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## Contextual Meanings of Similarities in Âşık Veysel's Poems

### Âşık Veysel'in Şiirlerinde Yer Alan Benzetmelerin Bağlamsal Anlamları

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**Abstract**

*Analysis of the signs used in the language of poetry means bringing what the poet wants to say from the deep structure to the surface structure. Poetry is the art of bringing signs together accurately and artistically. What this means is that the desired emotion of the poem is conveyed by bringing the chosen language elements together harmoniously. These language elements which come together form the framework of the poetic language with the semantic bonds they create with each other.*

*The concept of "context" determines how all the words that make up the poem will come together. The language used in poetry is a tool for the poet. While using language as a tool, the poet will want to convey their thoughts and feelings to the reader through context. However, it's not possible for them to go out of context while doing this. The concept of word, which corresponds to a sign in language, cannot be separated from the context. Words must be in a consecutive order to form a meaningful text sequence because the signs in language are linear. When using language, sounds and words are placed one after the other. When the words connect to each other, a meaningful relationship will arise between them. As a result of this meaningful relationship, contextual meanings emerge. In this study, the contextual meanings of the metaphors identified in Âşık Veysel's poems are explained through tables. Before moving on to the review section, brief information and examples are given about the concepts of **sign/referent/context**.*

**Key Words:** Âşık Veysel, poetry, context, meaning

**Öz**

Şiir dilinde kullanılan göstergelerin çözümlenmesi, şairin söylemek istediklerinin derin yapıdan yüzey yapıya çıkarılması anlamını taşımaktadır. Şiir, göstergeleri bir araya doğru ve sanatsal bir şekilde getirme sanatıdır. Burada kastedilen; şiirde verilmek istenen duygu, seçilen dil öğelerinin ahenkli bir şekilde bir araya getirilmesi ile aktarılır. Bir araya gelen bu dil öğeleri aralarında kurdukları anlam bağları ile şiir dilinin çerçevesini oluştururlar.

Şiiri oluşturan tüm sözcüklerin ne şekilde bir araya geleceğini "bağlam" kavramı belirler. Şiirde kullanılan dil şair için bir araç konumundadır. Şair dili araç olarak kullanırken okuyucuya bağlam aracılığı ile düşünce ve duygularını iletmek ister. Ancak bunu yaparken bağlam dışına çıkması mümkün değildir. Dilde gösterge karşılığını veren sözcük kavramı, bağlamdan ayrı düşünülemez. Sözcüklerin anlamlı bir metin dizisi oluşturabilmesi için art arda sıralanması gereklidir. Çünkü dil göstergesi çizgiseldir. Dili kullanırken sesler ve sözcükler art arda sıralanır. Sözcüklerin birbirine bağlanırken aralarında anlamlı bir ilişkinin doğması beklenir. Bu anlamlı ilişki sonucunda bağlamsal anlamlar ortaya çıkar. Bu çalışmada da Âşık Veysel'in şiirlerinde tespit edilen benzetmelerin bağlamsal anlamları tablolar aracılığı ile açıklanmıştır. İnceleme bölümüne geçmeden önce **gösterge/gönderge/bağlam** kavramları hakkında kısaca bilgi ve örnekler verilmiştir.

**Anahtar Kelimeler:** Âşık Veysel, şiir, bağlam, anlam

## **Introduction**

Analysis of the signs used in the language of poetry means bringing what the poet wants to say from the deep structure to the surface structure. Poetry is the art of bringing signs together accurately and artistically. What this means is that the desired emotion of the poem is conveyed by bringing the chosen language elements together harmoniously. These language elements which come together form the framework of the poetic language with the semantic bonds they create with each other.

The words used by the poet are generally the elements of the language that are used every day. However, a successful poet can bring these together with new connections and turn them into poetry. This success is achieved sometimes by selecting and using signs that provide close and distant associations, sometimes by choosing elements with high emotional values that evoke various designs, and sometimes by making unconventional associations (Aksan, 2013, s. 70). The response of the famous French poet Mallarme to the famous painter Degas, who wanted to write poetry and complained that he was not successful, is interesting. "Poetry is written with words, not thoughts." (Aksan, 2013, s. 70).

Jean Cohen, who has published an important work on poetic language, states that poetry differs from prose not with its sonic or intellectual essence, but with the special type of connection it creates between linguistic elements. This connection plays a role at two levels: 1. Creating what is called a line at the level of sound, 2. Creating what rhetoricians call a figure at the level of meaning. Stating that both of these methods give the impression of a paradoxical quality in the analysis as if the purpose of poetry is to distort the comprehensibility of the message and to regularly disrupt the laws of natural language, the scholar argues that this negativity of the poetic language kept increasing from the classical age to the modern age (Aksan, 2013, s. 71).

In light of these views, it can be concluded that context is at the forefront of the language of poetry. The concept of "context" determines how all the words that make up the poem will come together. The language used in poetry is a tool for the poet. While using language as a tool, the poet will want to convey their thoughts and feelings to the reader through context. However, it's not possible for them to go out of context while doing this. The concept of word, which corresponds to a sign in language, cannot be separated from the context. Words must be in a consecutive order to form a meaningful text sequence because the signs in language are linear. When using language, sounds and words are placed one after the other. When the words connect to each other, a meaningful relationship will arise between them. As a result of this meaningful relationship, contextual meanings emerge. In this study, the contextual meanings of the metaphors identified in Âşık Veysel's poems are explained through tables. Before moving on to the

review section, brief information and examples are given about the concepts of *sign/referent/context*.

### ***Theory and Method***

The concept of "context" forms the basis of contextual meaning analysis. Without context, the message that the meaning wants to convey cannot be fully understood. To give an example, there is an ambiguity in this sentence; "They went to the bank." This sentence can have two different meanings;

1. They went to the bank to have a picnic (river bank).
2. They went to the bank to deposit their money (institution).

The main reason for the ambiguity in the text is the lack of context. Clarity is very important for the comprehension of the semantic bonds that are created when the signs come together in the text.

To give an example from Turkish:

1. Ders arasında çaya gidelim. (Çay içmeye gidelim.)
2. Piknik gününde bir çay bulursak serin serin otururuz. (Akarsu bulursak...)

The concept of context can be defined as the way a linguistic structure creates a framework of meaning within a system. A linguistic structure (word, phrase, sentence, paragraph, or text) chooses one of the meanings of another linguistic structure in which it is embedded or acquires a new meaning. The linguistic structure that forms this framework determines in what sense the word or larger units are used. All elements within a linguistic structure interact with each other and constitute a whole. Within this whole, the meaning framework is determined.

