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OF CRANES AND DUCKS :
KAĞIZMANLI HIFZI IN THE WAKE OF KARACAOĞLAN

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It is not often that a poem by an âşık contains, let alone more or less consists of, a description of nature for its own sake. Rare is the passage describing some aspect or component of nature that does not function at the same time as an opening or point of departure for the âşık's emotions.

Of course there are elements of the regional countryside in the poems of Karacaoğlan, or rather, of the poets who composed poetry in the «Karacaoğlan tradition»¹. (For the sake of simplicity we shall say «Karacaoğlan» and use the singular number here.) Yet these are not recognizable as landmarks or individuals. That names of places, mountains, and the like occur in the poems makes no difference, for the description is always of a generalized nature, no specific characteristics being given.

One of the longer (and so rarer) passages on nature in Karacaoğlan's poetry is that in the following *koşma*².

Kuşlar çığırıp daldan dala ötüşür
Fesleğen yaylası yeşil salında
Yeşil ardıç, reyhan, sünbül kokuşur
Fesleğen yayla anber toprak yolunda

1 Cf. İlhan Başgöz, Karac'oğlan, İstanbul, 1977, pp. 11-48.

2 Cahit Öztelli, Karaca Oğlan, Bütün Şiirleri (Milliyet yayınları : Türk Klasikleri Dizisi, no. 1), 5'inci baskı, İstanbul 1974. (Hereafter, «Öztelli»). The *koşma* is no. 2 therein.

Sarı çiğdem küme küme serilmiş
 Taşlarında kekik reyhan dirilmiş
 Bu güzellik ta ezelden verilmiş
 Fesleğen yayla sağında solunda

Savaşma KARACA OĞLAN felekle
 Gonca düşmez âşıklara dilekle
 Gelin kızlar yayık yayar bilekle
 Sallanyor gümüş halhal kolunda

As translated by Klaus-Detlev Wannig³ :

In Zweigen zwitschern Vögel sich Gesang zu;
 dicht steht Basilikum in grüner Wiese⁴.
 Walholder, Königskraut und Hyazinthen
 verströmen Duft von Ambra auf den Boden.

In Büscheln gelber Krokus hingebreitet;
 auch zwischen Steinen noch: Basilikum lebt auf
 am Thymian. Es gibt die Schönheit ewig,
 das Königskraut zur Rechten und zur Linken.

Lieg mit dem Schicksal, Karaca Oğlan, im Streit nicht!
 Die Blüte neigt sich Dichtern nicht durch Bitten.
 Die Mädchen gehn mit bloßem Arm zur Weide — :
 Sie schwanken, am Gelenk den Silberreifen...

The pleasing but decidedly free translation deviates from the original in the last two lines, a more exact translation being :

The young girls⁵ work the churn by hand,
 The silver bracelets swinging on their arms.

Very much to the point is Wannig's apt commentary (op. cit. in footnote 3, pp. 239-240): «Karaca Oğlans Darstellungsweise ist zu sehr von Rhetorik bestimmt and zu artifiziell ausgerichtet, als daß

3 Klaus-Detlev Wannig, Der Dichter Karaca Oğlan, Studien zur türkischen Liebeslyrik (Klaus Schwarz Verlag: Studien zur Sprache, Kultur und Geschichte der Türkvölker, Bd. 1), Freiburg 1980, pp. 449.

4 According to Öztelli (cf. glossary, p. 413), Fesleğen Yaylası is a plateau in the southern part of Anatolia.

5 or «betrothed girls», cf. Derleme Sözlüğü s.v. gelinkuz.

