

060. The story of “an immigrant girl along the Danube river”: a Turkish song (Göçmen kızı türküsü)¹

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Abstract

This study aims to explore the lyrics of a Turkish song named “An Immigrant Girl along the Danube River” and, in doing so, we aim to derive some information in relation to the societies settled along the Danube River and the migrations or the wars that might have happened in that region. Considering the lyrics of the song, we also intent to have some information about the orphaned girls/children and their lives in that region. The song is a Rumeli folk song compiled by Havva Karakaş on February 2, 1984 and scored by her husband Hasan Karakaş (see “Ben Bir Göçmen Kızı Gördüm”). Unfortunately, the songwriter is unknown. Yet, it is one of the well-known melancholic Rumeli folk songs and might be categorized as an elegy since the song has a mournful tone. “An Immigrant Girl along the Danube River” tells mainly the story of an orphaned girl, who tries to hold onto life by taking care of two lambs and by playing games with them along the Danube River. The Turkish song, namely “an Immigrant Girl along the Danube River” gives us a chance to have a look at the lives of the women who endure the consequences of living in a very beautiful geography by losing many males in wars since the Danube River makes the places around her more desirable. Hence, we see many wars among many different populations in order to settle around her. Not surprisingly, it usually comes at a heavy price to live in such beautiful places. Therefore, this song tells the story of a young orphaned girl (and her struggles to survive), who lives along the Danube River. Thus, in this study, the lyrics of the song and its interpretations by various singers in Türkiye will be put under the lenses with reference to the socio-cultural issues at the time and their personal histories as well.

Keywords: “An Immigrant Girl along the Danube River”, a Turkish Song, Lyrics, The Danube River, Orphans

“Ben bir göçmen kızı gördüm Tuna boyunda” adlı Türkünün hikayesi

Öz

Bu çalışmamızda “Ben Bir Göçmen Kızı Gördüm Tuna Boyunda” adlı şarkının sözlerini inceleyerek Tuna Nehrinin etrafında yerleşen kültürler ve meydana gelen göçler ya da savaşlar hakkında, özellikle öksüz kalan göçmen kızlar/çocuklar hakkında çıkarımlarda bulunmak amaçlanmaktadır. Bu şarkı bir Rumeli türküsüdür ve ilk olarak 2 Şubat 1984 yılında Havva Karakaş tarafından derlenerek, kocası Hasan Karakaş tarafından da notaya alınmıştır (“Ben Bir Göçmen Kızı Gördüm”e bakınız). Şarkının

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yazarı bilinmemekle birlikte, şarkının hüznü tonu nedeniyle çoğunlukla ağıt olarak sınıflandırılmaktadır. “Ben Bir Göçmen Kızı Gördüm Tuna Boyunda” adlı şarkıda Tuna boylarında koyunlarını güderek hayata tutunmaya çalışan öksüz bir göçmen kızın öyküsü anlatılmaktadır. “Ben Bir Göçmen Kızı Gördüm Tuna Boyunda” şarkısı bize Tuna boylarında yaşayan kadınların, bu güzel coğrafyada yaşamının bedeli olarak savaşlarda sevdikleri birçok erkeği ve ailelerini kaybederek verdikleri ağır bedellere ve hayat mücadelelerine bir göz atma şansı vermektedir. Nitekim Tuna nehri tarih boyunca etrafındaki bölgeleri her zaman daha kıymetli kılmıştır. Bu nedenle Tuna boyunda yerleşebilmek için farklı insan toplulukları arasında birçok savaş yaşanmıştır. Bu güzel coğrafyada yaşamının kaçınılmaz olarak ağır bir bedeli vardır. Dolayısıyla, “Ben Bir Göçmen Kızı Gördüm Tuna Boyunda” adlı şarkıda, öksüz kalmış genç bir göçmen kızının yaşam mücadelesi ve hayata tutunma çabası anlatılmaktadır. Kısacası, bu çalışmada şarkının ve sözlerinin Türkiye’deki farklı ses sanatçıları tarafından farklı zamanlarda, farklı yorumları sosyo-kültürel konulara ve sanatçıların kişisel tarihlerine/hikâyelerine değinerek mercek altına alınacaktır.