We call this whole "context", which clarifies the meaning of the sign and is created by a sign with the other signs that it coexists with. The fact that the sign gains value according to the context also proves that the language is a system. In traditional grammar, and even in the old periods of linguistics, some scholars considered words as empty boxes which the meanings are placed into. With Saussure's theory of signs and the generalization of the system understanding in later studies, the position of words in the language and therefore the concept of context gained importance. The term "contextual meaning" is also used. British linguist Firth defended a view, a movement that will start with the anthropologist Malinowski, and introduced intra-linguistic and extra-linguistic factors in determining the meaning. In the type of meaning that he calls collocational meaning, the meaning of a word is determined by the word which it coexists with. Another concept of

Firth is the context of the situation, which has its roots in the Behaviorism Movement. In determining the meaning, it also takes non-linguistic factors, the characteristics of the speakers, and the current situation into account (Aksan, 2016, s. 95-96).

The basic element of meaning is the concept of context. Without a clear understanding of the context, one cannot definitively conclude the meaning. A word's ability to gain value is determined by its relationship with the other words in the sentence. Other factors affecting this value are the sender, the receiver, and the receiver's reaction to the message sent by the sender. Context is the primary source of meaning. It is a linguistic element and it allows the meaning to be approached, evaluated, and interpreted within its semantic integrity.

In his well-known work called *Philosophical Investigations*, famous thinker Wittgenstein says, 'the meaning of a word is its use in language.' Here, an important point about meaning is emphasized and it is stated which meaning depends on usage. Indeed, no words are used for communication purposes in the dictionary. Words are found with their basic, connotative meanings that are not obvious in the dictionary. The meaning becomes clear in use (Çetin vd., 2011, s. 1369).

A linguistic structure may have more than one meaning, but it can only be used in one way.

The subject of meaning is discussed in linguistics under the subheadings "semantics" and "pragmatics". In some definitions of semantics, context is not taken into account and it is stated that it is only related to the meaning of sentences, word groups, and words, regardless of the context. These definitions do not take the language users, usage area, and purposes into account. Emphasis is placed on the abstract formation of meaning in the mind and the relationship between the object and its symbolic design. Pragmatics is approached as meaning in context or in use, and it is emphasized that it deals with the meaning of the language used in a context. Van Dijk emphasizes that semantics focuses on the meaning of an expression, while pragmatics deals with its function. With a different point of view, Jackson sees pragmatics as a part of semantics (Çakır, 2004, s. 246).

According to Giraud, words do not have meanings, they have uses. The meaning conveyed to us during speech and discourse depends on the relationships the word creates with other words in the same context. This view is a result of Saussure's concept of value and the relationship that the sign creates with other forms in language (Vardar, 1999, s. 34).

If we take a simple example, we can say that the values of the word "red" and its uses in the language depend on the existence of terms like orange, pink, purple, etc. If there are

no such terms, blood, moon, and tangerine will be considered red without distinction. The state of the language determines the values of the word. These values are nothing more than relational possibilities that determine a field of use in discourse (Vardar, 1999, s. 34).

Cultural codes in the mind of the individual are also very effective in creating the context. The sender/speaker determines which one of the meanings next to the sign in the dictionary will be used. In other words, the use of the word/sign in the language determines the context.

As Breal says, there will be no confusion when individuals put words together and the act of speech occurs. This is because of context. The signs that come together in the sentence form a system by lining up side by side, and they reveal their meanings as a result of this relationship formed with each other. The unit of each plane only gains value in the higher plane! (Akerson, 2016: 110). Words do not have a single meaning. Words with multiple meanings are formed with suprasegmental units (Somuncu, 2019, s. 151).

In this study, the contextual meanings of the metaphors in Âşık Veysel's poems were examined. The metaphors identified in the poems are given through graphics in the form of "simile and likened to". Then, the analogies are explained under the heading of contextual meaning.

### **Analysis**

Âşık Veysel frequently used metaphorical elements in his poems. These metaphors he used strengthened the narrative content of his poetry. In this study, the metaphor elements in all of Âşık Veysel's poems are discussed and the contextual meanings in the deep structure are explained in tables.<sup>1</sup>

1. Heder oldu gençlik çağım  
 Senin yolunda yolunda  
 Soldu *çiçeğim* yaprağım  
 Senin yolunda yolunda

***My youth was wasted  
 On your way, on your way***

---

<sup>1</sup> The poems in the study were taken from the work titled Âşık Veysel Türküz Türkü Çağırırız, written by Prof. Ali Berat Alptekin.

***My flower and my leaves have faded  
On your way, on your way***

Simile	• Lifetime (Ömür)
Likened to	• Flower (Çiçek)

**Contextual Meaning:** A person's lifetime is likened to a flower in this poem. Spending your life for your loved one is like a wilting flower. In this poem, Âşık Veysel explains that he spent his life chasing the woman he loved. Its life has ended, just like a wilted flower. In the verses above, Âşık Veysel brought the concept of life to a concrete point by comparing it to a flower. In the context, the sign "life" is as valuable as a flower, but it can wither when not given love. The expressions "it was wasted", "on your way" and "my flower and my leaves have faded" in the quatrain are seen as important elements of the context.

2. ***Dilsiz*** oldum pepelendim  
***Yağmur*** oldum sepelendim  
***Toprak*** oldum tepelendim  
Senin yolunda yolunda

***I became mute, I stuttered  
I became rain, I drizzled  
I became soil, I was trampled  
On your way, on your way***

Simile	• Âşık Veysel (Âşık Veysel)
Likened to	• Mute person (Dilsiz insan) • Rain (Yağmur) • Soil (Toprak)

**Contextual Meaning:** In this poem by Âşık Veysel, the theme of spending one's life on the path of love and the beloved is discussed. Veysel likened himself to the rain, soil, and a mute person. He spent his life chasing the woman he loved and he can't speak, like a mute person. He was separated from the cloud and fell down to the earth like rain, and he was crushed under feet like soil. He spent his life on the path of his loved one.