nicht dem Naturzusammenhang (der Wiese) noch eine andere Seite als die der beschreibenden Darstellung abgewonnen werden müßte, nämlich die Pointe über die Mädchen, die sich dort mit bloßem Arm und klingelndem Schmuck kokett zeigen. Anspielungsreich und dopsinnig also kommt Natur bei Karaca Oğlan ins Spiel. Das Arrangement der stereotypmetaphorisch verwendeten Elemente, wie es sich aus Enten, Raubvögeln, Gazellen und den unvermeidlichen Araberpferden ergibt, stellt in Karaca Oğlans von Wünschen und Sehnsüchten getragenen poetischen Weltbild den Vorrat an Bezugspunkten dar, anhand derer sich die Kurve seiner Träume nachzeichnen läßt...» Elsewhere (ib., p. 234) Wannig states that Karacaoğlan's attitude is nevertheless «realistischer als diejenige der meisten Diwan-Dichter und âşıks, da er Landschaftsdetails und Wirklichkeitssplitter durchaus in die Texte einbringt und vor allem seiner erotischen Appetenz offen Ausdruck verleiht...»

We might also note that Pertev Naili Boratav says that with the great folk poets, and in the loveliest of their poems, we see nature not as nature but as the frame for human feelings, the starting point for their phantasies and feelings, the means of reawakening memories, and, finally, as elements for likening and comparing, and that the authors of such works are called great poets because they have given nature its true place in a work of art⁶. We beg to differ; in our opinion the lack of nonfunctional descriptions of nature in poems does no more than show a personal preference (often in adherence with tradition).

Boratav also gives an example of a poem wherein the concern for nature pure and simple dominates, namely the following by Karacaoğlan⁷ :

6 «Büyük halk şairlerinde ve bunların en güzel şiirlerinde tabiatı tabiat olarak değil, insan duygularının çerçevesi, hayallerinin ve hislerinin hareket noktası, hatıraları canlandırma vesilesi, nihayet benzetme ve karşılaştırma unsurları olarak görüyoruz. Tabiatın sanat eserindeki hakiki yerini vermiş oldukları için böyle eserlerin sahiplerine büyük şairler diyoruz». - Pertev Naili Boratav, *Halk Şairlerinde İnsan ve Tabiat*, in his *Folklor ve Edebiyat* (1982), II, İstanbul 1983, pp. 14-15.

7 Boratav, op. cit., p. 14. The koşma in question is no. 234 in Öztelli. In translating here and elsewhere maximal adherence to the original wording was aimed at, even at the cost of a loss in aesthetic qualities.

Çukurova bayramlığın geyerken
 Çıplaklığın üzerinden soyarken
 Şubat ayı kış yelini kovarken
 Cennet dense sana yakışır dağlar

Ağacınız yapraklarla donanır
 Taşlarınız bir birliğe inanır
 Hep çiçekler bağrınızda gönenir
 Pınarınız çağlar, akışır dağlar

Rüzgâr eser, dallarınız atışır
 Kuşlarınız birbirile ötüşür
 Ören yerler bu bayramdan pek üşür
 Sünbül niçin yaşlı bakışır dağlar

KARAC'OĞLAN size bakar sevinir
 Sevinirken kalbi yanar gövünür
 Kımıldanır hep dertlerim devinir
 Yas ile sevincim yıkışır dağlar

When Çukurova puts on its festive dress,
 When it strips off its bareness,
 When February banishes the winter winds,
 Were you to be called «heaven», it would be fitting,
 mountains.

Your trees are being decked with leaves,
 Your stones believe in Unity,
 All the flowers luxuriate in your bosom,
 Your springs roar and rush⁸, mountains.

The breeze blows, your branches bicker,
 Your birds chirp all together,
 The places in ruins are so chilled by this feast;
 Why do the hyacinths gaze mournfully at one another,
 mountains?

8 On akış- cf. Tarama Sözlüğü and Derleme Sözlüğü, s.v.

Karacaoğlan looks at you and rejoices,
 While he rejoices, his heart aches and bleeds;⁹
 All my woes stir and quiver,
 My bliss wrestles with my grief, mountains.

