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GEOGRAPHICAL ELEMENTS IN NEŞET ERTAŞ FOLK SONGS IN THE CONTEXT OF HUMAN-PLACE INTERACTION[1]

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Abstract

Neşet Ertaş is one of the important values that represent Anatolian culture and tradition of abdal. There are many works of artist whose folk songs appeal to Turkish people from past to present. In this research, it is aimed to reveal the geographical elements in Neşet Ertaş folk songs in the context of human-place interaction. During the research process, geographical elements in Neşet Ertaş folk songs have been collected through document analysis, while folk songs have been used as documents. In this context, qualitative research method has been used in the research. The data obtained from Neşet Ertaş folk songs have been analyzed with help of descriptive analysis. According to results of analysis during research process, it has been observed that geographical elements in Neşet Ertaş folk songs mostly concentrated in the categories of "Place, solar system, earth", "Earth shapes" and "Regional mobility"; it is seen that at least it concentrated in the 'Political structure' and 'Artistic-cultural structuring' categories. According to results of research, it can be said that geographical elements in Neşet Ertaş folk songs, relational data regarding human-place exists, folk songs can create a cultural bond by combining the fields of literature, history, geography in human-place interaction.

Keywords: Folk Song, Geographical Element, Neşet Ertaş, Place, Social Studies

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Research Article/Araştırma Makalesi

INTRODUCTION

Geography which stands out in the description of environments in which people come to life and shape their life, is defined as Earth science / Spatial science, but it represents an important place in human life with its versatile approach to human, environment and place (Coşkun, 2010: 845). It is derived from the word 'kevn' which has Arabic origin and means being, body, occurrence, existence, place, place and which is expressed as place in its present form, has been considered as one of the important concepts for human beings for many years (Sami, 2015: 938). The concept of place is considered to be one of the factors that affect human and human development in different ways in all areas of life. People's tendencies may differ from each other in terms of their perception of place or its integration with place. In this direction, people's sense of belonging to place that they are in or their definition of place by integrating with the place varies from person to person. Therefore, meanings that people attribute to concept of place are also important elements in interaction in the context of individual-society or human-environment relationship. They improve by taking form with use, perception of place and different identity features in place perception during development of individuals' own self-identities. While interpreting human and place in the development of life; meanings / meanings that are loaded on the place by people are shaped by different identity characteristics based on time-situation-people (Doğan, 2018: 96; Akengin, 2015: 224). Human and place is a set of relationships that cannot be considered separately, complement each other and develop the sense of belonging. In this context, it is thought that place has important effects on person to gain a certain identity within the scope of place which person belongs to. (Israel, 2015: 181). Therefore, human-place interaction which is seen as inseparable from each other, is considered in a dynamic interaction process that includes a vital whole; special attention is drawn to place which is one of the most fundamental factors affecting human beings regarding the change and transformation in life (Özgen, 2018: 190); (Özer, 2020: 82). Places that people see and feel belonging with different interpretations and perceptions can be classified as open, closed, wide, narrow, special, general, internal, external, temporary, and permanent (Bekiçboğa, 2018: 104). Within this different spatial classification, human beings are expressed as an entity that integrates with place they live in and gains vital meaning. People who progress by gaining meaning with the place can establish a strong connection with the place by developing belonging to environment-place that they live in. Lefebvre expresses the interaction between two basic elements with physical, mental and social place distinction in this phase of establishing a connection between human and place; he approaches human-place relation as holistic by taking into account the concept of time with different characteristics and by mentioning different characteristics and structure of each of this spatial distinction (Lefebvre, 1991: 22). Within this holistic approach to human place interaction, it is not thought that human beings are separate and independent from place and concept of time. Throughout the life, human interacts with concepts of time and place. In all studies on human, it is seen that human beings are handled as an entity without being isolated from place or thinking separately (Gedikli, 2017: 2). In this direction, it is said that concept of time in the interaction of human and place is in an important position in this holistic relationship. Development of the human within the framework of place, finding his identity and effects of place and time on people are among issues that have been emphasized in recent years and are the subject of study (Barsky, 2019: 318).