In this quatrain, Âşık Veysel brought his pain of love to a concrete point by comparing himself/humans to a mute person/rain/soil. In the context, the sign "human" means a mute person who cannot express their emotions, who fall for a short time like rain and are trampled like soil; It is defined as an asset that is not valued. The expressions

"pepelendim", "sepelendim" and "tepelendim" in the stanza are seen as important elements of the context.Sabahtan bir güzel gördüm

3. Suya gelmişti pınara  
Aradım aslını sordum  
Âşıkım hüsn ü dilbere

*I saw a beautiful this morning  
She came to the spring for the water  
I searched and asked who is she  
I'm in love with this belle*

Bahçedeki taze fidan  
Seherde kalkmış uykudan  
Salınarak suya giden  
Ala gözlü kaşı kara

*Fresh sapling in the garden  
Awakened from sleep at dawn  
She ambled slowly to water  
Brown eyed with her black eyebrows*

Gider yolda uğrünerek  
Sandım aslı huri melek  
Cilveli nazlı gülerek  
Benleri var sıra sıra

*She ambles along the road  
I thought she's an Houri angel  
Smiling flirtatiously and delicately  
She has moles in rows*

Boyu servi çınar gibi  
Gökte turna döner gibi  
Dala bülbül konar gibi  
Avaz veriyor kuşlara

*She's tall like a cypress plane  
Like a crane spinning in the sky  
Like a nightingale land on a branch  
Chirping to the birds*



Bülbül bağıdır kafeste  
Kavuşursak son nefeste  
Gül bahçede bülbül seste  
Veysel yapış zülf-i yâre

*The nightingale is tied in the cage  
If we meet at the bitter end  
At the rosy garden, the nightingale sound  
Veysel caress her hair*

Simile	<ul style="list-style-type: none"><li>• The woman he loves (Sevdiği kadın)</li></ul>
Likened to	<ul style="list-style-type: none"><li>• Fresh saplings (Taze fidan)</li><li>• Gazelle (Ceylan)</li><li>• Houri (Huri)</li><li>• Angel (Melek)</li><li>• Crane (Turna)</li><li>• Nightingale (Bülbül)</li></ul>

**Contextual Meaning:** In this poem, Âşık Veysel describes his beloved from his perspective. The girl he loves is beautiful and young like a fresh sapling in the garden, elegant and bright-eyed like a gazelle, and indescribably beautiful like a houri and an angel. It swings in the sky like a crane and its voice is beautiful like a nightingale. In this poem, Âşık Veysel expressed his love in the form of a spring depiction by likening her to a fresh sapling, gazelle, Houri, angel, crane and nightingale. Describing his beloved by using objects in nature means he's expressing his love with concrete elements. The words in the poem are "she came to the spring", "belle" (hüsün ü dilber), "fresh sapling", "brown eyed", "Houri angel", "flirtatiously and delicately", "tall cypress plane", "crane in the sky", "nightingale on the branch". and "her hair" expressions are seen as important elements of the context.

4. Zannetme ağlayan gülmez  
Arslan yatağı boş kalmaz  
Yalnız gidenler gelmez  
Her gelen insan ağladı

***Don't think those who cry don't laugh  
Lion's bed will not remain empty  
Those who go alone do not come  
Everyone who came cried***

Uzatma Veysel bu sözü  
Dayanmaz herkesin özü  
Koruyalım yurdumuzu  
Dost değil düşman ağladı

***Keep it short, Veysel  
Not everyone's soul can endure  
Let's protect our homeland  
Not our allies but enemies cried***

Simile

• Soldiers  
(Askerler)

Likened to

• Lion (Aslan)

**Contextual Meaning:** Âşık Veysel expressed his love and respect for the army in this poem. He expressed the strength of the soldiers of the army by comparing them to lions. The word "soldier" can be defined as anyone who serves in the army. In this poem, Âşık Veysel expressed the concept of power by likening the soldier to a lion. In context, the sign "soldier" has been defined as strong as a lion. The expressions "Lion's bed will not remain empty" and "enemies cried" in the quatrain are seen as important elements of the context.

5. Güzel seni sarmak için  
Yürüdü gönlüm yürüdü  
Yâr uğruna ölmek için  
Varıdı gönlüm varıdı

***To hug you beautiful  
My heart walked and walked  
To die for the sake of my beloved  
My heart fell in love and love***

Seni sevmem umum gibi

Sevgin ayrı zulüm gibi  
Ateşlenmiş bir mum gibi  
Eridi gönlüm eridi

*I won't love you like everyone else  
Your love is like cruelty  
Like a burning candle  
My heart melted and melted*

Bir kerece görsem seni  
Küllü ateşin dumanı  
Diyar diyar beni aldı  
Sürüdü gönlüm sürüdü

*If I see you just once  
Smoke of the ashy fire  
Took me from the lands  
My heart got me dragged and dragged*

Simile	<ul style="list-style-type: none"><li>• Heart (Gönül)</li><li>• Love (Aşk/Sevda)</li></ul>
Likened to	<ul style="list-style-type: none"><li>• Melting candle (Eriyen mum)</li><li>• Ashy fire (Küllü ateş)</li></ul>

**Contextual Meaning:** According to Âşık Veysel, the heart is like a burning and melting candle. While setting its surroundings on fire, it melts itself. Additionally, in this poem, Veysel likens love to an ash fire that never goes out. Love always burns like an ash fire. He expressed the power of love with these metaphors. In the context, the signs "heart" and "love" are strong like fire and at the same time weak like a melting candle. The expressions in the poem "To die for the sake of my beloved", "like a burning candle", "smoke of the ashy fire took me" and "my heart was driven away" are seen as important elements of the context.

6. Deli gönül ne gezersin  
Geze geze yorulman mı

Ne kazandın bu sevdadan  
Vazgeç desem darılman mı

***Crazy heart, why are you traveling?  
Don't you ever get tired of it?  
What did you gain from this love?  
Won't you be offended if I say give up?***

Delisin gönül delisin  
Güzellere cilvelisin  
Bu işleri bilmelisin  
Çiçek olsan derilmen mi

***You are crazy, heart, you are crazy  
You are flirtatious to the beauties  
You should know these things  
If you were a flower, wouldn't you be picked?***

...  
Yüce dağın menekşesi  
Sesin güzellere neşesi  
Gönlümün billûr şişesi  
Taşa çalsam kırılman mı

***The violet of the holy mountain  
Your voice is the joy of beauties  
The crystal bottle of my heart  
If I knock you to a stone, wouldn't you break?***

Simile

• Crazy heart (Deli gönül)

Likened to

• Person in love  
(Sevdaya düşmüş insan)

**Contextual Meaning:** In this poem, Âşık Veysel calls to his heart that has fallen in love. Because the heart is in love, it wanders like crazy and does not leave the pursuit of love. Veysel also explained that he could not get rid of the love that fell into his heart, with expressions of anger such as picking flowers and knocking on stones. In the context of the poem, he likens his heart to a flirtatious person who does not give up their love. The expressions "if I say give up", "traveling", "crazy heart" and " If I knock you to a stone" in the poem are seen as important elements of the context.