The majority of Karacaoğlan's poems are of a somewhat different composition. Usually the great poet mixes elements of nature — using them either in their basic meaning or metaphorically — much more with personal feelings, desires, etc. and, what's more, mixes them more inextricably. We shall quote samples further on, after having introduced a poet who is very much less significant and whose opus, too, is no more extensive than might be expected of his life-span of twenty-five years. What prompted us to do so is this poet's use of nature in his poems.

The poet in question is Kağızmanlı Hıfzı, 1893-1918¹⁰. Like Karacaoğlan before him, he brings generalized details of landscape into his poems. And he does this with such success that Ensar Aslan, who has given us a collection of his poems, calls him the only poet whose treatment of nature can be said to parallel Karacaoğlan's in beauty¹¹. Let us see then how they compare.

Of the only 32 *koşmas* and *destans* (the latter make up an eighth of this sum), nine *semais*, one *sicilleme*, and one *divan* found in Ansar's collection (Baranseli's earlier collection contains even fewer poems), six can be called poems about some aspect of nature. These are the *koşmas* nos. 4 (on the morning wind), 22 (on spring), 26 (on cranes), 27 (on flowers) and the *semais* nos. 3 (on horned owls) and 4 (on spring flowers). A further four *koşmas* (nos. 5, 6, 14, and 17) are love-and-nature poems in the true Karacaoğlan manner. And then there are two *ağıts* and one *destan* that have more

9 On *gövün-/göyün-* cf. *Tarama Sözlüğü* and *Derleme Sözlüğü*, s.v.

10 On the life and work of this poet cf. Z. Mahir Baranseli, *Kağızmanlı Recep Hıfzı*, Kars 1968, and its review by Hikmet Dizdaroğlu in *Türk Folklor Araştırmaları*, sayı 232, Kasım 1968, pp. 5117-19 as well as Ensar Aslan, *Doğu Anadolu Saz Şairleri, İkinci Kitap, Atatürk Üniversitesi yayımları no. 498, Erzurum 1978*, pp. 1-46. (Hereafter, «Aslan»).

11 «Tabiat konularını her bakımdan Karacaoğlan kadar güzel işlemesini bilen tek şair Hıfzıdır dersek, bu şiirleri okuyanların da bizi doğrulayacaklarına inanıyoruz.» - Aslan, p. 4.

or less extensive images out of nature. Finally, there is a koşma (no. 29) where Kağızmanlı Hıfzı voices erotic desire quite openly, again not unlike Karacaoğlan. So, out of a total of 43 poems, roughly a third can be said to be indebted to nature for all or some of their inspiration and effect. Let us first take an example that recalls Karacaoğlan's two poems quoted above; we have chosen koşma no. 26 on cranes.

Doldu feleklere feryad-u figan,
Ne zalim çığırışır gelen turnalar,
Adam mı dayanır can mı dayanır,
Kadı taş demiri delen turnalar.

Yaralı yorgunlar geldi eriştı,
Oldu katar katar çaldı çığırıştı,
Eyvah gitti bulutlara karıştı,
Sesi kulağımda kalan turnalar.

Onlar da şahinden şikâyet eder,
Döner birbirine hikâyet eder,
Mevlâm da onlara inayet¹² eyler,
Süzülür semaya hemen turnalar.

Sefil turnam bizim dilden kanamaz,
Ağırdır gövdesi dala konamaz,
Şahinden haf¹³ eder yere inemez,
Eder dil şehrinde talan turnalar.

Gökler bu meraktan dolukur ağlar,
Gözünün yaşından yarılr dağlar,
Döver sinesini göğeri bağlar,
O çalıp çağırır çalan turnalar.

Kadir Mevlâm bir çift kanat vereydi,
Yorgun Hıfzı turnalara ereydi,
Hasret gözler belki yâri göreydi,
Dost köyünden geçer iken turnalar.

¹² Aslan : irayet.

¹³ for havf; the original text elsewhere reflects regional pronunciation.

Wails and cries have filled the skies,
 How cruelly the coming cranes are crying.
 Can a man bear it? Can the soul bear it?
 The cranes that pierce hard stone and iron.