Social Studies course is accepted as one of the basic courses for individuals to recognize and discover themselves, to adapt to society they live in, to recognize and understand its cultural and moral values (Adediran and Onifade, 2013: 71). Social Studies course as one of the courses that provide a link between past and present, includes basic works that have left traces in our cultural past. In this respect, "folk songs" have had an important place among social studies that have turned to different studies especially in recent years. The place and effects of folk songs are investigated in terms of making social studies teaching a more effective and rich process. While folk songsand various subjects and issues in folk songs are investigated in Social Studies course, it is important to focus on values that leave their mark on Turkish culture, history and inhabited geography. In this context, Neşet Ertaş as a value from recent past to present, is accepted among names that should be examined with his art, folk songs and place in Anatolian culture.

Neşet Ertaş is one of the important values representing Anatolian culture. As a Turkish minstrel, he is considered as last great representative of tradition of abdal. Muharrem Ertaş; his father and name who he took as an example in his artistic life, has many popular works which appeals to hearts of the Turkish people from past to present. Neşet Ertaş, with his humble personality, his approach that stands out with his love of people, taking basis of giving a voice against injustice without breaking heart, is accepted as he successfully represents tradition of Abdal through his works throughout his life (Keskin, 2015: 149). Neşet Ertaş, who is one of the pioneers of Turkish folk music with Folklore tradition and folk songs he performed, has introduced his folk songs which he blended with Anatolian culture, tradition and art, by making a name in both national and international platforms and is considered as one of the representatives who contributed to development of Turkish culture and folk songs (Sarıoğlu, 2019: 12). Neşet Ertaş, who is the leading folk song singer and performer of Turkish folk music, is regarded as one of the artists who focus on reaching human and human essence in their folk songs. Hetouchespeople's hearts with his unique style and trend as are presentative of

tradition of abdal and minstrelsy. It is said that artist who spent most of his life abroad, has become the voice and heart of the people living abroad (Artun, 2013: 2). Abdal- minstrelsy tradition which Neşet Ertas is a pioneer of it, has moved to Anatolia from Asia, it is said that it spreads to both in Turkey and international platforms from Kırşehir and surrounding area and has affected people (Kabadayı, 2019: 143; Keskin, 2015: 132; Güven, 2017: 82).

In 2011, Neşet Ertaş who is the plectrum of steppe / folk poet has been given the title of Honorary Doctor by ITU State Conservatory as the representative of Anatolian culture and tradition of bard, and while his attitude to baglama has been subjected in lessons, folk songs which bear traces of his life started to be used as material in the lessons. In addition, the fact that it has been accepted as the 'Living National Human Treasure' within the scope of the Convention on the Protection of Intangible Cultural Heritage by Unesco is considered as an important development for international recognition through the culture of bard, folk songs that bear traces from his life and reflect the tradition of abdalism (Keskin, 2014: 103).

In this study, it is aimed to reveal geographical elements in Neşet Ertaş folk songs in the context of human-place interaction. It is thought that this study in which folk songs of Neşet Ertaş who has gained a significant place in the recent Turkish cultural history, will bring a difference to field literature. It is believed that the research is important in terms of thematically examining geographical elements in folk songs.