7. Orman memleketin süsü  
Hem ufağı hem irisi  
Her dalında bir kuş sesi  
Ormandaki varlığa bak

*The forest is the ornament of the country  
Both small and large  
A bird's voice in its every branch  
Look at the beings in the forest*

...  
Orman yurdun öz evladı  
Ormansız yok dünya tadı  
Cümle işlerin kanadı  
Ormandaki varlığa bak

*Forest is the own child of land  
World is bland without forest  
It's the wing of all things  
Look at the beings in the forest*

...  
Yeryüzünde fabrikalar  
Ormandadır antikalar  
Türlü kumaş çok maddeler  
Ormandaki varlığa bak

*Factories on earth  
Antiques are in the forest  
Various fabrics, many materials  
Look at the beings in the forest*

Simile	<ul style="list-style-type: none"> <li>• Forest (Orman)</li> <li>• Beings in the forest (Ormandaki varlıklar)</li> </ul>
Likened to	<ul style="list-style-type: none"> <li>• Ornament/Own child/Factory (Süs/Öz evlat/Fabrika)</li> <li>• Various fabrics (Türlü kumaş)</li> </ul>

**Contextual Meaning:** Âşık Veysel dealt with themes such as the beauty of nature and appreciating nature in many of his poems. In this poem, he expresses the importance of the forest with metaphors. Just as an ornament makes the environment more beautiful, the forest also makes the country more beautiful. The forest is as valuable to the country as one's own child is, and the forest is as important for the future of the country as factories contribute to the country. The expressions "ornament of the country", "own child", "blandness of the world", "factories on earth" and "look at the beings in the forest" in the poem are seen as important elements of the context.

8. Sen bir aşkınsın ben bir Mecnûn  
 Sen olmasan ben olmazdım  
 Sen bir gülsün ben bir bülbül  
 Sen olmasan ben olmazdım

*You are a love, I am a Majnun  
 I wouldn't be me without you  
 You are a rose, I am a nightingale  
 I wouldn't be me without you*

...  
 Bağrımdaki açan çiçek  
 Türlü koku türlü renk  
 Bu bendeki olan gerçek  
 Sen olmasan ben olmazdım

*The blooming flower in my chest  
 Various smells, various colors  
 This is the truth about me  
 I wouldn't be me without you*

Simile	<ul style="list-style-type: none"><li>• Âşık Veysel (Âşık Veysel)</li><li>• The woman he loves (Sevdiği kadın)</li></ul>
Likened to	<ul style="list-style-type: none"><li>• Majnun/Nightingale (Mecnûn/Bûlbûl)</li><li>• Rose/Flower (Gül/Çiçek)</li></ul>

**Contextual Meaning:** Veysel often talks about love in his poems. He described the woman he loved in many of his poems and emphasized that he spent his entire life chasing her. In this poem, he compares himself to Majnun and the woman he loves to a rose and a flower. He has a strong love like Majnun, and his beloved is colorful and fragrant like the blooming flowers in nature. Veysel has a love like a nightingale falling in love with a rose. In the context of this poem, he associated the signs "Majnun" and "nightingale" with himself in the context, and "rose" and "flower" with the woman he loves. The expressions "you are a rose", "the blooming flower in my chest", and "I wouldn't be me without you" in the poem are seen as important elements of the context.

9. Beni hor görme gardaşım  
Sen altınsın ben tunç muyum  
Aynı vardan var olmuşuz  
Sen gümüşsün ben sac mıyım

*Don't despise me brother  
You are gold, am I bronze?  
We came from the same being  
You are silver, am I tin?*  
Ne var ise sende bende  
Aynı varlık her bedende  
Yarın mezara girende  
Sen toksun da ben aç mıyım

*Whatever is in you, in me  
The same being is in every body  
In the one who enters the grave  
You are full, am I hungry?*  
Kimi molla kimi derviş  
Allah bize neler vermiş

Kimi arı çiçek dermiş  
Sen balsın da ben cec miyim

*Some are mullahs, some are dervishes*

*What has God given us?*

*Some say bees and flowers*

*You are honey but am I heap of grain?*

Topraktandır cümle beden

Nefsini öldür ölmeden

Böyle emretmiş yaradan

Sen kalemsin ben uç muyum

*Whole body is made of soil*

*Vanquish your desires before you die*

*This is what the creator commanded*

*You are the pen, am I the tip?*

Tabiata Veysel aşık

Topraktan olduk kardaşık

Aynı yolcuyuz yoldaşık

Sen yolcusun ben bac mıyım

*Veysel is in love with nature*

*We are made of soil, we are brothers*

*We are the travelers of the same path, we are fellows*

*You are a passenger, am I a tribute?*

Simile

- You (Sen)
- Me (Ben)

Likened to

- Gold/Silver/Full/Honey/Pen/Passenger
- (Altın/Gümüş/Tok/Bal/ Kalem/Yolcu)
- Bronze/Hair/Hungry/Heap of grain/Tip/Tribute  
(Tunç/Saç/Aç/Çec/Uç/Baç)

**Contextual Meaning:** Âşık Veysel dealt with the sense of unity that society should have in this poem. He used analogy in all his comparisons by saying "You" and "I". The duality of "You" and "I" represents the discrimination in society. This duality depicts that one side will not be good and the other side will not be bad. One side is “gold, silver, full, honey,



pen, traveler", while the other side is depicted as "bronze, hair, hungry, çeç (heap of grain), tip, baç (tribute)". In the context, it was emphasized that there should be no duality in society through positive-negative expressions. The expressions in the poem, "don't despise me", "coming from the same being", "the same being is in everybody", "the body is made of soil", "we are made of soil, we are brothers" and " We are the travelers of the same path" are seen as important elements of the context.

10. Yârin beyaz gerdanında  
Türlü türlü hâller gördüm  
Sıralanmış her yanında  
Yıldız gibi benler gördüm

*On my lover's white collar  
I've seen all kinds of situations  
Lined up all around  
I saw moles like stars*

...  
Dudu diller inci dişler  
Ahu gözler o bakışlar  
Kesme kâkül sırma saçlar  
Zülûfünde teller gördüm

*Dudu tongue pearly teeth  
Gazelle eyes, those glances  
Cut bangs blonde hair  
I saw strands in your curls*

Simile

- Moles of the woman he loves (Sevdiği kadının benleri)
- Tongue (Dil)
- Tooth (Diş)
- Eye (Göz)

Likened to

- Star (Yıldız)
- Parrot (Dudu (papağan))
- Pearl (İnci)
- Gazelle (Ceylan/Ahu)

**Contextual Meaning:** As in many of his poems, Âşık Veysel described his love for the woman he loved in this poem. In context; He explained the moles of the woman he loved as stars, her tongues as parrots, her teeth as pearls, and her eyes as gazelles' eyes (ahu). Âşık Veysel is a poet who describes nature a lot while discussing love in his poems. In this poem, he described his beloved by using signs related to nature. The expressions "star-like moles", "dudu tongues", "pearly teeth", "gazelle eyes" and "blonde hair" in the poem are seen as important elements of the context.