Anahtar kelimeler: “Ben Bir Göçmen Kızı Gördüm Tuna Boyunda”, Rumeli Türküsü, Şarkı Sözleri, Tuna Nehri, Öksüzler

Introduction

Historically speaking, human beings have a tendency to live in the places which are rich in terms of natural resources, particularly of water resources. Keeping this in mind, we can say that the Danube River adds to the geographical and geopolitical value of the settlements or cities along itself. Therefore, many tribes and communities have settled along the Danube River, including our ancestors, which is the Ottomans. Though the maps and borders keep changing not only in Europe, but all over the world through ages, the memories or the common practices or cultures unique to that region continue to live through songs, stories or art and are transferred from generation to generation. In other words, it is still possible to find some representations of the Danube River in our culture, especially in the lyrics of the song “An Immigrant Girl along the Danube River”. Thus, we want to analyse the lyrics of the Turkish song named “An Immigrant Girl along the Danube River” and, in doing so, we aim to derive some information in relation to the societies settled along the Danube River and the migrations or the wars that might have happened in that region. Taking the lyrics of the song into consideration, we also intend to have some information about the immigrant girls/children and their lives in that region. Hence, it will be beneficial to have a closer look at the lyrics of the song line by line as we have tried to translate them from Turkish to English in the following words:

I saw an Immigrant Girl along the Danube River³ :

I saw an immigrant girl along the Danube River,
A well-fed lamb in his hand and in his lap
Immigrant girl, tell me the truth, do you have a mother?
I have neither a mother nor a father, I am an orphan
You're an orphan and I am a poor person
Let me take you; wrap my arms around you and hold you tight
in a secret place.

³ Translations are mine.

Is there any news received via telegraph wires?
There is no news, no letter, I am left an orphan
Immigrant girl, tell me the truth, do you have a mother?
I have neither a mother nor a father, I am an orphan
You're an orphan and I am a poor person
Let me take you; wrap my arms around you and hold you tight
in a secret place.

In relation to the origins of the song, unfortunately, there is not much information. In Turkish Radio and Television (TRT) Archives, the musical notation of the song is available, but in relation to the background story of the song, there are some rumours and stories as given below and most of them are internet sources, which might give some information to us, but does not provide us with solid information.

1. Story of the song

It is said that once upon a time, there was an immigrant girl herding and playing with a lamb along the Danube River and a shepherd watching her with admiration. The nationality of the girl and the shepherd mentioned in the folk song seem not to be known. Therefore, we think that each and every person, who has survived a war, might easily identify with them.

Throughout the human history, it is mostly the women and the children who have to suffer the most during and after the times of wars and migrations. Therefore, not surprisingly, we see in the Greek comedy, *Lysistrata*, women's efforts to stop the Peloponnesian War between Greek city states in order to prevent the victimization of women by wars. Women instinctively know that there are no winners in wars, particularly in the case of women; they are doomed to lose even in the best-case scenario considering that they lose their husbands, fathers, all beloved ones, and their own lives. If they manage to survive by any chance, then they might be tortured, raped or forced to migrate.

Besides these, many children are left orphaned due to the fact that most of the women are inevitably widowed. In our song entitled “I saw an Immigrant Girl along the Danube River”, the heroine of the song is an immigrant girl, who most probably lost her family in the war. Having survived the war, she might be considered a lucky person, yet being all by herself must be difficult for her. As it is given in the lyrics, she tries to hold onto life by taking care of lambs along the Danube River and by keeping her mind busy. Yet, she feels very lonely and sad; she laments her loneliness and shares her pain by saying elegies to the waters of the Danube River. There was somebody else, a shepherd along the Danube River, who brings his sheep there to water and refresh them. He hears the elegy of the immigrant girl and takes out his flute and accompanies her song. A lament or an elegy is being made at that time. Thanks to the elegy or the folk song, a conversation starts between them and they begin to sing the elegy together. Two of them begin to elegize together; two troubled heads, two hearts resonating on the same string... A heart-wrenching Rumeli song... (see “eksizozluk”).