The wounded weary ones got here, they arrived.
 They formed flight on flight, they clamoured, cried¹⁴.
 Alas! They've gone and flown into the clouds,
 The cranes whose call is still in my ears.

They too complain of the falcon,
 Turning around, telling each other,
 And my Lord God has mercy on them:
 At once the cranes slip into the skies.

It's not words of mine that make my miserable crane
 bleed¹⁵;

Its body is heavy, it can't alight on a branch;
 It fears the falcon, it can't come down to the ground;
 The cranes pillage the heart's city.

The skies grow tearful and cry from this anxiety,
 The mountains cleave asunder under their tears,
 The gardens beat their breast and turn black and blue¹⁶,
 Those crying, calling, crying cranes.

If my Almighty Lord had given me a pair of wings,
 If weary Hifzi had reached the cranes,
 If the yearning eyes had perhaps seen the beloved
 As the cranes passed through the loved one's village!

14 çaldı; the context makes this meaning likely; no instance of such usage, which is common with inanimate objects such as bells and clocks, could be found outside Kağızmanlı Hifzi's poems (cf. also the fifth quatrain of this poem).

15 If we think of the expression dil yarası (a wound caused by bad words) and of the proverb Kılıç yarası onulur, dil yarası onulmaz (Wounds from the sword get well, wounds from bad words do not), we find this interpretation of the line somewhat more plausible.

16 It is a moot point if one should translate this line thus or using the other meaning of göğer-, viz., «Beating their breast, the gardens are becoming verdant».

Kağızmanlı Hıfzı's poem deals with the cranes in the most general terms even though it is likely that his interest in these magnificent birds springs from personal acquaintance with them. After all, he comes from the district Kağızman of the province Kars, and that is «crane country» (cf. the map in François Hüe — R.D. Etchécopar, *Les Oiseaux du Proche et du Moyen Orient de la Méditerranée aux contreforts de l'Himalaya*, Paris 1970, p. 235). That he ends the poem by using his subject as a frame or an excuse to state his feelings does not only lie in the nature of things (since a quatrain that traditionally contains the name of the poet is likely to be primarily about him), but is in keeping with the Karacaoğlan manner (as we have seen above) and with folksongs in general. In fact, we find that the crane is often given the role of taking greetings or news to the beloved in the poet-singer's native village or of bringing him news from home¹⁷. For example, in a türkü, as sung by Keskinli Hacı Taşan, remarkable master of the type of melody called bozlak (tape no. 470 registered by the firm Uzelli), we hear :

Allı turnam bizim ele varırsan
Şeker söyle kaymak söyle bal söyle
Eğer bizi sual eden olursa
Boynu bükük benzi soluk yâr söyle

Gülüm gülüm kırıldı kolum
Tutmadı belim turnalarım

Allı turnam ne gezersin havada
Arabam devrildi kaldım burada
Ne olmamış kulum yalan dünyada
Akşam olsun allı turnam döngelir

Gülüm gülüm...

17 Cf. Wannig, (op. cit., footnote 5) on p. 317 for a further example.

My red-speckled crane¹⁸, if you reach my home country,
 Say it like sugar, say it like cream, say it like honey¹⁹.
 Should someone ask about me,
 Say, «The lover is pale and bowed down by grief.»
 My rose, my rose, my wings got clipped,
 My back got broken, my cranes.

My red-speckled crane, why are you flying about?
 My cart²⁰ overturned, I am stuck here;
 What a rare bird I am in this false world.
 My red-speckled crane will come back²¹ when it is evening.
 My rose, my rose...

18 The young of the crane «proper» (*Grus grus/turna*) are at first covered with rust-coloured down. But it is more likely that the red colour spoken of here is the bright red spot on top of the head of the adult *Grus grus*. The Demoiselle crane (*Anthropoides virgo/telli turna*), on the other hand, does not have such a spot. Allı turna is a term used also by Karacaoğlan (cf. e.g. Öztelli, no. 455).

