

EVALUATION OF DEDE KORKUT’S TENTH STORY “USUN KOCA OĞLU SEGREK DESTANI” ACCORDING TO THE HIDDEN EDUCATION

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Abstract: Education, which is a derivative of the verbs “to bend and/or to give shape” in Turkish, is a system of values that is jointly formed by the implementation of the communities by taking aim at transmission to future generations which exists in every stage of human life, sometimes organized within a particular system and sometimes any program or an organized system of rules without depending on a systematic operation performed. This system of rules located at every stage of our lives in different ways; principles, practices and objectives of the programs that are not prepared in the form of an organizational functioning, outside the formal education; without being subjected to an organized program and surveillance and without being bound to any system is called “hidden curriculum”. Though not specified with certain rules and regulations in society, every individual feels himself obliged to comply with intangible cultural elements such as ethics, etiquette, customs and traditions which are taught in verbal culture medium without being subjected to the functioning of any organization or system through the hidden curriculum and are passed on to future generations. In this context, folk narratives that were created in verbal culture such as tales, legends, folk tales, epics, seem to have a very rich character in terms of the hidden curriculum. In this article, we aim to perform an analysis of the features of hidden curriculum in “Uşun Koca Oğlu Segrek Epic” the tenth of Dede Korkut Stories.

Keywords: Education, hidden education, hidden message, folk narratives, Dede Korkut.

Dede Korkut’un Onuncu Hikâyesi ‘Usun Koca Oğlu Segrek Destanı’nın Örtük Program Açısından Değerlendirilmesi

Özet: Eğmek (bükmek, şekil vermek) fiilinin bir türevi olan eğitim kelimesi toplumların ortaklaşa meydan getirdikleri değerler sisteminin uygulandığı ve gelecek nesillere aktarımı amacı gözetilerek, insan hayatının her safhasında var olan, bazen örgütlü olarak belirli bir sistem dahilinde bazen ise herhangi bir programa veyahut örgütlü bir işleyişe bağlı olmaksızın gerçekleştirilen kurallar sistemine verilen addır.

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Bu kurallar sisteminin, örgün eğitim dışında kalan; örgütlü bir program ve gözetime tabi tutulmadan ve herhangi bir sisteme bağlı kalmadan hayatımızın her safhasında farklı şekillerde yer alan; ilkeleri, uygulamaları ve bedelleri örgütsel bir işleyiş şeklinde hazırlanmamış olan programına “Örtük Program” adı verilmektedir. Toplum içerisinde belirli kural ve kaidelerle belirtilmemiş, ancak her ferdin kendisini nymakla yükümlü hissettiği ahlak kuralları, görgü kuralları, örf, adet, gelenek gibi soyut kültür öğeleri, bu örtük program vasıtasıyla herhangi bir örgütlü işleyişe veyahut sisteme tabi olmaksızın sözlü kültür ortamında öğretilmekte ve gelecek nesillere aktarılması sağlanmaktadır. Bu bağlamda sözlü kültür ortamında yaratılmış olan masal, efsane, halk hikayesi, destan gibi halk anlatılarının, “örtük program” açısından oldukça zengin bir karaktere sahip olduğu görülmektedir. Biz de bu makalemizde Dede Korkut hikâyelerinde örtük program çerçevesinde yer alan unsurların tespitini Dede Korkut Kitabı’nın onuncu anlatısı olan ‘Uşun Koca Oğlu Segrek Destanı’ üzerinde gerçekleştireceğiz.

Anahtar Kelimeler: Eğitim, örtük program, örtük mesaj, halk hikayeleri, Dede Korkut

Education is a general term used for an organized process aiming to transfer the societal order and cultural heritage to the next generations. Education means school within a framework of an organizational program. The education we receive in schools is but a small part of the greater education we receive from other institutions (the mosque, church, national organizations) and people (parents, friends, lovers, etc) in our lives. Hidden Education is the education we receive from many different sources outside of our professional lives (CEMILOĞLU 2006: 260). Even within the educational process the disciplinary rules regarding regimented time in class is a sort of hidden education.

