small reed/flute/arrow), it is Qamiş (big reed/ reed pen) My five fingers are silver
Fifth	Gümüşçülər iş toxur Yanında bülbül oxur Sənin böyük qardaşın Mənim kiçük qardaşım Allah kələmin oxur	The silversmiths weave carpets The nightingale sings next to him Your big brother My little brother Reads the Words of God

The symbolic meaning of poetry in the form of interpretation

Every poem has a substance and a face. The form of the poem includes its weight and melody and its substance is the meaning and theme that conveys the basis of the poem (Zarrinkoob, 2000, p. 49). In hermeneutics, we go beyond the known and apparent meaning and reach tacit, abstract and metaphysical truths by interpreting symbols and metaphors.

Considering the verbs used in different shutters, in terms of time, they are related to the present and past tenses. The beginning of the poem is with the past tense, but in the very first scene, the poet states in the present tense that he hates oppression. But the performance of the present tense begins in the middle of the third scene, where the poet admits that the gate of truth is closed and the key is in Baba's hands. This point is in fact the determinant of the poet's doctrinal identity and the time when the piece was made.

Table 2: Symbols used and mystical images and time of events in poetry

Scenes	Azerbaijani Turkish version in Hamedan dialect	English translation of the poem	Times
First	Trembling Picking apples To be oppressed	Being tempted Forbidden fruit Tyranny of the devil	Past /Apple harvest season/ beginning of autumn/ devil domination
	Drilling seven wells	Repent	present
Second	Having seven wells and five goats at the same time	Serious effort to return	Past / Socializing with others on earth
	Goat and millet exchange	Interact with others to return	
Tired	Catching wings from a bird Fly to paradise and opening the gate of truth	The role of mediators of the world of darkness and light Equipped to walk the path of truth	Past / Using resources to return and ascend / The language of myth
	Closing the gate of truth, being its key in Baba's waist	Baba's role as a spiritual leader	Present / Following the mentor / Taking a tempting path
	Goeing Baba to Shirvan, the path full of deer	Being full the path of truth from dangerous temptations	
Forth	Deer child bring and naming the son Gathering firewood	Generations continuity Life light	Present / Life in enlightenment / Devil defeat
	Fifth	Five silver fingers	

Carpet weaving	Art in writing, weaving and music	Intertwining / Spring / New Creation / Spiritual Cohesion
Nightingale Singing	Love and romance	
Reading the words of God together	Overcoming dangers, being on the right path, intellectual cohesion	

The first scene:

The poet begins the poem by describing events related to his past. Trembling from the cold, which occurs frequently during apple picking in the mountain, is the first event in the system. The system begins with the cold vibration that occurs frequently during apple picking in the mountains. The concept of mountain is an important element in the literature of different ethnic groups. In Greek mythology, "Gaia" was the primary element of the dynasty of the gods who, when Hera joined Zeus, offered some golden apples as a wedding gift to god of species (Grimal, 2012, p. 392). In fact, the concept of "Gaia" is the embodiment of the character of the earth and the first goddess of the earth. According to scholars, the term "Qaya" in Turkish, which means rock, is the primary element of the dynasty of the gods. In the time of the goddesses, people threw themselves from the cliffs and precipices of the mountains to fly to the gods in order to reach the goddesses in the sky with great belief and great excitement. The presence of sacred mountains such as Olympus, the Himalayas, Sinai, Ararat, Alborz, etc. around the world shows

Çalışmada elde edilen verilerin ve bulguların anlatıldığı ana bölümdür. Times New Roman, 12 punto, 1,5 satır aralığı, paragraflarda girinti yapılmamalı, paragraflar öncesinde ve sonrasında 6 nk boşluk bırakılmalıdır. Çalışmada elde edilen verilerin ve bulguların anlatıldığı ana bölümdür. Times New Roman, 12 punto, 1,5 satır aralığı, paragraflarda girinti yapılmamalı, paragraflar öncesinde ve sonrasında 6 nk boşluk bırakılmalıdır. Çalışmada elde edilen verilerin ve bulguların anlatıldığı ana bölümdür. Times New Roman, 12 punto, 1,5 satır aralığı, paragraflarda girinti yapılmamalı, paragraflar öncesinde ve sonrasında 6 nk boşluk bırakılmalıdır. Çalışmada elde edilen verilerin ve bulguların anlatıldığı ana bölümdür. Times New Roman, 12 punto, 1,5 satır aralığı, paragraflarda girinti yapılmamalı, paragraflar öncesinde ve sonrasında 6 nk boşluk bırakılmalıdır.