METHOD

Qualitative research method has been used in this study aiming to reveal geographical elements in Neşet Ertaş folk songs, and the research is a descriptive study. Qualitative research can add flexibility to data collection and analysis processes of research with its general inclusive orientation, and it is expressed as approaches that draw attention to fact that pattern choices in research do not differ sharply and bear similarities (Yıldırım and Şimşek, 2008: 69). In the design of case study, researchers might explore process, activity and event (Creswell, 2014: 187). While document analysis is used as a data collection technique in the research; folk songs have been used as a document. In the document review process which is a technique used in data collection in the research, various documents that are considered to be original such as books, reports, video and sound recordings, archive files and photographs related to research subject are systematically analyzed (Karataş, 2015: 72). In this context, obtained data from Neşet Ertaş folk songs by document analysis have been analyzed by help of descriptive analysis. Descriptive analysis is a type of qualitative data analysis that includes the summarization and interpretation of obtained data by help of different data collection techniques based on themes created before analysis process, and direct quotations selected from the findings can be frequently included in the study to increase effectiveness of analysis process. In qualitative studies using descriptive analysis, it is emphasized that obtained findings by researcher during data analysis process are presented in a summarized and interpreted form (Yıldırım and Şimşek, 2008: 39). From this point of view, in the analysis of data, in accordance with descriptive analysis process, general framework of analysis process of study has been formed first, it is followed by stages of placing data according to categories and themes, defining and interpreting data by Karataş (2015: 73). In this respect, in the process of analyzing and interpreting data, researcher has determined the main and sub categories regarding the geographical elements in folk songs and the themes consisting of these main categories. Tables have been created within the framework of these categories and themes depend on analyzed data, and each table has been examined one by one by help of direct quotations representing sections. Based on these classifications, in the analysis phase of research, data of study have been interpreted individually on both basis of main and sub-categories and basis of main themes.

Data Collection and Analysis

Neşet Ertaş folk songs have been used as data collection tool/document in the study. In order to reach Neşet Ertaş folk songs, folk songs on "Antoloji.com" website have been used. There are 135 folk songs of Neşet Ertaş on the related site. As a result of investigation by the researcher, geographical elements have been founded in 91 of folk songs among 135; list of 91 folk songs which have findings within the scope of study is presented at the end of study in order to support internal reliability of study.

In this research, geographical elements in Neşet Ertaş folk songs have been examined and listed. Listed geographical elements constitute various geographical categories and 3 basic geographical themes arising from these categories, considering interrelated areas. Collected data regarding geographical factors have been analyzed with examples and interpreted on a category-theme basis. While the geographical elements in folk songs have been analyzed according to created categories and themes by researcher, both direct sample sections from folk songs related to relevant geographical element have been shared, and both table has been created by collecting information about the

frequency of relevant geographical elements in folk songs and findings have been interpreted. Data regarding findings that are presented as table are detailed with examples from folk songs.

At the stage of ensuring validity and reliability of study, firstly opinions of 1 Assessment and Evaluation expert have been obtained for carried out process on subjects such as content, objectives and method of study. In the study that is conducted in line with received opinion, opinions of 2 experts in the field of Social Studies Education and opinions of 1 expert in the field of Turkish Education have been consulted in terms of language control. In this process, opinions of experts have been received by stating the purpose of studying with field experts and sharing all examined folk songs, created categories and themes by researcher during research process and all obtained findings. In order to increase validity and reliability, in addition to list based on category and theme from collected data, a checklist including one randomly selected sample has been created by researcher. In the checklist, there are "Suitable / Not Suitable" options for each geographic category and its example and to which theme this category will be included in. Within the framework of received feedback after the field experts' examinations, scoring reliability has been examined by using the formula of Miles and Huberman (1994) (consensus / consensus + disagreement). As a result of analysis of expert opinions, obtained agreement coefficient has been found as "1". It has been determined that obtained data with prepared research within the scope of this result have scoring reliability. Internal reliability of researcher is also a factor that supports and improves the study process. It is pointed out that same or similar results can be reached when obtained data in a research within scope of internal reliability is used by different researchers (Baltacı, 2019: 381). In this respect, at the point of supporting internal reliability of research, information of folk songs that form data sets of research, are examined in the process and reveal findings have been presented as an additional list at the end of study.

FINDINGS

In this part of research, obtained findings regarding geographical elements in Neşet Ertaş Folk Songs are included.

Findings Regarding Geographical Elements in Neşet Ertaş Folk Songs

In this part of research, findings regarding geographical elements in Neşet Ertaş Folk Songs have been examined. Regarding findings, main - subcategories have been created and presented in Table 1.