On the other hand, we observe that hidden education is employed more efficiently within the learning and teaching processes of the masses. In addition to the artistic concerns, a hidden learning-teaching relationship is seen in the products of folk literature. Epics, folk stories, legends and tales had important roles in public education especially in the first societies when there was no organized education such as state school systems. When the secret messages-messages hidden under the teller-listener correspondence were analyzed by the framework of hidden messages, the realization brought a huge but unaware educational activity to the masses of oral cultures around the earth.

We try to define the nuances taken places in Dede Korkut stories within the framework of hidden education in order to have a better understanding on the issue of hidden education in folk products.

The structure of motives and the plots of “Uşun Koca Oğlu Segrek Destanı” are analyzed as below:

1) Egrek, the bigger son of Usun Koca, enters to Bayındır Khan’s meeting carelessly.

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2) His attitude is criticized by Ters Uzamış, another *bey* participating to the meeting, Ters Uzamış states that all *beys* in the meeting had their places because of their efforts.

3) Egrek is impressed by Uzamış's discourse and wants permission from Kazan Khan to go on an invasion.

4) Three hundred raiders join Egrek and they plunder everywhere to Gökçe Deniz.

5) They are prisoned in Alınca castle because of the trap of Kara Tekür. The raiders are killed by six hundred infidels. Egrek becomes the prisoner of Alınca castle.

6) Years pass and Segrek, the little brother of Egrek, grew up and becomes a brave man.

7) Segrek saw a orphan fighting with another boy in a wedding. He yells at the boys and slaps them.

8) The orphan says to Segrek that he had better to go and rescue his brother instead of slapping them.

9) When Segrek hears this, he immediately goes to his mother and tells her that prisoner named Egrek escaped from the prison and Oguz beys were looking for him.

10) His mother becomes excited and says to him that the prisoner is his brother.

11) Segrek is mad at her and asks why they have hid this truth from him.

12) Segrek mentions the feeling of being alone and said that he was going to rescue Egrek irregardless of what his parents want.

13) Segrek's parents tell him to go to Kazan Khan. Kazan Khan suggests to Segrek and his parents to marry Segrek in order to keep him home and not out trying to rescue Egrek.

14) Segrek and his finance are married but Segrek tells his bride that he will not be with her until he rescues his brother.

15) After this, Segrek's parents give up trying to stop him and Segrek leaves to find Egrek.

16) Finally Segrek arrives at the country where his brother Egrek was imprisoned.

17) An infidel spy informs Tekür. Tekür sends sixty armed men for Segrek.

18) His horse feels what was happening and wakes up Segrek. The infidels can not succeed in capturing Segrek.

19) Tekür orders his men to go get Egrek for Segrek by saying “Tekmeleyenin karnını boynuzlayan yırtar.”¹

20) Egrek goes to Segrek and sees him sleeping. He also sees Segrek’s lute. Segrek wake up while Egrek is playing the lute. Egrek introduces himself. They remember each other and embrace.

21) They attack the castle together and kill all of the infidels.

22) They go to their home. Egrek is married there and two of them live happily ever after (ERGİN 2001: 200-214).

The structure of the motives of Segrek’s tale was given above. There exists poetic and musical nuances as complementary nuances for the narrative in the tale. Sensitive and didactic affections of the readers created by the poetic and musical nuances make the transmission of the messages given by the hero easier. Segrek’s dialogues with his mother, father and finance are all given as poem. In these parts, the divine importance of the mother and her pain of being alone and the loyalty of Segrek’s wife are written in verse for the readers. A musical nuances taken place in the end of the tale (Segrek and Egrek playing lute and singing together) is and example of hidden education mixed with emotional pleasure and pain.

Hidden messages are accompanied with poetry and music is a common feature in the folk narratives of the epic tradition. On the other hand they are not the only nuances of hidden education in the tale. The hidden messages of the tale are:

First of all, Egrek’s careless entry to the meeting was criticized by the other beys saying “baş mı kestin, kan mı döktün, aç mı doyurdun, çıplak mı donattın, diğer beylerin hepsi yerlerini kılıcı ile aldılar.”² Egrek answered as “kan dökmek, kelle kesmek hüner midir?”³ by pretending that he only heard the bloody part of beys’ critique. Here we understand the required circumstances for using the warfare abilities according to Dede Korkut stories. In addition, giving alms to poor people, meeting their needs are shown as the necessities of being a bey and this is a hidden message of the tale approved by Egrek. Egrek’s demand to invade in order to show his bravery and his failure and subsequent slavery are important events in order to stress the circumstances which make war necessary. Egrek went to war in order to satisfy his ego but he was unsuccessful. However it was just the opposite when it comes to Segrek. Segrek went to war in order to save his brother and so Segrek was successful. The tale shows us that Ereğ’s reason for warring was wrong; Segrek’s reason for war was right. The two different consequences is a hidden message which explores the results of wrong war and fair war not only in this tale in particular but also in Dede Korkut’s tale in general (KARABAŞ 1999: 213-217).