This folk song gives a voice to many women regardless of their nationality, religion, class or age; they lose their families, beloved ones, lands as a result of wars, diseases or natural disasters. Looking at the map, we see that there are many cities and towns located around the Danube River. Therefore, the immigrant girl's nationality remains unknown. She might be a Turk, a Bulgarian, a Romanian, a Serbian or an Austrian-Hungarian. We never know, but we can feel her pain and suffering in our hearts as well.

As mentioned above, one of the critics writing on "eksisozluk" resembles these two lovers to two hearts resonating on the same string and hence two hearts beat as one. Unfortunately, there are not many academic sources or studies carried out in relation to the story of the song. Therefore, we will try to make some assumptions that we can about their story. In relation to the immigrant girl, it might be assumed that she might be a Turkish girl in the Balkan region, whose parents have recently died during the Ottoman withdrawal from the Balkan region and she is the only one left behind in her family and wanders along the Danube river with her lambs. On the other hand, it is also possible that she might be a Bulgarian or a Romanian girl, whose parents might have died at the wars between the Ottoman and Austro-Hungarian Empire. And being the only survivor in her family, she might try to live under the Ottoman rule by herself.

Whatever her nationality or religious background, actually it does not make much difference for the music lovers and for us; what is significant is that the lyrics of this song touch the hearts of the audience and help us to empathise with the orphaned immigrant girl. Moreover, her feelings of loneliness, sadness and admirable characteristics such as the resilience she shows despite the obstacles in life are worth mentioning here. Thus, we can say that she gives a voice to the collective human consciousness due to the fact that wars and migrations are an important part of human history and life all over the world.

Historically speaking, the Danube River might be defined as an important factor in raising the geopolitical value of cities, towns or countries and, therefore, it has always been the apple-eye of the great Eastern and Western Empires (Atay, 2020, 30). Not surprisingly, the civilians living close to the Danube River pay the price of living in such a beautiful and fertile land. Being the center of trade, culture, art and many other things, naturally these cities also have become the meeting points of different races, religions and cultures and hence its human genetic variation is very rich. This may be the reason for the legendary beauty of Balkan girls all over the world, which is also reflected in the story of the folk song.

Going back to the immigrant girl in the Rumeli folk song, we see that the shepherd is impressed by her beauty as well as her elegy. If we need to talk about the symbols in the lyrics, we should refer to the symbol of lamb⁴ first. If we assume the girl to be a Christian, in that case, the lamb may stand for Jesus Christ, his doctrines and purity. If the girl is a Muslim, it might represent innocence and hope. Besides, the lyrics of the folk song may remind the lyrics of a Turkish hymn entitled "Sordum Sarı Çiçeğe" 8 ("I Asked Some Questions to the Yellow Flower". This resemblance raises the likelihood that the girl in the song might be a Turkish Muslim girl in relation to the way and how she mimics the yellow flower in the hymn, in her replies to the shepherd in the folk song. We can have a closer look at the lines of the Turkish hymnas given below:

"I Asked Some Questions to the Yellow Flower"

I asked the yellow flower
Do you have parents?
Yellow Flower said to Father Dervish,
My parents are soil
I believe that

⁴For information about lamb-breeding tribes in Balkans see Atay's *Tuna Kıyıları* (2022, 12).

There is only one God!

I asked the yellow flower
Are there any siblings or offsprings?
Yellow Flower said to Father Dervish,
The leaf is my sibling and offspring.
(Chorus)

I asked the yellow flower
Why is your face so pale?
Yellow Flower said to Father Dervish,
Because death is very close to us
(Chorus)

I asked the yellow flower
If there is death for them?
Yellow Flower said to Father Dervish,
Is there immortality for anyone?
(Chorus)

It is also likely that the girl might be a Jewish girl, considering the multicultural structure of the regions along the Danube River. In Judaism, a lamb, as explained by Nissan Mindel in the passage below, means:

... a quiet, helpless animal. It is also very sensitive; wherever she receives a knock, she feels it in every part of its body. The Jewish People is compared to a sheep because of all the virtues that a lamb possesses. The sheep's only protection is the shepherd and we Jews also rely solely on the Shepherd of Israel, the Almighty. Whenever a Jew is smitten, the whole Jewish people feel it. As sheep cling to each other, so do the Jews. Seventy sheep would be unable to defend themselves against one wolf, how much more so one lamb against seventy wolves. Yet that is our position in the world. Jews are torn and attacked from every side, and yet they survive, while the wolves break their teeth. That is one of the greatest miracles in world history. Naturally, the miracle takes place only because the Almighty is our Shepherd, and He tends and protects his Jewish flock. (“The Lamb”, Kehot Publication Society)

Thus, it may show the need of clinging together, particularly among the members of minority groups as beautifully explained here above.