the sanctity of the mountains in the view of many tribes in ancient times. The value of the concept of mountain in different religions is also related to a prophet or a saint. The Holy Quran in various verses, while describing the capabilities and characteristics of the mountains (Surah

An-Nahl, verses 81 and 68) and stating their role in the stability of the earth (Surah An-Naba, verse 7), despite their apparent stability it points to the mountains moving (Surah An-Naml, verse 88) and introduces the sacred mountains that played a role in the lives of the great prophets. Noah's ark anchored at the foot of Judy mountain, Moses was raised on the mountain, and God appeared on the mountain and revealed the ray of his creatures. The mountain of Noor hosts the last prophet of God and the first message of revelation is received in the heart of this mountain.

The word "Dagh" in Turkish, which is synonymous with the concept of mountain, is made up of the root "ta" or "da", which means to climb or rise. N. Y. Mar sees a correlation between the word Tanrı (God) and Dagh (mountain) and that correlation is in the same root as "ta" or "da" (Muharramli, 2017, p. 184). According to Ramadan Ghaffarli, the mountain is the relationship between man and God and creates interest between them. A person who loves God goes to the mountains and sees it close to God in terms of space. In this situation, the mountain is a way to the heavens, which is considered the place of God (Ghaffarli, 2013, p. 3).

If the root of the term "alma" is the word "al", in the literal sense it means an object or a golden and red fruit, which in the term is equivalent to an apple fruit. The apple is a symbol of love and sexuality in worldly art and culture of different ethnic groups, which can be caused by the exhibiting of sexual organs as a result of eating the forbidden fruit. Therefore, it has been used in the literature of different ethnic groups in the sense of lovemaking. Fertility of infertile women thanks to the apples received from holy people (old white beard, Sayyid, grandfather or Baba, dervish) throwing an apple from the bride's head before entering the room of the bride, likening two people with the same face to an apple cut in half is an example that in Turkic literature and culture, the apple has been used as a symbol of love and birth. The reason for using the apple as a symbol of love is related to the forbidden fruit that is eaten in heaven. In some interpretations of the divine religions, the apple is the forbidden fruit that Adam is forbidden to eat in heaven. Therefore, before the apple is a symbol of love, it is a symbol of fall and descent. The poet speaks of a descent that results from eating an apple, a descent that puts him in the dark. The meaning of "Almajiq", which is a combination of the word "Alma" and the suffix "Jig", apparently means small apple. Ahmadova (2015) takes another look at the meaning of the word "Almajiq" and interprets it as a part of an apple that gets stuck in the throat of Adam (AS) in Paradise after eating it and violating the covenant of God.

The poet completes the first scene in the present tense. That he hates oppression and darkness and makes the hardest efforts (digging seven wells) to get out of it. Although the well is a dark

and terrible place and it was also used to imprison the wrongdoers, as it is known that Harut and Marut were imprisoned in the Babylonian well by the order of God (Hosseini Fatemi, 2006), It is also a symbol of transition, refinement, isolation, reconstruction and perfection, or of concealment and reappearance. Ali (AS) was recounting his heartaches to the well (Qomi, 1390, p. 515), Yusuf (AS) was imprisoned in the well by his erring brothers .