¹ Implied from kicking and horns are children in the womb. In this sentences have meaning “brother can overcome only his brother”.

² They won their prowess with the sword. What did you do?

³ Kill people, cut human head Is ingenuity?

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The second secret message in the tale is hidden in the proverb of "eski dutun biti, öksüz oğlanın dili acı olur."⁴ and the orphan's saying, "bre bizim öksüzlüğümüz yetmez mi, bize niye vurursun."⁵ These messages are about Turkish society's point of view toward orphans and the true stand taken towards them.

Third secret message is on the divinity of mothers hidden in "ana hakkı Tanrı hakkıdır."⁶ It is observed that Dede Korkut tales – which are assumed to have been written in the beginning of Islam's spread within Turkic cultures – have been strengthened the already existing divinity of mothers in Turkic society pushing the following Hadith of the Prophet Mohammed: "Cennet annelerin ayakları altındadır."⁷ Motherhood is important for Turks both in a customary sense and in a religious sense.

In addition to the mother, a brother is an important nuance in Dede Korkut tales. Segrek showed his attachment to his brother by risking his live and refusing his wife in order to save his brother. The value that Segrek gave to his brother showed us how the patriarchal affinity connection is strong. The strong patriarchal affinity connection is also seen in other Dede Korkut tales. Uruz, the son of Salur Kazan, demanded help not from his mother's brother but from his uncle Kara Göne in order to rescue his father in the eleventh story. Also, Salur Kazan and Kara Göne cooperated against their mother's brother in the twelfth story. These examples stressed the dominancy of patriarchal affinity (KARABAŞ 1999: 220).

When Segrek's mother and father wanted help from Salur Kazan in order to prevent Segrek to leave, he gave this advice "ayağına at köseği vurun"⁸, which means get him to marry his fiancée. This advice, which is still valid, was given as a piece of hidden education in the text. The idea behind a rushed marriage is that when a man is newly married he feels himself to be responsible to the marriage and this sense of responsibility keeps him away from his old habits.

The Loyalty of Segrek's wife is another important example to look at. Even though Segrek told his wife to marry someone else if he could not come back, his wife refused and preferred to wait for him forever. This behavior is another hidden message of the text. Women must be caste and never leave their men.

After Segrek's parents understood that there was nothing to do to prevent Segrek, they said to Segrek "var git, geleceğin var ise gel."⁹ Here we observe the certain belief of destiny and a hidden message which says fatalistically that all will occur as it is supposed to.

⁴ Old mulberry's louse and orphaned child's tongue is pain

⁵ We are orphan why do you shoot us?

⁶ Mother's right is God right.

⁷ Heaven is under the feet of mothers.

⁸ To hobble (like hobble a horse) his/her feet matrimonially in other words improve loyalty to the his/her marriage.

⁹ Ok go, If you will come, come!

The final hidden message in this tale takes places at the end of the story. The teller says “evvel ahir uzun yaşın ucu ölüm.”¹⁰ which refers to death as the unavoidable end for all livings things. The reality of death takes its place in the story as a hidden message. Moving from this example, we can end up with a general hidden message in the text. There exists a hidden message strengthening the concept and revolving theme of destiny through out the tale.

CONCLUSION

In earlier times when there was no organized education, education was amplified by hidden education via folk narratives. Although those narratives are seemingly a combination of simple tales, they have an important function in the education of their society. In that regard, Dede Korkut tales, which hide messages for society within the heroic tales, includes an educational activity of hidden education. The aim of the Dede Korkut tales is to strengthen the values of society rather than to tell brave stories. Our aim is to study this issue in making headway in understanding this issue. It is certain that we will reach many more concrete and intangible message on hidden education if a complete study will be done on Dede Korkut tales.

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¹⁰ People will die someday how he lives.