And regardless of the girl’s religion in the song, from a psychological standpoint, the lamb may also be a “comfort object” (see Malochi, “Donald W. Winnicott’s Theory, Literature, and Migration”. *Metacritic Journal for Comparative Studies and Theory*) in order to soothe her anxieties and the painful memories of the past. On the other hand, it may also signify the girl’s need for company. In addition to all these, it may also reflect her motherly instincts such as giving care and love for a living thing. What is more, it may stand for the innocence⁵ of the beautiful immigrant girl along the Danube River.

⁵ Most of us might remember the Albanian girl with the white cat in the movie, in *Wag the Dog*, whose image is used as an anti-war propoganda to emphasize the victimization of Albanian people in the fake war, the USA media announced. Anonymous researcher expresses that “ [d]uring the scene of building the war, Motts uses a simple teenage girl to play the role of an Albanian girl to re-enact her in a war zone” (See “*Wag The Dog* | Movie Analysis”). She was holding a white

And this ambiguity over the story of the folk song makes it possible for the singers to interpret it in many different and various ways. We can start to analyze the different interpretations of the song by referring to Havva Karakaş first.

Havva Karakaş, born and bred in İzmir, whose family migrated to İzmir from Macedonia (see “Özel Röportaj; Havva Karakaş”, *Mavişehir Dergisi*) compiled the song in 1984 and her husband put it into musical notes. In her clip, she reflects the accent of Balkan Turks very successfully and her costumes are traditional Balkan folk costumes. Thus, Havva Karakaş’s interpretation of the song seems to be closer to the original Balkan musical tones (see for further information Ooomes’ “Ottoman influences on Balkan music”).

1984, the year when Havva Karakaş compiled the song, might be significant since those were the years when the assimilation policies in Bulgaria were on the rise, particularly “between 1984-1989” (see Kulaoğlu, “Bulgaristan Türklerinin 'zorunlu göçü'nün 30. Yılı”). In relation to that we can assume that there was a curiosity towards the lives and problems of the Turco-Bulgarians and their culture, including their folk songs, among the Turkish people.

What is more, immigration to Türkiye might be an alternative for the Turco-Bulgarian minority and in the song clip where we have Mahzun Kırmızıgül as the singer, there are some scenes which might be considered as the re-enactment of the Turco-Bulgarians immigrating to Türkiye. Mahzun Kırmızıgül might have touched on the issue of Turco-Bulgarian immigrants, though we cannot certainly know what the source of inspiration for the scenes in his clip was.

80s were the times when there was a tendency among the Bulgarian Turks to immigrate to Türkiye. One of them was a well-known sportsman, Naim Süleymanoğlu; he migrated to Türkiye in 1986 and the details are given in a newspaper in the following words:

Naim Suleymanoglu, Bulgarian-Turkish weightlifter was celebrating another weightlifting victory in 1986 with his fellow Bulgarians in an Australian restaurant, [...] Evading the Bulgarian security guards, who were accompanying the team, he slipped out of a back door to get into a car of a Turkish immigrant and disappeared. At first the Bulgarian authorities believed that the 18-year-old world featherweight champion, nicknamed the “Pocket Hercules”, had been kidnapped. After four days hiding in a friend’s house in Melbourne, he entered the Turkish consulate to claim asylum. (“Naim Suleymanoglu”, *The Times*).