11. Can kafeste durmaz uçar  
Dünya bir han konan göçer  
Ay dolanır yıllar geçer  
Dostlar beni hatırlasın

*Life doesn't stay in a cage, it flies  
The world is an inn, those who stay leaves  
The moon revolves and the years pass  
May friends remember me*

Simile	• World (Dünya)
Likened to	• Inn (Caravanserai - Han)

**Contextual Meaning:** In this poem, Âşık Veysel deals with the themes of the transience of the world and the importance of being remembered with respect. He tackled the "world" sign with the "inn" sign. In the context of this world we live in, it is likened to an "inn" where travelers stop for a short time on their way to the point they want to reach. For humans, the world is a temporary place to stay. The soul will definitely leave the body one day. Therefore, it is important to be remembered well in this transient world. The expressions "life doesn't stay in a cage", "the world is an inn" and "may friends remember me" in the poem are seen as important elements of the context.

12. Nerde görsem yan yan kaçır  
Bana bakar güler gider  
Yanar kalbim ateş saçar  
Kan ve keder dolar gider

*Wherever I see her, she runs away sideways  
She looks at me, laughs and leaves*

***My heart burns, it spreads fire  
Blood and sorrow come and go***

Ceylan gibi iner göle  
Hiçbir türlü girmez çöle  
Ürgülenir gider yola  
Yollar ninni çalar gider

***She goes to the lake like a gazelle  
She never enters the desert  
She sways and sets off  
Roads sing a lullaby and go***

Yâr yoluna kurban olam  
Dahi dolmadı mı çilem  
Kırpikler ok kaşlar kalem  
Bu sinemi deler gider

***My love let me be a victim for you  
Isn't my suffering not enough?  
Eyelashes like arrows, eyebrows like pencils  
This pierces my soul and go***

...  
Olma benden uzaklaşan  
Avcıdır bize yaklaşan  
Sevdiğinden ayrı düşen  
Koyun gibi meler gider

***Don't be away from me  
It's the hunter approaching us  
The one who separated from their love  
They bleat like sheep and go***

...

Simile	<ul style="list-style-type: none"> <li>• The woman he loves (Sevdiği kadın)</li> <li>• Eyelash (Kırpık)</li> <li>• Eyebrows (Kaşlar)</li> </ul>
Likened to	<ul style="list-style-type: none"> <li>• Gazelle/Sheep (Ceylan/Koyun)</li> <li>• Arrow (Ok)</li> <li>• Pencil (Kalem)</li> </ul>

**Contextual Meaning:** In this poem, Âşık Veysel expresses that he is troubled by chasing after his beloved. He was filled with trouble as the woman he loved ran away from him like a gazelle. Chasing after his beloved whose eyelashes are like arrows and eyebrows like pencils and not being able to meet her is a pain so great that it pierces Veysel's chest. In context, the woman's eyelashes are depicted with the "arrow" sign and her eyebrows are depicted with the "pencil" sign. She is depicted with the "gazelle" sign. Veysel, who described the woman he loved with nature descriptions in the context, wanted to convey the greatness of his love by feeling sorry for his grief. The expressions in the poem, "runs away sideways", "my heart spreads fire", "blood comes", like a gazelle", "be a victim for you", "pierces my soul" and "gets separated from their love" are seen as important elements of the context.

13. Benim sevdiğim dilberin  
Gönlü çelik bağı taşır  
Deli gönül nedir zarın  
Kalbin viran gözün yaştır

*The belle that I love  
Her heart is steel and chest is stone  
Crazy heart, what's the matter?  
Your heart is in ruins, your eyes are full of tears*

...  
Durmaz yanar tütünü yok  
Yazısı yok sütunu yok  
Bu sevdadan çetini yok  
Uzun boylu bir savaştır

*Ever burning, without a tobacco  
It's impossible to put into words  
There is nothing difficult than this love  
It's a long-lasting war*

Simile	<ul style="list-style-type: none"><li>• Love of the woman he loves (Sevdiği kadının gönlü)</li><li>• Heart of the woman he loves (Sevdiği kadının kalbi)<ul style="list-style-type: none"><li>• Love (Sevda)</li></ul></li></ul>
Likened to	<ul style="list-style-type: none"><li>• Steel (Çelik)</li><li>• Stone (Taş)</li><li>• War (Savaş)</li></ul>

**Contextual Meaning:** In this poem, Âşık Veysel explains how tired he is of chasing his love. He has depicted the heart of the woman he loves with the signs "steel" and "stone", and his love with the sign "war". The heart of the woman he loves is as hard as steel and stone, and she never softens up to Veysel. The love he experiences makes Veysel feel that he is at war. The expressions "her heart is steel and stone", "Your heart is in ruins", "there is nothing difficult than love" and "it is a long-lasting war" in the poem are seen as important elements of the context.

14. Aşkımın temeli sen bir âlemsin  
Sevgi muhabbetsin dilde kelamsın  
Merhabasın dosttan gelen selâmsın  
Duyarak alırım sen varsın orda

*The basis of my love, you are world  
You are love and talk, you are words on the tongue  
You are salute, you are greeting from a friend.  
I receive it by hearing, you are there*

Simile	<ul style="list-style-type: none"><li>• The woman he loves (Sevdiği kadın)</li></ul>
Likened to	<ul style="list-style-type: none"><li>• Greeting from friend (Dosttan gelen selam)</li></ul>

**Contextual Meaning:** In this poem, Âşık Veysel likens the woman he loves to a greeting from a friend. Just as a person would be at peace and be happy with a greeting he receives and hears from his friend, Veysel is also happy with the voice and talk of the woman he loves. In the context, he addressed his love with the sign "greeting". The expressions "you

are love and talk", "you are words on the tongue" and "you are salute, you are greeting from a friend" in the quatrain are seen as important elements of the context.

15. Gizli derdlerimi sana anlattım  
Çalıştım sesimi sesine kattım  
Bebe gibi kollarımda yaylattım  
Hayali hatır et beni unutma

*I told my secret troubles to you  
I worked and added my voice to your voice  
I held her in my arms like a baby  
Remember the dream, don't forget me*

...