The number seven also has a special place among different nations. The principles of mystical beliefs for the human body have seven aspects, ranging from the dirtiest to the subtlest degrees, all of which are clothes that the soul moves away from them as it evolves (Delachaux, 1987, p. 173). Seven Climates, Seven Earth Floors, Seven Sky, Seven Doors of Hell, Seven Planets, Number Seven in the Rainbow, The Seven Foods of Nowruz, Chains of Seven Strings, seven types of large tray, Seven Domes, Seven Beauties, Seven Brothers, Seven Fairy, seven nights and days, seven years, Haft Paykar (literary work of Nezami Ganjavi), and many such examples can be seen in the beliefs of different peoples. The number seven in the divine books, including the Qur'an, is also different from other numbers. A clear example is the seven verses of Surah Al-Hamd, which refer to Umm al-Kitab, which indicates that it is comprehensive and precedes other Surah's and is considered equal to the Qur'an . In the Qur'an, we find another symbolic image of the seven, and that is the story of the cave of the seven sleeping (companions of the Cave) who must wake up in the dawn of a new era (Delachaux, 1987, p. 178). In general, in most cultures, the number seven indicates plurality, complete period, and perfection. By stating the digging of seven wells, the poet of the poem seeks to show that she/he has done a great and complete work and a serious effort to free herself/himself from the hands of the devil, which caused her/him to fall into darkness.

The second scene:

In the second scene, the poet goes back to the past and resumes his story from where he was oppressed. The event of this curtain is life on earth and socializing and trading with others (bartering with a foreign people and exchanging five goats with millet). Although in the anthropological view, the goat can be a symbol of the way of life based on animal husbandry (shepherding) (Rouholamini, 2000. P. 31), In mythology, the goat is the embodiment of a dynamic force that overcomes the wickedness of humans and demons. The fighting dialogue of the goat species and the date tree in The Babylonian Tree poem and the victory of the goat in this dialogue show the dynamic power of the goat in mythology (Dadvar and Boban, 2007).

Goat is an animal that is famous for climbing cliffs and precipices and crossing narrow mountain roads. Goat is a symbol of animal husbandry in ancient Turkish literature. The goat

is a good discoverer (has a sense of hearing, sight, smell and taste) and has a very delicate pleasure, choosing its water and grass from the best .

In the second volume of *Mythology*, Ramadan Ghaffarli talks about the importance of animals such as goats in the myths of Azerbaijan and Greece. Based on the findings of Seydav, he quotes in his work called *Yaz Bayrami* that the goat is a messenger of spring and a symbol of greenery and life, and for this reason it plays a role in Nowruz rituals such as "Kosa" and "Takmchi". Goat is related to the sun and is an example of goodness and provides human beings with sustenance (Ghaffarli, 2019, p. 32-25). It is predictable to see the image of a goat in the designs of caves, carved stones, utensils and tools and its presence in ritual and religious relations as well as its representation in the beliefs and imaginations of human beings of that period. In that period, the goat was a symbol of the godhead, life force, creator of energy and guardian of the tree of life, god of rain, symbol of the moon and as a source of rain, victory, increase of yield and fertility (Behnoud, Afzal Tusi and Mousavilar, 2016).

The phrase "five goats" is used in the poem. Although people today use the number five to refer to small quantities or to belittle something, in mythology the number five is used to mean wealth, government, wealth and prosperity. In fact, five is one of the four values of the world (the four elements). Historically, the number five has played a role in calculating fingers and has been important in compound digits (Ghaffarli, 2015: 395). In other words, the number five as the number of fingers has been the ultimate human progress in counting. Symbolically, the combination of five goats and seven wells may be a sign of spiritual beliefs in the form of serious action in the fight against the devil and overcoming sin.

The poet speaks on behalf of an ethnic group that gives a valuable commodity, the five goats, to Tat, and in return takes a valuable commodity, the millet. The word "dari" today in Turkish means millet, which is a symbol of a low-value product. A. Rahimova in his study, shows the root of the word "dari" in "tar" (Rahimov, 1984, p. 67). "Tar" is a root used in ancient Turkish to mean planting (Moharramli, 2017, p. 196). In this sense, "Dari" means agriculture and farming. This seems to be more correct, and the herdsmen traded their knowledge and products with the peasants. "Millet" is actually a symbol of agricultural products, especially grains, which are used in human and bird nutrition.