Later on, Naim Süleymanoğlu came to Türkiye with the help of the then prime minister, Turgut Özal in 1986. These stories may give inspiration to Mahzun Kırmızıgül while they were shooting the music video. On the other hand, Mahzun Kırmızıgül’s clip may not have anything to do with the political crisis with Bulgaria and the reverse-migration to Türkiye. Especially taking into account that his album entitled “Songs of the Century” was released in 2002 (“Mahzun 30 Türkü ile Dönüyor”), nearly twenty years after the beginning of the reverse-migration crisis. Moreover, the clip was uploaded to Youtube in 2017 (see “Mahsun Kırmızıgül - Göçmen Kızı - YouTube4”) and gains popularity almost thirty-five years after the news about the migration or reverse-migration loses its popularity in media. Having said that it seems

kitten. In the same vein, in our song, the orphaned immigrant girl holds white lambs in her lap, which might be used in order to emphasize her innocence and purity. In other words, we can assume that in the collective conscious of humanity, soft, white, animals such as lambs or kittens are used to signify innocence and purity as it is illustrated both in the song of “I saw an immigrant girl along the Danube River” and in the movie, *Wag The Dog*. It is clearly stated in the following quotation; “The white kitten that was edited in the scene is to signify innocence, peace and purity onto the public and make them more interested in the lost girl at war and not the president’s sex scandal” (See for further information, “*Wag The Dog* | Movie Analysis”).

also possible that it might be a reference to any wave of reverse-migration from Europe to Türkiye as we observe among the *gastarbeiters* in Germany. In other words, Mahsun Kırmızıgül may not refer to a specific migration, but may be giving a voice to the feelings of all the migrants all over the world through the song and through the clip.

The third singer we need to talk about is Aliye Mutlu. She also has Bulgarian cultural background. She was born in Varna, Bulgaria and her family migrates to İstanbul when she was a baby-girl. Afterwards, she loses her mother and, like the girl in the song, she becomes an orphan. Her maternal aunt, namely Kadriye Latifova, was a famous singer in Bulgaria and given some awards by the Bulgarian government (see for further information “Kadriye Latifova”). Aliye Mutlu’s aunt, Kadriye Latifova, also sings another song named “Haven’t you seen my Ali along the Danube River?/“Görmedin mi Civan Ali’mi Tuna boyunda?” (see also for further information “Kadriye Latifova - Alışimin Kaşları Kare” and Arseven, “Evin Prensesiydim Pamuk Prenses Oldum”, *Sabah*) and the repetition of the words of “along the Danube River” in both folk songs may suggest that it might have been a popular meeting point for the lovers in each and every decade as well.

Aliye Mutlu’s loss of her mother and having her family’s migration history in her real life makes her interpretation of the song more emotional and her version is even used in a historical documentary, *Balkan Harbi 1912-1913 (Balkan War 1912-1913)*. Therefore, the scenes in her song video seem to have a historical approach. The documentary is made in order to commemorate the veterans and martyrs (nearly a century later after the Battle of Balkan), so that it might give solace to their beloved ones, including their orphaned children.

The fourth singer whose interpretation and clip that we need to mention is Nurullah Akçayır. The lyrics in his song are loyal to the one in TRT archive and in the video, we see beautiful photos of the Danube River and a Balkan girl in traditional local costumes with a lamb in her lab. His clip emphasizes the cultural elements of the regions along the Danube River. Therefore, it has a glocalization approach; in this clip, a Turkish musical instrument *saz* or *bağlama* is used. Besides, a man and a woman perform a duet, which adds more colour and energy to the clip, while the listeners try to enliven the lyrics in their mind.

Conclusion

There are many other singers who perform the song, but within the limits of time and space we have, it is impossible to cover them all, yet the ones selected to be scrutinized in this study have some distinctions as mentioned before. To sum up, it should be remembered that Havva Karakaş is the person who compiled the song for the first time and in her song video, she prefers to remain loyal to the Rumeli accent, costumes and music. The second singer in our study is Mahsun Kırmızıgül who makes the song popular after we witness strict assimilation policies in Bulgaria against Turco-Bulgarians in the 1980s, which trigger the reverse-migration from Bulgaria to Türkiye. Naturally, his song clip has a more nationalistic tone and atmosphere with the Turkish flags on small boats in the background. Our third singer, Aliye Mutlu herself is also an immigrant girl of Varna living in Türkiye; having the first hand experience of migration, she might be considered as the embodiment of the feelings expressed in the lyrics of the song. Not surprisingly, her interpretation of the song is also used in a historical documentary entitled *Balkan War 1912-1913*. Last, but not the least, Nurullah Akçayır reflects the local cultural elements and natural beauties along the Danube River in his song video. Besides, he performs a duet in his video, differing from most of the other singers in that way, too. It seems that, owing to endless wars,