MainCategory	SubCategory	Neşet Ertaş folk songs	Sum (f)
Table 1: Categories Regarding Geographical Elements in Neşet Ertaş Folk Songs			
Place, solar system, earth	Place, sun, moon, planets, earth	Evvelim sensin, Yolcu, Niye çattın kaşlarını, Gel sevelim, Hapishanelere güneş doğmuyor, Ne güzel yaratmış, Ah yalan dünya, Dünya (Yürü Durma Yürü), Az Mı Çektim, Aman Dünya Ne Dar İmiş, Şu Fani Dünyaya Geldim Gidiyom, Ay Dost Deyince Yeri Göğü İnleten, Başım Alıp Çıksam Bir Yüce Dağa, Binbir Hayalınan Doğdum Anamdan, Binbir Hayalınan Doğdum Anamdan, Göç Eyleyip Dağlarda Yaylanmaz, Ne Yaşamış Ne Yaşar, Ne söyleyeyim, Ben Böyle Yaylaya, Bir Anadan Bu Dünyaya Gelince, Gülüşün Gülden Güzel, Halil İbrahim'in Ağıdı, Irızgım Çok Deyip Mala Güvenme, Gönlüm ataşlara yandı gidiyor, İnsan (Gözleri Kör Değil), Nar Tanesi (Sevda Olmasaydı), Kar mı Yağmış Yüce Dağ Başına, Neyledin Dünya (Aydos), Yine Bir Hal Oldu	28
Landforms	Mountain, plain, plateau, desert	Aşkın beni deleyledi, Ceylan, Veda, Bağışla sevdiğim Hakkı seversen, Ağla Sazım Ağlanacak Zamandır, Gönül Dağı Yağmur Yağmur, Bıraktın Yalınız Gurbet Ellerde, Yandı Bağrım, Ak Elleri Sala Sala Gelen Yar, Aşk Ataşı Düştü Garip Gönlüme, Başım Alıp Çıksam Bir Yüce Dağa, Dağlar Başı Karlı Olur, Dağlar Dağladı Beni, Dinek Dağı, Karlı Dağlar Geçit Vermez, Anladım Evelden Böyledir Takdir, Kar Mı Yağmış Yüce Dağlar Başına, Gönül yarı bulamayınca, Sanki Sam Yelisin Estin Bağıma, Ne söyleyeyim, Nedir Bu Başımda Bu Sevda Nedir Bir Anadan Bu Dünyaya Gelince, Kızılırmak Can İncitme,Mecnun Gibi Dolaşıyom Çöllerde, Çiçekler İçinde Menevşe Baştır	25
Regional mobility	Immigration, war, peace, seasonal labor, expatriation	Karanfil suyu neyler, Böyle Olur Mu, Az Mı Çektim, Mecnun Gibi Dolaşıyom Çöllerde, Bıraktın Yalınız Gurbet Ellerde, Zorumuş Meğer, Başım Alıp Çıksam Bir Yüce Dağa, Binbir Hayalınan Doğdum Anamdan, Dağlar Başı Karlı Olur, Dinek Dağı, Göç Eyleyip Dağlarda Yaylanmaz, Gör ki felek bize neler eyledi, Şad Olup Gülmedim Eller İçinde, Ne Yaşamış Ne Yaşar, Bir Anadan Bu Dünyaya Gelince,Nedir Bu Başımda Bu Sevda Nedir, O Sen Misin O Sen Misin,Yine Bir Hal Oldu	18
Simulations of geographical elements	Human-nature / Nature-human, Nature-nature / Human-human	Neredesin sen, Yolcu, Hata benim, Ne güzel yaratmış, Ah yalan dünya, Bağışla sevdiğim Hakkı seversen, Kendim Ettim Kendim Buldum, Anladım Evelden Böyledir Takdir, Bu Dünyaya Gelince, Çoban Kavalını Dertli Çalıyo, Gülüşün Gülden Güzel, Halil İbrahim'in Ağıdı, Hapishanelere Attım Postumu, Kibar Kızın Saçları Sallanıyor, Mecnun Gibi Dolaşıyom Çöllerde,Binbir Hayalınan Doğdum Anamdan Bir Anadan Nedir Bu Başımda Bu Sevda Nedir	17
Geographical places	Indoor-outdoor	Evvelim sensin, Bahçada Gül Ağacı, Aslanım Eller, Biter Kırşehir'in Gülleri Biter, Deli Boran (Bozlak), Kale Kaleye Bakar (Sürmeli), Bütün Ahbaplar Ansın Adını, Ben Böyle Yaylaya, Hapishanelere Attım Postumu, Kalktı Kısmet Bu Ellerden Gidelim, Kibar Kızın Saçları Sallanıyor, Seher Vakti Çaldım Yarin Kapısını	15
	Historical place-geographical place	Kale Kaleye Bakar (Sürmeli), Kıbrıs Barış Harekatına, Şeker Dağı	