Benim her derdime ortak sen oldun  
Ağlırsam ağladın gülersem güldün  
Sazım bu sesleri turnadan m'aldın  
Pençe vurup arı teli sızlatma

*You shared all my troubles.  
If I cried you cried, if I laughed you laughed  
My saz, did you take these sounds from the crane  
Don't hit your claws and hurt the bee lath*

...

Sen petek misali Veysel de arı  
İnleşir beraber yapardık balı  
Ben bir insanoğlu sen bir dut dalı  
Ben babamı sen ustanı unutma

*You are like a comb and Veysel is like a bee.  
We used to get down and make honey together  
I am a human being, you are a mulberry branch  
I won't forget my father, you don't forget your master*

Simile	<ul style="list-style-type: none"> <li>• Saz (A stringed instrument)</li> <li>• Âşık Veysel (Veysel)</li> </ul>
Likened to	<ul style="list-style-type: none"> <li>• Baby/Friend (Bebek/Dost)</li> <li>• Crane (Turna)</li> <li>• Comb (Petek)</li> <li>• Bee (Arı)</li> </ul>

**Contextual Meaning:** In this poem, Âşık Veysel expressed his love for his eternal friend, the saz, with metaphors. He described his instrument with the signs "baby", "friend" and "honeycomb". He took care of his instrument as carefully as a mother cares for her baby. The saz is like a person's best friend. He shares all his secret troubles with it. They cried and laughed together like two friends. It shared Veysel's every trouble. The sound of his saz is so beautiful that he likens it to the cranes. He likens his saz to a honeycomb and himself to a bee. Like a bee, he reflects all his emotions onto the honeycomb. They came together and created honey. He emphasized that they were doing a very valuable job with the analogy of bees and honey. In this poem, he strengthened the expression by explaining his love for his instrument through nature analogies. The expressions in the poem, "I told you my secret troubles", "remember the dream", "You shared my troubles", "their shared voices", "if I cried you cried, if I laughed you laughed" and "we used to make honey together" are seen as important elements of the context.

16. Salınıp giderken boyunu gördüm  
Selvi miydi fidan mıydı boy muydu  
Eğmiş kaşlarını yayını gördüm  
Kılıç mıydı gamze miydi yay mıydı

*I saw her height as she swayed  
Was it a cypress, a sapling or a tall tree?  
I saw her bent eyebrows and bow  
Was it a sword, a dimple or a bow?*

Güzel keklük gibi geziyor taşta  
Gören âşıkları yakar ateşte  
Avazı bülbülde sadası kuşta  
Keklik miydi turna mıydı toy muydu

*She wanders on the stone like a beautiful partridge  
She burns lovers who look in the fire  
Her voice is like a nightingale*

***Was she a partridge, a crane or a bustard?***

Taramış zülfünü dökmüş gerdana  
 Yel estikçe dalgalanır her yana  
 Dedim dilber çevir yüzün bak bana  
 Gözleri yıldız al yanaklar ay mıydı

***She has combed her hair on her neck***

***It waves everywhere as the wind blows***

***I said, "Beautiful, turn your face and look at me"***

***Were her eyes the stars and red cheeks the moon?***

Simile	<ul style="list-style-type: none"> <li>• The woman he loves (Sevdiği kadın)</li> <li>• Eyes (Gözler)</li> <li>• Cheeks (Yanaklar)</li> </ul>
Likened to	<ul style="list-style-type: none"> <li>• Cypress/Seedling/ Partridge/Crane/ Bustard (Selvi/Fidan/Keklik/Turna/Toy)</li> <li>• Star (Yıldız)</li> <li>• Moon (Ay)</li> </ul>

**Contextual Meaning:** In this poem, Âşık Veysel once again expressed his love for the woman he loves and her characteristics through descriptions of nature. He depicted the height of the woman he loved with the signs "cypress" and "sapling", depicted her with the signs "partridge", "crane", "bustard", her eyes with the sign "star", and her rosy cheeks with the sign "moon". He strengthened the narrative through the signs he created using nature analogies. The woman he loves is tall like a cypress and she is as elegant as a sapling. Partridges, cranes and bustards in nature are both showy and beautiful birds. Through these birds, he emphasized both the beauty and the pleasant voice of the woman he loved. Her eyes shine like stars, and her rosy cheeks shine like the moon. The expressions in the poem, "I saw her height as she swayed", "she wanders around like a beautiful partridge", "her voice is like a nightingale, her voice is like a bird", "beautiful, turn your face and look at me" and "her eyes are stars and her cheeks are the moon" are seen as important elements of the context.

**17. Mecnûn gibi dolanıyom çöllerde**

Hayal beni yeldiriyor yel gibi  
 Ah çeker ağlarım gurbet ellerde  
 Durmaz akar gözüm yaşsı sel gibi



***I'm wandering like Majnun in the deserts  
The dream carries me like a wind  
I heave a sigh and cry in foreign places  
My tears don't stop flowing like a flood***

Bir güzelin Mecnûnuyum ezelden  
Veremem telkini gelmiyor elden  
Yandım ateşine can ü gönülden  
Görmesem günlerim uzar yıl gibi

***I am a beauty's Majnun from all eternity  
I can't explain it, I can't help it.  
I burned in your fire, with all my heart  
If I don't see you, my days will be long like years***

Hesapsız haftalar yıllar geçiyor  
Evvel benim idi şimdi kaçıyor  
Varıp düşmanlara derdin açıyor  
Beni görüp saklanıyor el gibi

***Uncountable weeks and years pass  
Once she was mine, now she's running away  
She goes to the enemies and tells her troubles  
She sees me and hides like a stranger***  
Zincirsiz kösteksiz bağladı beni  
Tatlı dilleriyle eğledi beni  
Yurdumdan yuvamdan eyledi beni  
Yârsız dünya malı bana pul gibi

***She tied me without chains or shackles  
She diverted me with her sweet tongue  
She made me leave my home and my homeland  
Worldly possessions without my love are like money to me***

Simile	<ul style="list-style-type: none"> <li>• Âşık Veysel (Veysel)</li> <li>• Tears (Gözyaşı)</li> <li>• Longer days (Uzayan günler)</li> <li>• Worldly possessions (Dünya malı)</li> </ul>
Likened to	<ul style="list-style-type: none"> <li>• Mecnûn (Mecnûn)</li> <li>• Flood (Sel)</li> <li>• Year (Yıl)</li> <li>• Money (Pul)</li> </ul>

**Contextual Meaning:** In this poem, Âşık Veysel depicted his love for his beloved through analogies. He has interpreted himself with the sign "Majnun", his tears with the sign "flood", the extended days with the sign "year", and worldly possessions with the sign "money". He follows his beloved like a Majnun and suffers from the pain of love. The tears are so abundant that they resemble a flood. Even a day without a loved one feels like a year due to the pain of love, and without a loved one, worldly possessions are worthless like money to him.