Trade is done with a foreign ethnic group (Tat). Tat is a word that today is the name of a specific people living in the city of Takestan and in other cities of Qazvin province as well as in Khalkhal, Caucasus and Khorasan. But in the term, Tat is a word that the Turks used for non-Turkish people. Some, such as Ahmad Yashar Ocaq, Tat is a word used by the nomadic Turks

to address sedentary peoples, even Turkic-speaking sedentary. In this sense, Tat is a derogatory term and was used by nomadic people for sedentary people in the sense of sleepy and lazy people (Koprulu, 2005, p. 41-44). The use of the word "Tat" in the poem does not mean humiliation, but at the same time it can convey both of the previous meanings. Tat can include other ethnic groups with whom the poet's ethnic group trades and can also include foreign or co-ethnic sedentary on agricultural livelihoods.

The third scene:

The third scene is told in the language of myth and chronologically still speaks of the past. Sprinkling seeds to the birds and taking wings from them is the beginning of this curtain. In mythology, birds can be considered symbols of gods, heroes, humans and horsemen of the gods. In ancient religious beliefs, birds were able to approach God and were therefore mysterious (Qabiloghlu, 2020, p. 90). In stories, birds are the mediators between the world of light and the world of darkness (Qabiloghlu, 2020, p. 123). In myths and stories, birds are the symbolic symbols of the soul. In other words, the word birds replace the word "souls". The bird is a symbol in the worldly and spiritual order that expresses the inspirations related to the soul or the seat of desire and the place of battle between matter and soul (Loeffler Delachaux, 1987, p. 166-170). In many myths in Turkish folklore, birds were created as a result of human change. In fact, birds were human beings who became birds because of their morality and normality or because of their fear of immoral and cruel human beings.

After receiving "millet" from Tat, the poet of the poem gives it to the bird and takes wings from him. This is a mythical scene in which a bird appears as a helper. In mythology, birds gave their feathers to humans, and in times of difficulty and helplessness, by burning those wings and feathers, the bird came to help (Khandan and Darvishian, 1999, p. 105). In the poem "I got cold", bird gives its wings to humans, not to burn necessary time but to fly. The idea of a human being who can fly has been mentioned in various stories. As in the story of Ashiq Gharib, Gharib, to reach his city from the land of exile, with the help of his mentor, becomes a bird and the journey that took three months takes three days:

I prayed the morning prayer in Aleppo

Noon prayers in Kars

I performed the evening prayer in Tbilisi

My guide gave me wings and I flew and came (Saei, 2001, p. 105).

The term "Ochmaq" was used in Turkish in addition to the act of flight in the sense of paradise, which expresses the ideal place of human beings. The continuation of the poem better expresses the meaning of this concept. After taking the wing from the bird, the poet flew to open the gate of truth or to walk on the path to heaven. At this stage, the poet goes back to the present time, that is, his own time, and talks about the current events until the end of the piece. As a disciple, he states that the gate to truth is closed and that opening requires a special key.

In some narrations, the key to the truth gate is in the neck of the camel and in others, it is in the waist of the poet Baba, who is in the route of Gilan or Shirvan. In the culture of the eastern tribes, camels are among the animals that have a special place. It is mentioned in the Holy Quran as one of the wonders of creation and those who do not pay attention to the creation of the camel are rebuked as a question². Camel of Saleh was a camel that miraculously came out of the heart of the mountain. In the allegory of poets, camels are sometimes used in the symbol of the old guide and the perfect mystic who is aware of all the minutes of behavior (Zarei, Qari and Izadyar, 1998).

The word Baba, which is common in many languages, means father, grandfather, spiritual guide and old man. In Turkish, the words Dada or Dede and Ata are also used as equivalent to the word Baba. In historical sources, the word Baba is seen as a Sufi term, at least since the Seljuk period. After the meeting of Tughral Big of Seljuk with Baba Jafar and Baba Taher in Hamadan and the good prayers of Baba Taher for him and the successive victories of the Sultan in the wars (Mustafavi, 2002, p. 99-98), there are many Majzoobs, Sheikhs and Sufis who have been nicknamed Baba. Baba Taher commented on the title of Baba given to him by the people and stated that it was the result of the people's respect and desire for him:

I was born Taher from the beginning

Hence my name is Babataher (Digital version of Babataher Divan, 1995: 3).