19 Sugar, cream, and honey: these three objects are often named as most pleasing, most desirable. For example, Karacaoğlan says (Öztelli, no. 19):

Yemesem, içmesem baksam yüzüne
 Şekerden, kaymaktan, baldan ziyade
 I'd rather not eat, not drink but look at your face
 More than at sugar, at cream, at honey.

Less expected in this context is for example *gatıh* (= *katık*), as in the quatrain quoted by A. Caferoğlu on p. 94 of his *Doğu İllerimiz Ağızlarından Toplamalar, I: Kars, Erzurum, Çoruh İlbaylıkları Ağızları, İstanbul 1942*. In a footnote *gatıh* is specified to be *yoghurt*. The *Derleme Sözlüğü* gives the meaning *ayran*, e.g. for Kars.

Durnam geçder olsan bizim ellere
 Gatıh söyle, gaymağ söyle, yağ söyle
 Erzuhalım beyan eyle anama
 Boynum armut sapı, canımı sağ söyle
 My crane, if you should go to my home country,
 Say it like yoghurt, say it like cream, say it like butter.
 Explain to my mother how it is with me,
 Say my neck is thin as a pear-stalk but I am alive.

20 or «car»?

21 *döngel*- could not be found elsewhere. However, *Derleme Sözlüğü* has *döngel* et-, «to cause to return, to recall», also *döngel*, «a person who does not keep his word». (And *Tarama Sözlüğü* has *döne gel*-, «to return»).

The motif of using cranes as messengers occurs repeatedly with Karacaođlan, for example in a türkü (Öztelli no. 437, the first line can be cut down to the norm of 11 syllables by deleting the word «bir») :

Eđlen turnam sana bir haber sorayım
Kanadın altına mektup sarayım
Yelken açup gitme, ben de varayım
Yol ver dađlar, ben sılama gideyim

Wait, my crane, I'd like to ask you for news;
I'd like to twine a letter under your wing;
Don't hoist sail and go, I'd like to get there too;
Mountains, let me get through, I'd like to go home.

Again in a poem by Karacaođlan (Öztelli, Ekler, I, no. 11, here and in several other lines of this poem the number of syllables is either more or less than the norm of 8 syllables) :

Size derim garip turnalar
Yurt ilinden haber var mı

I'm asking you, you poor strange²² cranes,
«Is there any news from the lands that are home?»

The same motif is found in one of Kađızmanlı Hıfzı's well-known poems, the ađıt out of the mouth of his girl-cousin who died at the age of fifteen (Aslan, no. 28) :

Selâm söylen her turnalar geçende,
Haber edin ishak kuşlar uçanda,
Ak, kırmızı, sarı güller açanda,
Bana da gönderin güllerim yoktur.

Send me greetings whenever the cranes pass by,
Let me know whenever the horned owls fly,
Whenever white, red, yellow roses bloom,
Send me some too, I have no roses.

²² This reflects the near impossibility of translating garip with one word.

Not only cranes but birds in general serve as messengers with Kağızmanlı Hıfzı (Aslan, no. 14) :

Uçan kuşlar siz Mevlâyı seversez
Selâm söylen o cananı görestim²³.

Birds on the wing, if you love the Lord,
Remember me to her, I yearn to see that darling.

With the cranes as messengers of glad tidings we come to a poem of Kağızmanlı Hıfzı's (Aslan, no. 22) rivalling that on Çukurova in spring by Karacaoğlan (cf. above) :

Bir bölük turnalar müjde getirdi,
Bugün ezel-bahar yaz eyyamıdır,
Hû çeker ötüşür sadalı kuşlar,
Muhabbet safası saz eyyamıdır.

Ne hoş hayellendi çimenmiş²⁴ çöller,
Ne serhoş esiyor bu serin yeller,
Durmaz dalgalanır sonalı göller,
Ötüşür ördeği kaz eyyamıdır.