The expressions in the poem, "I'm wandering like Majnun in the deserts", "my tears are like a flood", "my days will be long like years" and "worldly possessions without my love are like money to me" are seen as important elements of the context.

18. Bir kökte uzanmış sarmaşık gibi  
Dökülmüş gerdana saçların güzel  
Gözlerin ufukta bir ışık gibi  
Kara bulut gibi kaşların güzel

*Like ivy lying on a root  
Your beautiful hair fell down on your neck  
Your eyes are like a light on the horizon  
Your eyebrows are like black clouds, beautiful*  
Koynundaki turunç mudur nar mıdır  
Adın Huri midir Gülizar mıdır  
Gözlerinden akan yağmurlar mıdır  
On beş on altı mı yaşların güzel

*Is it orange or pomegranate on your bosom?  
Is your name Houri or Gulizar?  
Is it the rain falling down from your eyes?*

***Are you fifteen or sixteen years old, beautiful?***

Afatı devran mı bilmem ki nesin  
Bülbül avazın andırır sesin  
Seher yeli gibi gelir nefesin  
Aşık bahardır kışların güzel

***Are you a belle, I don't know what you are***

***Your voice resembles a nightingale***

***Your breath feels like the morning wind***

***Your winters are like springs to your lover, beautiful***

Simile	<ul style="list-style-type: none"><li>• The woman he loves (Sevdiği kadın)<ul style="list-style-type: none"><li>• Eyes (Gözler)</li><li>• Tears (Gözyaşı)</li><li>• Voice (Ses)</li><li>• Breath (Nefes)</li><li>• Winter (Kış)</li></ul></li></ul>
Likened to	<ul style="list-style-type: none"><li>• Ivy (Sarmaşık)</li><li>• Light on the horizon (Ufuktaki ışık)<ul style="list-style-type: none"><li>• Rain (Yağmur)</li><li>• Nightingale (Bülbül)</li></ul></li><li>• Morning wind (Seher yeli)<ul style="list-style-type: none"><li>• Spring (Bahar)</li></ul></li></ul>

**Contextual Meaning:** In this poem, Âşık Veysel expressed his love for his beloved with metaphors. He expressed the woman he loved with the sign "ivy". The ivy flower is a plant that fills its surroundings with love and conveys the importance of being one by growing on a single root. The woman Veysel loves is as beautiful as an ivy flower. He addressed the eyes of his beloved with the sign "light on the horizon". Here he touched upon the theme of hope. He conveys her tears as the sign "rain", her voice as the sign "nightingale", her breath as the sign "morning wind", and the winter season as the sign "spring season". The tears that his loved one shed are as fruitful as rain, her voice is as beautiful as the sound of a nightingale, and her breath gives peace to people like the morning wind. Thanks to the woman he loves, the difficult winter feels like spring. Veysel strengthened the expression of his love for the woman he loved with the nature analogies he used in this poem. The expressions in the poem, "on a root", "your eyes are light on the horizon", "is it Houri or is it Gülizar", "flowing rains", "belle (afatı devran)", "your nightingale voice", "like the morning wind" and "your winters are like springs to your lover" are seen as important elements.

19. Veysel ördek olsun sen de göl yârim  
Yeter gayri kerem eyle gel yârim  
Lâle sümbül mor menevşe gül yârim

Sen bir çiçek olsan ben bir yaz olsam

*Let Veysel be a duck and you, be a lake my love  
That's enough, be generous, come my love  
My tulip, hyacinth, purple violet, rose love  
If you were a flower, I would be a summer*

Simile	<ul style="list-style-type: none"> <li>• Âşık Veysel (Veysel)</li> <li>• The woman he loves (Sevdiği)</li> </ul>
Likened to	<ul style="list-style-type: none"> <li>• Duck/Summer (Ördek/Yaz mevsimi)</li> <li>• Lake/Flower (Göl/Çiçek)</li> </ul>

**Contextual Meaning:** The theme of love is discussed in this stanza. Veysel is like a duck swimming in the lake and the summer season. The woman he loves is like a lake where ducks swim and a flower that blooms in summer. Through the beautiful descriptions of summer, Âşık Veysel and the woman he loves are associated with concepts related to nature rather than individuals. In the context, Âşık Veysel is expressed with the signs summer and ducks seen in this season, and the woman he loves is expressed with the sign "lake", which is the duck's habitat, and "flowers" that bloom in summer. The expressions "duck", "lake", "tulip, hyacinth, purple violet" and "flower and summer" in the quatrain are seen as important elements of the context.

20. Siyah tene yeşil donlar giyersin  
Mevsimler içinde baharsın yârim  
Türlü türlü renkleri sayarsın  
Misk ü amber gibi kokarsın yârim

*You wear green panties to your black skin  
You are spring among the seasons, my love.  
You can count all kinds of colors  
Your smell is unmatched, my love.*

Simile	• The woman he loves (Sevdiği)
Likened to	• Spring (Bahar mevsimi)

**Contextual Meaning:** In this stanza, Veysel compares the woman he loves to the spring season. Just as nature renews itself after winter, the woman he loves turned into various colors, wore the green color and smells very nice. He used the beauties of nature to describe the woman he loved. In the context, the loved one is conveyed through descriptions of the spring season. The expressions "green", "spring among the seasons", "all kinds of colors" and "unmatched smell (misk ü amber)" in the quatrain are seen as important elements of the context.

21. Türlü türlü irenkler belenmiş  
Yeşil yaprağ ile döşeli dağlar  
Giyinmiş kuşanmış gelin misali  
Gülüyor yüzüne neş'eli dağlar

*Covered in all kinds of colors  
Mountains covered in green leaves  
Like a bride who's decorated  
Cheerful mountains smile at your face*

Simile	• Mountains (Dağlar)
Likened to	• Bride (Gelin)

**Contextual Meaning:** In this quatrain, Veysel expressed his love for nature with analogies. The mountains look decorated and beautiful like a new bride. Green leaves are like ornaments of nature with their various colors. In this poem, Âşık Veysel described the mountains to the reader by comparing them to a concept that is pleasing to the eye, like a bride. "Mountain" sign in the context was described as colorful, decorated with eye-pleasing colors, smiling and decorated like a new bride. The expressions "covered in

colours", "covered in green", "decorated" and "cheerful" in the quatrain are seen as important elements of the context.