In his research on the term Baba, H. Ismailov mentions that the concept of Baba is synonymous with the words Ata and Dede, and has been used in myths, literature, and mysticism. Accordingly, he considers the term Baba to replace terms such as Ata and Dede. The concept of Ata originally means father and ancestors and was one of the titles of ancient shamans and priests who were referred to as "Qam Ata". In the introduction of the book Dede Qorqud, the person of Dede Qorqud is addressed with the word "Ata" and is then expressed as Dede Qorqud. The concept of Baba, which is one of the ancient beliefs of the Turks, in the Sufi stage is a title

¹ Do they not observe the camel, [to see] how it has been created? (Surah Al-Ghasheyeh)

given to the eunuchs, elders and mentors. They are dressed as dervishes, who open matters and are the head of the religious and are considered saints. In Turkish stories, "Buta" is given to the lovers by the Baba, the magical apples of love are presented by the Baba, Baba helped the heroes and they recite poetry among the tribes (Ismailov, 2004, p. 118-116).

Koprulu also refers to the replacement of Sufi Baba with spiritual fathers during the shamanism and pays special attention to their cover. That the Baba's had made a special covering for themselves, including a flag, a green dress, and a brown hat. The brown hat, which was considered a symbol of the camel's head, was one of the symbols of shamans (Koprulu, 2005, p. 98-96). On this basis, it seems that the narratives that imagine the key in the neck of a camel are more ancient.

Yashar Ahmad Ocaq also talks about the historical and social movement called the Baba'i's. This revolt, which was a social movement with political goals, took place in Anatolia during the Seljuk era in the years 1239-1240. The Baba'i insurgent group was a nomadic Turkic tribe, and as a result of the unfavorable situation resulting from the Mongol invasion and the loss of their property, they came to Anatolia, where they also received an unfavorable reception from the Turks living. Despite the fact that this group had converted to Islam, they also preserved some of the customs related to the shamanic period. The rebels took the name of their group from two sheikhs named Baba Elias and his disciple and caliph Baba Is'haq, who were from Khorasan and from the Turks of Khwarazm and had fled to Anatolia. Although the Baba'i revolt was crushed in 1240 AD, this group had a lot of influence in the Middle East in the fifth century AH (Yashar Ocaq, 2006). The word Baba was later used as a special name in naming people and geographical areas. The word Baba has been used to name many villages, mountains and springs in Iran, Azerbaijan, Turkey and Afghanistan.

In fact, Baba is the old man, the guide, the spiritual guide and the one who has already followed the path of mysticism and is qualified to guide the disciple. Baba in Turkish folk literature was said to be those who educated a person, showed him the way and brought him to wisdom and perfection. In some cases, the wayfarer is imagined not as a human but as a mountain or wind, and they have also taken the titles of Baba. Ramazan Ghaffarli, referring to the following folklore, states that the wind is called Baba because it knows the way, and it is placed in the way of benevolent people who have lost their way, and takes the lost to their destination (Ghaffarli, 2019, p. 8-9):

"O! wind Baba, wind Baba
Sacrifice to you come, Baba

Our harvest remained on the ground

Our collar remained in hand

The route taken by Baba or the camel is the route of Shirvan or Gilan. In the folklore and history of the Azerbaijani Turks, both regions is known as Sufism and Mysticism. Shirvan, for example, which is also mentioned in the Hamedan tradition, is known for its wealth and Shamakhi is considered comparable to Shiraz. Shirvan is the burial place of hundreds of scholars and mystics. Heyat (2011) in his work called *History of Sufism* deals with the fame of Shirvan and its historical role and its elders in the field of Sufism and in introducing these greats It started with people like Ali ibn Mohammad ibn Abdullah Bakuei, nicknamed the Great Shirvani (d. 442 AH) and his brother Hussein, nicknamed the Little Shirvani (d. 467 AH), who were followers of Sheikh Abu Saeid Abu al-Khair in Azerbaijan and Introduces many in the following centuries who turn Shirvan into a famous center of Sufism. In the meantime, he has also paid attention to Sheikh Zahid Gilani, who was raised in Lankaran by Sheikh Jamal al-Din (Heyat, 2011).