Al yeşil geyindi dumanlı dağlar,
Olür şadırevan çimenli çağlar,
Seyreyle sevdiğim seyrangâh bağlar,
Sallan kanlı zalim naz eyyamıdır.

Eski sözdür : «arsız güleğen²⁵ olur»,
Hıfzı gibi dertli söylegen olur,
Her başa bir belâ gelegen olur,
Durma dertli diller söz eyyamıdır.

23 Cf. Derleme Sözlüğü, s.v. as to the fact that this is a variant of göresi.

24 for çimlenmiş?

25 On the suffix -ağan/-eğen cf. Tarama Sözlüğü, vol. VII, p. 17, stating that this is a suffix forming adjectives used to designate «someone who does something quite often» and adducing, among others, an example featuring söyleyeğen. Then under söyleğen/söyleyeğen Tarama Sözlüğü states that this is said of «someone who talks a lot». Derleme Sözlüğü specifies that söylegen/söyleğen is said of «someone who talks easily and well» (but there is no söyleyeğen), güleğen/güleğen is said of «someone who is cheerful, who laughs a lot», and gelegen ol- of «a person who comes and goes frequently to a house».

A flight of cranes have brought glad tidings :
 Now are the days of spring, of summer!
 The birds carol and call His name with pealing voices,
 These are the days for enjoying love and making music.

What delightful images have appeared in the greening
 deserts,
 How drunkenly these cool winds are blowing,
 Waves ceaselessly play on the lakes (teeming) with ducks,
 Their ducks are calling; these are the days of the geese.

The misty mountains have put on reds and greens,
 The mossy cascade turns into a fountain,
 The gardens are pleasure-grounds, look around, my darling;
 Sway to and fro, cruel one, these are the days for teasing.

It's an old saying : «The shameless laugh a lot»,
 Those who are heart-broken like Hıfzı talk often,
 Everyone meets sorrow more often than once,
 Don't stop, sad tongues, these are the days for talking.

We now turn to a love-and-nature poem by Karacaoğlan (Öz-
 telli, no. 411) which we have chosen because it speaks of cranes (ac-
 tually it contains more of nature than his average poem) :

Çıktım yücesine baktım
 Uzak göller görünür mü
 Dostun göçü gidiyormuş
 Göçte allar görünür mü

Turnam gelir yana yana
 Kanadı boyanmış kana
 Çık havaya döne döne
 Bizim iller görünür mü

Turnam gelir süze süze
 Ötüşerek indi düze
 Kavil kurduk bahar yaza
 Gönül yârdan ayrılır mı

Nazlı KARAC'OĞLAN nazlı
 Kılıncı kınında gizli
 İspir ördek sifi gözlü
 Çıkar çıkar salınır mı

I climbed up high and looked
 If the far deserts could be seen.
 Behold! The beloved's caravan²⁶ is moving on;
 Can one see a red garment in the moving caravan?

My cranes are coming, burning, burning,
 Their wings are dyed with blood.
 Go up into the sky, circling, circling,
 Can our lands²⁷ be seen?

My cranes are coming, gliding, gliding²⁸;
 Singing they've come down to the plain.
 We promised to meet²⁹ in spring, in summer;
 Can the heart part from its darling?

Coy (she is), Karacaoğlan, coy,
 Her sword is hiding in its sheath,
 A bird of prey³⁰, this duck, with the eyes of a hawk³¹,
 Does she go up and up, swaying?

We now turn to a love-poem by Kağızmanlı Hıfzı. Here, too, nature is brought in as a means of introducing or expressing something else more vividly (Aslan, koşma no. 6):

26 Cf. Tarama Sözlüğü, s.v. göç.

27 or «our people»?

28 We suppose Karacaoğlan used süzmek for süzölmek, which was unsuitable because of the greater number of syllables.

29 kavil kur- could not be found in any dictionary; however, cf. kavilleş- and kavil yeri in Tarama Sözlüğü, s.v.