conflicts and migrations all over the world, “An Immigrant Girl along the Danube River” will continue to appeal to many more singers as well as listeners in the future, too. In conclusion, we can say that regardless of nationality, religion, race or class, it is mostly the women who are victimized by the wars or wrong policies and “An Immigrant Girl along the Danube River” is a folk song, which commemorates all the immigrant girls who are orphaned and whose resilience help them to survive to carry their culture to the new places they migrate to. In doing so, these nameless immigrant girls become the cultural messengers for different cultures and geographies throughout the centuries all over the world. And art, literature and music are the best ways to honour these people and today this song might be a good way to remember and pay respect to millions of Syrian and Ukrainian women in the 21st century in order to heal the wounds of humanity through cultural-bonds. We also hope that this study will inspire more research and academic studies in the future in order to identify, collect, and digitize these folk songs and oral literature sources relevant for the study of music as well as history.

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T R T MÜZİK DAİRESİ YAYINLARI
T H M REPERTUAR SIRA No: 3105
İNCELEME TARİHİ :

YÖRESİ
RUMELİ

KİMDEN ALINDI
FETHİYE (ŞCİLER)

SÜRESİ :
1. J J = 40

DERLEYEN
HAVVA KARAKAŞ

DERLEME TARİHİ
12.2.1984

NOTAYA ALAN
HASAN KARAKAŞ

BEN BİR GÖÇMEN KIZI GÖRDÜM
TUNA BOYUNDA

1. BEN BİR GÖÇ MEN KI ZI GÖR DÜM TU NA BO YUN DA
2. TE LİG RA FİN TEL LE RİN DEN HA BER VA R MI Dİ R

E LİN DE BİR BES Lİ KU ZU HEM KU CA ŞİN DA
NE HA BER VAR NE MEK TUP VAR KAL MI ŞAM ÖK SÜ Z

DOĞ RU SÖY LE GÖÇ MEN KI ZI AN NEN VAR MI Dİ R

NE AN NEM VAR NE BA BAM VAR KAL MI ŞAM ÖK SÜ Z

SEN BİR ÖK SÜZ BEN BİR GA Rİ P A LA YI M SE Nİ

A LA YIM DA GİZ Lİ YER DE SA RA YIM SE Nİ

—1—
BEN BİR GÖÇMEN KIZI GÖRDÜM TUNA BOYUNDA
ELİNDE BİR BESLİ KUZU HEM KUCAĞINDA
Bağlantı: { DOĞRU SÖYLE GÖÇMEN KIZI ANNEN VAR MIDIR
NE ANNEM VAR NE BABAM VAR KALMIŞIM ÖKSÜZ
SEN BİR ÖKSÜZ BEN BİR GARİP ALAYIM SENİ
ALAYIM DA GİZLİ YERDE SARAYIM SENİ

—2—
TELİGRAFİN TELLERİNDEN HABER VAR MIDIR
NE HABER VAR, NE MEKTUP VAR KALMIŞIM ÖKSÜZ
Bağlantı.

Musical notation of “an Immigrant Girl along the Danube River” in TRT (Turkish-Radio-and-Television company) Archive (see “Ben Bir Göçmen Kızı Gördüm”, <https://www.repertukul.com/BEN-BIR-GOCMEN-KIZI-GORDUM-3105>).