Table 1 Continued			
Climate events (elements)	Rain, cloud, snow, wind	Mühür gözlüm, Ne güzel yaratmış, Ah yalan dünya, Kar Mı Yağmış Yüce Dağlar Başına,Açma zülüflerin yellere karşı, Gönül Dağı Yağmur Yağmur, Az Mı Çektim, Karlı Dağlar Geçit Vermez, Kar Yağar Kar Üstüne, Göç Eyleyip Dağlarda Yaylanmaz, Dr.Mehmet Ali Altın, Sanki Sam Yelisin Estin Bağıma	12
Place names (administrative settlements)	Country, city, town, village, sub-village settlement	İzmir, Biter Kırşehir'in Gülleri Biter, Dr.Mehmet Ali Altın, Bütün Ahbaplar Ansın Adını, Kesik çayır biçilir mi, Kıbrıs Barış Harekatına, Toklumenli Zeynep Gelinin Ağıdı, Ben Böyle Yaylaya, Suda Balık Oynuyor, Şirin Kırşehir	10
Movements of sun and moon	Year, day-night	Zülüf dökülmüş yüze, Hapishanelere güneş doğmuyor, Gönlüm ataşlara yandı gidiyor, Toklumenli Zeynep Gelinin Ağıdı, Giye Giye Eskitmişsin Alları, Kızılırmak Can İncitme, Mecnun Gibi Dolaşıyom Çöllerde, Seher Vakti Çaldım Yarin Kapısını	8
Income differences	Wealth-poverty	Ahu gözlerini sevdiğim, Niye çattın kaşlarını, Deli Boran (Bozlak), Garibin Dünyada Yüzü Gülemez, Ben Böyle Yaylaya, Irızgım Çok Deyip Mala Güvenme, Şirin Kırşehir	7
Geographical location, belonging	Homeland, hometown	Yolcu, Çiçekdağı, Bağışla sevdiğim Hakkı seversen, Ağla Sazım Ağlanacak Zamandır, Şu Fani Dünyaya Geldim Gidiyom, İzmir , Şirin Kırşehir	7
Water geography	Sea, river, stream, tea, lake	Böyle Olur Mu, Kar Yağar Kar Üstüne, Halime Kız çay aşağı gidiyor, Şeker Dağı, Toklumenli Zeynep Gelinin Ağıdı, Kızılırmak Can İncitme	6
Seasons	Spring, autumn, summer, winter	Küstürdüm gönülü, Aşk Ataşı Düştü Garip Gönlüme, Doyulur mu, Veda, Baharı görmedim, Yine Bir Hal Oldu	6
Economic activity branches	Industry, agriculture, livestock, mine	Çoban Kavalını Dertli Çalıyo, Kova Kova İndirdiler Yazıya	2
Political structure	Management	Kıbrıs Barış Harekatına	1
Artistic-cultural structuring	Art, religion, language, education	Zamana uymasını bil	1
Total			163

In this study in which geographical elements of Neşet Ertaş folk songs have been investigated, firstly, as seen in Table 1, an examination has been done on the basis of main and sub categories. Geographical elements have been found in 91 of 135 examined Turkish folk songs. When look at Table 1, it is seen that geographical elements are emphasized 163 times in folk songs in terms of created categories. Within the geographical categories created by researcher, it is understood that frequency of geographic elements from more to less is collected under titles of: *'place, solar system, earth' (28), 'landforms' (25), 'regional mobility' (18), 'simulations of geographical elements'(17), 'geographical locations' (15), 'climatic events' (12), 'place names (administrative settlements)' (10), 'movements of sun and moon' (8), 'income differences' (7), 'geographical location, belonging' (7), 'water geography' (6), 'seasons' (6), 'economic activity branches' (2), 'political structure (1), artistic-cultural structuring (1)'.*