22. Enstitü bir kovana misaldir  
Her türlü çiçekten alır bal yapar  
Yurdumuz içinde doğru bir yoldur  
Memlekete kanat takar kol yapar

*The institute is like a hive  
It takes from all kinds of flowers and makes honey  
It is the right path in our country  
It puts wings and arms on the country*

Simile	• Village İnstitute (Köy Enstitüsü)
Likened to	• Bee (Arı)

**Contextual Meaning:** Veysel talks about the importance of Village Institutes in this quatrain. Village Institutes are important for the country, just as bees are important for nature. Just like bees work and produce honey, Village Institutes do work that is beneficial to the country. Village Institutes are schools established to train teachers in the history of the Turkish Republic. It has been emphasized that the education models and the individuals raised here are as important as the bees that produce honey, as they are very beneficial to society. In the context, the village institute sign was described as hard-working and helpful, like a bee. The expressions "hive", "takes honey from every flower" and "wings and arms to the country" in the quatrain are seen as important elements of the context.

23. İnsan bir deryadır ilimde mahir  
İlimsiz insanın şöhreti zahir  
Cahilden iyilik beklenmez âhir  
İşleği âmeli hâli yalandır

*Human is like an ocean, skilled in science  
The fame of the uneducated person is apparent  
No goodness is expected from the ignorant, after all*

***Their work and deeds are lies***

Simile	• Human (İnsan)
Likened to	• Ocean (Derya)

**Contextual Meaning:** In this poem, Veysel likens humans to a sea full of knowledge. A person full of knowledge is as full and vast like the sea. The word human can be defined as a living creature that lives in a social environment and has the ability to think and speak. It is a concrete concept. In the context, the sign "human" is described as being as big and majestic as the sign "sea". The expressions "skilled in science" and "is an ocean" in the quatrain are seen as important elements of the context.

24. Ah çeker âşıklar ağlar zârınan  
Yüce dağlar şöret bulmuş karınan  
Çağlar deli gönül ırmaklarınan  
Ağlar ağlar göz yaşların silemez

***Lovers cry because they have to cry  
The mighty mountains were covered in snow  
The rivers of crazy hearts cascade  
He cries and cries, his tears cannot be wiped away***

Simile	• Heart (Gönül)
Likened to	• A person in distress crying (Ağlayan dertli insan)

**Contextual Meaning:** Veysel here likens his heart, which is troubled by love, to a distressed person who's crying. The heart is tired of chasing love and sheds tears like a distressed person who's crying. The heart ran after the one it loved and could not meet it. It is an abstract concept. In this poem, Âşık Veysel described his heart with the sign "a person crying out of love", and in the context, the sign turned from an inanimate being

to a person devastated by their love. The expressions "cries and cries" and "his tears cannot be wiped away" in the quatrain are seen as important elements of the context.

### Conclusion

Âşık Veysel is one of the important poets representing the 20<sup>th</sup>. century Turkish folk poetry. He dealt with the subjects he discussed in his poems with a strong expression, using simple language. He frequently used analogies to make the narrative powerful. He used these metaphors in different meanings within the context. In 24 poems, appearance of the metaphors we identified in the context are as follows:

Simile	Likened to	Simile	Likened to
Lifetime	Flower	You	Gold
Âşık Veysel	Mute		Silver
	Rain		Full
	Soil		Honey
The woman he loves	Fresh sapling		Pen
	Gazelle		Traveler
	Houri	Me	Bronze
	Angel		Tin
	Crane		Hungry
	Nightingale		Heap of grain
	Soldiers		Tip
	Lion		Tribute
Heart	Melting candle	Moles of the woman he loves	Star
Love	Ashy fire	Tongue	Dudu (parrot)
Crazy heart	Person in love	Tooth	Pearl
Forest	Ornament	Eye	Gazelle
	Own child		Gazelle (Ahu)
	Factory	World	Inn
Beings in the forest	Various fabrics	The woman he loves	Gazelle
Âşık Veysel	Majnun		Sheep
	Nightingale	Eyelashes	Arrow
The woman he loves	Rose	Eyebrows	Pencil
	Flower	Love of the woman he loves	Steel



<b>The woman he loves</b>	Greeting from friend	<b>Heart of the woman he loves</b>	Stone
<b>Saz (A stringed instrument)</b>	Baby	<b>Love</b>	War
	Friend	<b>Eyes</b>	Star
	Crane	<b>Cheeks</b>	Moon
	Comb	<b>Veysel</b>	Majnun
<b>Âşık Veysel (Veysel)</b>	Bee	<b>Tears</b>	Flood
<b>The woman he loves</b>	Cypress	<b>Longer days</b>	Year
	Sapling	<b>Worldly possessions</b>	Money
	Partridge	<b>The woman he loves</b>	Ivy
	Crane	<b>Eyes</b>	Light on the horizon
	Bustard	<b>Tears</b>	Rain
<b>Voice</b>	Nightingale	<b>Breath</b>	Morning wind
<b>Winter</b>	Spring	<b>Veysel</b>	Duck
<b>The woman he loves</b>	Spring season		Summer season
<b>Mountains</b>	Bride	<b>His lover</b>	Lake
<b>Village Institutes</b>	Bee		Flower
<b>Human</b>	Ocean	<b>Heart</b>	A person in distress crying

The linguistic environment determines which of the dictionary meanings of a word or a larger linguistic structure will be used or whether a new meaning will be assigned. Surrounding elements of a location where a linguistic structure is used/will be used are the key points. In this study, all the linguistic structures containing the metaphors used in Âşık Veysel's poems were examined and the different meanings of the metaphors in the context were explained. To prevent the article from increasing in length, the entire poems are given in certain cases (if the meaning in the context needs to be understood.) In other cases, quatrains or quatrains containing analogies are included. The identified context elements were shown through graphics, and then the metaphors and contextual meaning were interpreted. 46 metaphors were identified in 24 different poems. Some similes out of these 46 metaphors had more than one likened to. In the study, the meanings of the analogies in context (in other words, in use) were evaluated. A total of 80 context meanings were shown. The high number of uses of a word/sign in poetic language

clearly explains the concept of context. The metaphors used by Âşık Veysel in his poems are used in the context/sense of nature elements, human-related elements, space, and precious metals.

It is considered important to make observations on Turkish poetry and Turkish literature by using the meaning of context. In addition to the meanings in the dictionaries being in use, when a writer or poet uses a linguistic structure outside of its dictionary meaning, a new meaning will be revealed. The importance of adding these new meanings gained in the context of the language to the dictionary is observed. In order to make such determinations, it was shown that the number of studies done in the area of literature regarding context needs to increase.

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