Lyrics of “I saw an immigrant girl along the Danube River” in English and Turkish (sung by various Turkish singers)

I saw an immigrant girl (translated by the author of the article):	Ben Bir Göçmen Kızı Gördüm Türkü Sözleri (Fethiye İşçiler):	Ben Bir Göçmen Kızı Gördüm Türkü Sözleri (Mahzun Kırmızıgül):	Ben Bir Göçmen Kızı Gördüm Türkü Sözleri (Havva Karakaş):
I saw an Immigrant Girl along the Danube River, A well-fed lamb in his hand and in his lap Immigrant Girl, tell me the truth, do you have a mother? I have neither a mother nor a father, I am an orphan You're an orphan and I am a poor person Let me take you; wrap my arms around you and hold you tight in a secret place. Is there any news received via telegraph wires? There is no news, no letter, I am left an orphan Immigrant Girl, tell me the truth, do you have a mother? I have neither a mother nor a father, I am an orphan You're an orphan and I am a poor person Let me take you; wrap my arms around you and hold you tight in a secret place.	Ben bir göçmen kızı gördüm Tunaboyunda Elinde bir besli kuzu hem kucacağında Doğru söyle göçmen kızı annen var mıdır? Ne annem var ne babam kalmışım öksüz Sen bir öksüz ben bir garip alayım seni. Alayım da gizli yerde sarayım seni Telgrafın tellerinden haber var mıdır? Ne haber var ne mektup kalmışım öksüz Doğru söyle göçmen kızı annen var mıdır? Ne annem var ne babam kalmışım öksüz Sen bir öksüz ben bir garip alayım seni Alayım da gizli yerde sarayım seni Fethiye İşçiler, Rumeli. (see “Göçmen Kızı”, https://www.turkudostlari.net/soz.asp?turku=1826)	ben bir gocmen kizi gordum tuna boyunda elinde bir deste gul var hasret koynunda 2 soyle soyle gocmen kizi annen varmidir? ne annem var ne babam var kalmisim oksuz 2 sen bir oksuz ben bir garip alayim seni alayimda gurbet elde sarayim seni 2 telgrafın tellerinden haber varmidir ne haber var ne mektup var kalmisim oksuz 2 dogru söyle gocmen kizi haber yokmudur? ne gelen var ne giden var kalmisim oksuz 2 (see “Mahsun Kırmızıgül - Göçmen Kızı Şarkı Sözleri”, https://www.sarkisozum.gen.tr/mahsun-kirmizigul/gocmen-kizi-sarkisozu)	Söz&Müzik: Anonim Ben bir göçmen kızı gördüm tuna boyunda Elinde bir besli kuzu hem kucacında Doğru söyle göçmen kızı annen var mıdır? Ne annem var ne babam var kalmışım öksüz Ne annem var ne babam var kalmışım öksüz Sen bir öksüz ben bir garip alayım seni Alayım da gurbet elde sarayım seni Alayım da gizli yerde sarayım seni Telgrafın tellerinden haber yok midir? Ne haber var ne mektup var kalmışım öksüz Doğru söyle göçmen kızı annen var mıdır? Ne annem var ne babam var kalmışım öksüz Ne annem var ne babam var kalmışım öksüz Sen bir öksüz ben bir garip alayım seni. Alayım da gurbet elde sarayım seni Alayım da gizli yerde sarayım seni (see “Havva Karakaş-Göçmen Kızı-Balkan Havası”, https://www.youtube.com/watch?v=N4qVRzhO4RI&ab_channel=PasajM%C3%BCzik).

Lyrics of the Hymn of “I Asked Some Questions to the Yellow Flower/Sordum Sarı Çiçeğe İlahisi”:

Sordum sarı çiçeğe Evlât kardeş var mıdır Çiçek eydur derviş baba Evlât kardeş yapraktr (Nakarat)	I asked the yellow flower Do you have parents? Yellow Flower said to Father Dervish, My parents are soil I believe that There is only one God!
Sordum sarı çiçeğe Benzin neden sarıdır Çiçek eydür derviş baba Ölüm bize yakındır (Nakarat)	I asked the yellow flower Are there any siblings or offsprings? Yellow Flower said to Father Dervish, The leaf is my sibling and offspring. (Chorus)
Sordum sarı çiçeğe Sizde ölüm var mıdır Çiçek eydür derviş baba Ölümsüz yer var mıdır (Nakarat)	I asked the yellow flower Why is your face so pale? Yellow Flower said to Father Dervish, Because death is very close to us (Chorus)
http://www.mektebidervis.com/sordum-sari-cicege-ilahi-sozleri-mdin-1062857943	I asked the yellow flower If there is death for them? Yellow Flower said to Father Dervish, Is there immortality for anyone? (Chorus)