30 Cf. Tarama Sözlüğü and Derleme Sözlüğü, s.v. ispir.

31 Cf. Derleme Sözlüğü, s.v. seyfi (şahine benzer bir çeşit avcı kuş) but also Öztelli, glossary, s.v. sifi (güzel gözlü bir kuş).

Ne lâzımdır sürmelenmek bezenmek,
 Ezelden halk etmiş, hudaı güzel³².
 Tek nazarda gönül gitti gelmidi,
 Gönderdi serime sevdayı güzel.

Peri misli gibi güzellikte ber kemal³³,
 Seni seven bu dünyada neyler mal,
 Nakşı pencereden gösterdi cemal,
 Benzer halvet olmuş sedası güzel.

Hıfzı der ki bahar gelmiş bu bağa,
 Çıkar gül düşürür³⁴ düzer tabağa,
 Olmuş tülek, terlan, gelmez tuzaga,
 Sekişi hoş keklik, sedası güzel.

What need is there for using kohl on the eyes and for
 embellishment?
 (God) created (her) before the start of time; she's a natural
 beauty!
 One look and my heart left me and did not come back,
 The beautiful one let love descend upon my head.

Perfect in beauty as a fairy is!
 What would he who loves you do with riches?
 Beauty showed its pattern in the window³⁵,
 The one with the lovely voice is talking in private, it seems.
 Hıfzı says, «Spring has come to this garden»;
 (She) goes out and gathers roses and arranges them on a
 plate.

32 Aslan: Huda-ı güzel; in this line olmuş instead of etmiş would have provided a smoother statement.

33 To reduce this line to 11 syllables (the number in all the other lines) one only has to remove misli, which is redundant in any case.

34 should rather be düşürür according to Derleme Sözlüğü, s.v. (düşür-/deşir- = devşir-).

35 Obviously the girl he loves showed her face at the window.

The young partridge has become a bird of prey³⁶; it won't
 come to the snare,
 The partridge with the charming skip, whose voice is lovely.

Short passages on nature — even mere wisps — occur frequently in both poets' poems. In fact, with Karacaođlan short descriptive periods often alternate with personal preoccupations. For example a kořma of his (Öztelli, no. 131) starts

Katar katar olmuş gelen turnalar
 The coming cranes have formed flight on flight
 and continues

Şu halime, şu gönlüme bak benim
 Look at this state, at this heart of mine

And the second quatrain of the same starts

Gök yüzünde turnam bölüktür bölük
 My cranes in the skies are in squadrons, in squadrons
 and continues

Ayrılık elinden ciđerim delik
 My heart is pierced by the hand of separation

With Kađızmanlı Hıfzı, too, we find sudden, often compelling, images setting the scene like (Aslan, kořma no. 8) :

Çalkanır çeşmimde kazlar, sonalar,
 Ötüşür dilimde yüzbin turnalar

The geese, the ducks swirl in my eyes,
 A hundred thousand cranes sing on my tongue³⁷.

Metaphoric usage is also found in the poems of both poets. For example in a second ađıt Kađızmanlı Hıfzı composed on the death of his cousin (compäre above)³⁸ :

36 On tülek and terlan cf. Derleme Sözlüğü, s.v.; without doubt the girl is meant.

37 or «in my heart».

38 Aslan, no. 3 on pp. 6-7. This ađıt is often sung in a variant form and attributed to «Karacaođlan», cf. e.g. Caferođlu, op. cit., pp. 111-112.

Bir kuzu koyundan ayrı ki durdu,
 Yemez mi dağların kuşuyla kurdu?
 Katardan ayrıldın şahin mi vurdu?
 Turnam teleklerin, tellerin hani?

A lamb that stopped apart from the sheep,
 Would not the mountains' birds and wolves devour it?
 Did you leave the flight and did a falcon strike you,
 My crane, where are your plumes and feathers?