Shirvan or Gilan, as Baba's destination, is full of gazelles and in some narrations it is full of monkeys. The considerable difference of Hamedan narration from other narrations starts from here. In the narrations of Ardabil and Tabriz, the key is in the neck of a camel, which is located on the way to Gilan, which is full of monkeys. In these narrations, the children of monkeys start crying when they see the person. This cry indicates that the devil and their offspring are defeated by the one who has walked in the path of truth, and therefore they want to provoke their feelings. In the continuation of the poem, a character named Hassan Big is mentioned in Ordobad. In the narrations of Baku, there is no mention of the closing of the gate of truth and the location of its key, and therefore there is no mention of Gilan or Shirvan. But in the narration of Hamedan, the key to the gate of truth is located in the belt of Baba, which is in the way to Shirvan, which are deer all over it. The use of these symbols is to express the dangers that exist in this direction. In the culture of animal symbols, the deer with beautiful eyes and a pleasant smell has a female symbol and the monkey has an evil symbol. Those who walk in the path of holy places are at risk of tremors all the way. The deer is attractive because of its charismatic look and slender movements. In the literature of different ethnic groups, the deer plays the symbol of the mistress.

The fourth scene

The fourth scene, which recounts new events, continues to speak mythically. This curtain begins with the deer having children. The child of the deer is a boy named Solomon. This does not

refer to the gender of the boy in terms of sexual preference, and the purpose of the poem is to express the ability of this gender to be able to collect firewood. The choice of Solomon as a boy's name can be due to the harmony of poetry and rhyme, or it may also be purposefully chosen. Solomon is a name that can be seen in the naming of many historical hills and castles. This name is an adaptation of the name of the divine prophet who owns the government, and has important characteristics. Wealth, knowledge, wisdom, justice, and moral qualities and talking to all kinds of animals are among those attributes. This name has been used by many poets in different languages. Another point is that immediately after naming, Solomon goes to collect firewood. In this regard, Ramil Aliyev's view can be put forward that in Turkish tribes, male infants were unnamed up to a certain age. Because they do not yet have a prominent place in the population. Only during adolescence and by showing their heroism did they deserve a name and a place among the population (Aliyev, 2014, p. 242). With this in mind, the gazelle son deserves Solomon's name when he can gather firewood.

Firewood has been of special importance in the lives of the ancients because it played a role in heating the house, cooking food, or performing religious rites. Fire and fuel (firewood) are also very important in Turkish stories and folklore. Terms such as "A piece of fire"³, which are still common in the colloquial language of the people, indicate the importance of fire and its fuel source. In the myths of Azerbaijan, the two elements of fire and wind are spiritual and the two elements of water and soil are material. Therefore, the two elements of fire and wind are considered masculine and the two elements of water and soil are considered feminine. In other words, the elements of fire and wind are alive and move the inanimate elements of water and soil (Ghafarli, 2019, p. 78).

While collecting firewood, a small reed (qarği) sinks into Suleiman's thigh. It is further revealed that it was a large reed (qamış). "Qarqi" and "qamış", although both mean reed, have some differences. In addition to their differences in size, they also differ in application. "qarği" is usually used as a reed in music and "qamış" is used as a reed in writing and calligraphy.

After gathering firewood and sinking the reed into Solomon's feet, he points to five silver fingers. These five silver fingers can be associated with both the previous line and the next line. In Turkish folklore, silver is a symbol of purity, transparency and smoothness. For example, in the riddle of "Underground Silver Belt"⁴ refers to water. Five clean fingers can play the reed and sing Ashiqi music, can write, and can also work in art, as they can weave carpets.

1. An allusion to agility

1. Yer altında gümüş kəmər

The fifth scene

In the last scene, the silver fingers are introduced, who are engaged in carpet weaving. According to Delachaux, the weaving of warp, yarn and thread and its tools have a cosmic meaning. They are a symbol of the beginning of love and romance as well as the dawn of the day (Loeffler Delachaux, 1987, p. 197). In the Baku narrative, after opening the gate of truth, there is an immediate reference to weaving a gate which the nightingale sings inside. Of course, weaving a gate can be meaningful in nomadic life.

In Hamedan, in addition to carpet weaving, the term "iş toxur" is also used to refer to the rainbow. It is a popular belief that the rainbow is a seven-color carpet that is woven by Hazrat Fatima. Of course, this is due to the similarity of the name and is taken from a short legend. In this legend, an old woman named Nanah Fatima lived in the heavens. She makes yarn for herself from the clouds and after dyeing, she weaves a beautiful rug. After finishing the work, he spreads his carpet in the sky for the children to enjoy.