Of course, teller calls to mind telli turna, the Demoiselle crane (Anthropoides virgo) with «une houppe blanche qui part de l'oeil et retombe en arrière du cou» (Hüe - Etchécopar, op. cit., p. 237), which the crane «proper» (Grus grus/turna) does not have³⁹. These crane feathers occur in Karacaoğlan's words too (Öztelli, no. 330) :

Turna tellerin başına
 Sokup giden, Dürye Dürye

Dürye, Dürye, who sticks the crane feathers
 Into her hair and goes.

Further on in the same ağıt Kağızmanlı Hıfzı calls his cousin a duck, suna⁴⁰.

Kocaldı mı on beş yılın sunası?
 Has the duckling of fifteen years grown old?

And elsewhere Kağızmanlı Hıfzı says (Aslan, koşma no. 2) :

Hani bu gönlümün telli sonası?
 Where is the plumed duck of my heart?

Similar examples out of Karacaoğlan's poems (the first example is out of Öztelli, no. 163, the second ib., no. 4) :

³⁹ However, in his glossary Öztelli, p. 422, states : telli turna = güzel, parlak tüylü turna kuşu.

⁴⁰ Suna/Sona is a woman's name too, of course, but the cousin who died was called Ziyade. (His own mother and wife were both called Sona).

Terketmiş ilini bir benli suna
Ördeği gelmeyen göller perişan

A duck with beauty spots has left the lands that were its home;
Wretched are the lakes whose ducks are not coming.

Uzadır boyunu, arar eşini
Bir tek suna gördüm göl kenarında

I saw a single duck on the shore of the lake,
Stretching itself, searching for its mate.

A greater degree of abstraction, and of originality, is sometimes seen in Karacaoğlan's poems, for example (Öztelli, no. 341 followed by no. 393) :

Boynu yeşil gövel ördek
Sana bir göl gerek idi
Kanadının biri yeşil
Biri de al gerek idi

Wild duck⁴¹ with the green neck,
You should have a lake.
One of your wings should be green,
And the other red⁴².

Kız görmemiş daha gerdek
Gelin yeşil başlı ördek
Geziyor elinde bardak
Kız turnada tele benzer

The girl hasn't seen yet a bridal chamber.
The bride, a wild duck,
Is promenading, in her hand a cup.
The girl resembles a crane's feather.

41 Cf. Derleme Sözlüğü s.v. gövel : 1) green-headed (duck), 2) beautiful (bird).

42 The colours symbolic of rejoicing, as opposed to black.

So one can see that basically there is great similarity in the two poets' use of nature in their poems. Yet two poems by Kağızmanlı Hıfzı draw the attention by virtue of their length in combination with their subject matter : one is 26 quatrains long and on flowers (Aslan, koşma no. 27) and the other is 17 quatrains long and on the horned owl (ib., semai no. 3). (A third poem of 8 quatrains on the morning wind might be added; ib., koşma no. 4.) These is nothing quite like these in Karacaoğlan's known opus. They are consistently about their chosen subject (repeating its name at the end of each quatrain) but as consistently intermingled with personal feelings and thoughts. Not especially original, they nevertheless are interesting as an endeavour and do contain some pleasing though generalized or formalized images like the following (ib., koşma no. 27) :

Saf tutmuş namazda kıyam ediyor,
Yel estikçe secdesine gidiyor,
Susandıkça⁴³ ab-ı rahmet yuduyor,
Gözün dikmiş asumane çiçekler.

Standing up in rows at the ritual prayer,
Prostrating themselves, whenever the wind blows,
Whenever thirsty, sipping the water of mercy⁴⁴,
The flowers are staring up into the sky.

To sum up: In a very few of Kağızmanlı Hıfzı's poems—as for example in the two quoted in toto above and in the two long poems mentioned—a topic taken from nature more or less dominates over personal thoughts and feelings, whereas in most we find «only» vivid images of nature painted with a word or two. In both cases the manner is not unlike Karacaoğlan's though the language is not as unalloyed but contains a stronger Arabic and Persian element.

43 sic! Cf. susal- and susalık in Tarama Sözlüğü, s.v.

44 i.e. rain.