Weaving as a symbol of the beginning of love is accompanied by the singing of the nightingale. Nightingale is famous for its pleasant singing. Apparently, it is only the male nightingale that sings once a year, in early spring and during the flowering period, during its mating season. Therefore, in the literature of different ethnic groups, including Turkish literature, the nightingale loves flower and is a displaced person who sings in the evenings and spring mornings. In this literature, the nightingale is a symbol of the human heart that burns and sings from the fire of love.

The end of this curtain, which is also the end of the poem, is the reading of the word of God by the brother of the poet of the poem and the brother of the addressee and listener of the poem, taking into account their age and generational differences. In fact, the poet of the poem, by mentioning the harmony of the word of God by his/her brothers and the brothers of his/her audience, gives the good news of overcoming dangers and being on the path of truth, and expresses a kind of intellectual coherence.

Conclusion

Hermeneutics, which is the art and philosophy of interpretation, has been used to analyze literary texts and has been opened up by various techniques of reading texts. The hermeneutics developed in the "interpretation" and "explanation" of the text make philosophical interpretation possible as an intellectual movement. In this article, one of the Turkish folk songs called "I got cold" and its symbols were interpreted with a hermeneutic approach. The theme of the poem

includes the history of human life from the point of view of the divine worldview, which is also the basis of worldly thoughts. According to it, human beings slip based on temptations, and after repenting of their sin, they try to return to their original position. What we saw was that the metaphors, images, and symbols used in the poem correspond to religious, historical, and mystical references.

According to Mir Ali Seyed Salamat (1376, p. 15), the east is the land of secrets and to enter it, you must have the key to the locks and fasteners. Here the word has its code. Here, according to the events mentioned in the poem, the poem was analyzed in five separate scenes. Despite the fact that the poet of the poem and the time and place of its construction are not known, the poet of the poem is a disciple whose old man is Baba, who is on the path full of temptations of Shirvan. This disciple talks about his bitter past and while hating the darkness, he makes hard efforts to reach the truth. This bitter past is not related to the personal life of a particular person, but to the bitter life of mankind, who, as the caliph of God on earth, trembled as a result of Satan's temptations. The poem begins with trembling during the apple-picking season in the mountains and ends with a nightingale song and, consequently, the reading of God's word by all. Beginning with trembling in the apple harvest season, moving on the path to returning to the ideal life, striving to fly towards the truth, following the wise guide, using all the fingers in the constructive arts such as Ashiqi music, writing and making, and finally integrated access to the word of God is a kind of foundation of universal thought and is the basis of various myths and religions. According to this worldview, a complete cycle of creation is divided into four periods of three thousand years (12 thousand years), each of which is called a Gah or Gat (time). At first, the creation of the Minoan was thoughtless and motionless. The second stage is the beginning of material creation, in which human creation takes place at the end of this time and in the land of eternal light, goodness and health. The third time is time of the struggle. The seventh millennium is the beginning of the devil's attack on humans (Salamat, 1997, p. 1-4). Chronologically, apples are harvested in early autumn and nightingales sing in spring. Since the beginning of autumn, the weather has been cold and humans are gathering their last winter food. Autumn is the symbol of the third time of the year and the domination of the devil. Cold is a symbol of the devil and darkness that humans were preparing to face. The fourth period, which is manifested in winter, includes the final battle with the devil and the final conquest. From the beginning of spring, the climate becomes mild and pleasant and the fire of love is aroused in the hearts of human beings (Salamat, 1997, p. 6).

The end of the poem is described by the nightingale song, which is specific to the spring season. In fact, the poet announces the end of winter and sometimes the fourth, in which the devil is

defeated and another creation takes place again. Spring is the manifestation of the Minoan creation in which man finds the right to life. This Minoan creation is portrayed in a collective and integrated way by reading the word of God.

The bottom line is that according to the hermeneutic approach, what was described was not the final point, and the subject requires further study to critique or supplement the material. The merit of such a study is in recognizing the hidden meanings behind human and social phenomena.

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