When look at table, it is seen that geographical elements regarding Place, Solar system, Earth take place (28) times in the study. In the song of Kar Mı Yağmış Yüce Dağlar Başına, about Place, Solar System and the Earth:

"Şu dünyanın vefasını görmedim
Geçti cahil ömrüm bir murada ermedim
*Eller gibi demi-i devran sürmedim"*strings attract attention. In Ne Yaşamış Ne Yaşar song:
"Şu dünyada muradına ermeyen
Ne yaşamış ne yaşıyor ne yaşar
Derdin deryasına dalan garibim" strings are seen. Regarding Landforms which is repeated (25) times,in song of Sanki Sam Yelisin Estin Bağıma:
"Sanki sam yelisin estin bağıma
Mecnun gibi attın beni çöllere." strings are seen; in Kar mı yağmış Yüce Dağlar Başına song:
"Kar mı yağmış yüce dağlar başına
Gidilmez o yâre yollar bağlanır
*Gayri bu ellerde durulmaz dağlar"*strings take place. On regional mobility (18), in Göç Eyleyip Dağlarda Yaylanmaz song:
"Göç eyleyip her dağlarda yaylanmaz
Başı bölük bölük kar olmayınca" strings take place. Again in Dinek Dağı song:
"Taşı deler mızrağımız temreni
Düşmana yeke yek varmak zamanı
Hazır ol vaktine diyenlerdeniz" strings attract attention .In Neredesin Sen song for simulations regarding geographical factors (17):

"Datlı dillim güler yüzlüm ey ceylan gözlüm

Gönlüm hep seni arıyor neredesin sen." strings exist; In Ah Yalan Dünya song, *regarding* selected examples:

"Felek bulut oldu üstüme yağdı

Yaşları gözüme dolan dünyada" strings take place. When look at geographical places category (15), in Kale Kaleye Bakar (Sürmeli) song:

"Kale kaleye bakar, ben bilmem ayrılık

Bakışların can yakar da gözleri sürmelim." Strings take place and additionally in Bahçada Gül Ağacı song:

"Bahçada gül ağacı (gözelim haydı haydı)

Devriyeler geliyor nere gidelim." strings exist. In Gönül Dağı Yağmur Yağmur song, for climate events (12):

"Gönül Dağı Yağmur Yağmur Boran Olunca

Akar Can Özümden Sel Gizli Gizli." strings are seen; in Kar Yağar Kar Üstüne song:

"Kar Yağar Kar Üstüne

Yar Sevmiş Yar Üstüme." strings come out. İnİzmir song, for place names (administrative settlements) (10):

"Gezdim tüm dünyayı gördüm

Güzel İzmir sana geldim" stringstake attention; in Biter Kırşehir'in Gülleri Biter song:

"Biter Gırşeeri'nin gülleri biter (efendim)

Şahıyıp dalında bülbüller öter" strings are emphasized. In movements of sun and moon (8) category, in Hapishanelere Güneş Doğmuyor song:

"Hapishanelere güneş doğmuyor''

Geçiyo bu ömrüm de günüm dolmuyor" strings are seen; In Gönlüm Ataşlara Yandı Gidiyor song:

"Ben bu yıl yarimden ayrı düşeli

Her günüm bir yıla döndü gidiyor" strings come out.In income differences (7)category, in Garibin Dünyada Yüzü Gülemez song:

"Garibin dünyada yüzü gülemez

Her zaman işleri zordur garibin" strings are seen; when lookat Irızgım Çok Deyip Mala Güvenme song:

"(aydost aman) Irızgım çok deyip mala güvenme oy oy

(aman) Binip aşk atına da odlara yama oy oy yanma" strings take place. For geographical location, belonging (7), in Şirin Kırşehir song:

"Anavatanımsın baba yurdumsun

Ozanlar diyarı şirin Kırşehir" strings are given; when look at Çiçekdağı song:

"Çiçekdağı derler garibin yurdu

Hep orada arttı efkârı derdi" strings figured. For water geography (6) category, in Halime Kız Çay Aşağı Gidiyor song:

"Halime gız çay aşağı gidiyor

Kaşıyınan gözü gel gel ediyor" strings are seen;in Toklumenli Zeynep Gelinin Ağıdı song:

"Son bakışım Toklumen'in köyüne

Ağlayarak indim ırmak kıyına" strings are emphasized.For seasons (6), in Baharı Görmedim song:

"Baharı görmedim yazımdan oldum

Yar için ağladım gözümden oldum" strings are seen;in Aşk Ataşı Düştü Garip Gönlüme song:

"Yaz gününde gönlüm kış eyliyerek

Bu başıma yağan kar senin için" strings attract attention. Regarding economic activity branches (2) category, in Çoban Kavalını Dertli Çalıyo song:

"Çoban kavalını dertli çalıyo

Koyunları koygun koygun meliyo" strings are seen; in Kova Kova İndirdiler Yazıya song:

"Kaç kuzulu ceylan kaç avcı geldi

Avcılar elinde kaç kuzun kaldı" strings are found. When look at Table 1, for political structure (1) and geographical elements that are seen at least, in Kıbrıs Barış Harekatı song:

"Ağırbaşlı sabretti durdu Türkiye

Zaptetti Kıbrıs'ı vermez göründü

Bu işi dünyaya sor Türkiye." expressions take place. Regarding the artistic-cultural structuring (1), in Zamana Uymasını Bil song:

"Her yörüyen il eline gidiyo

Bilmem okudun mu ilim ne diyo" strings are seen. Based on these findings, it can be said that geographical elements are included in Neşet Ertaş folk songs with various frequencies, and that folk songs are one of the literary genres that support human-place interaction as a part of culture and geography.

Themes Related to Geographical Elements in Neşet Ertaş Folk Songs

In this section, findings of created themes based on main categories given in Table 1 regarding geographical elements in Neşet Ertaş folk songs are included in Table 2.

Table 2: Themes Related to Geographical Elements in Neşet Ertaş Folk Songs		
Themes	**Main Categories**	**f**
In terms of physical elements	Landforms (25), Water geography (6), Climate events (elements) (12), Place, solar system (28), Seasons (6), movements of the sun and moon (8)	85
In terms of human factors	Regional mobility (18), Income differences (7), Artistic-cultural structuring (1), Geographical locations (15), Simulations regarding geographical elements (17), economic activity branches (2)	60
In terms of political / administrative elements	Place names (administrative settlements) (10), Political structure (1), Geographical position, belonging (7)	18
SUM		163

Looking at Table 2, it is seen that data in the study which investigates geographical elements in Neşet Ertaş folk songs are gathered under themes of *"Physical elements (85)", "In terms of human elements (60)", "Political / administrative elements (18)".* Considering created themes by researcher based on classification related to each other within the framework of course of study, it is seen that geographical elements are mostly focused on physical elements in the folk songs; at least in terms of political / administrative elements. Based on Table 2, regarding *"In terms of physical elements (85)"* theme, in Karlı Dağlar Geçit Vermez song from the climate events-elements category:

"Karlı dağlar geçit vermez olunca

Gidilmez o yare yollar bağlanır" strings come front. When look at *"In terms of human factors (60)"* theme, in Başım Alıp Çıksam Bir Yüce Dağa song from regional mobility category:

"Ayrılığın acısını bilenler

Ta küçükten öksüz yetim kalanlar

Bayramlar gelse de sevinir m'ola" strings are given. Lastly, when look at Şirin Kırşehir song from category of Place names (administrative settlements), regarding the theme of "in terms of political/administrative elements (18)":

"Kazaların nahiyelerin köylerininen

Gönlümün içinde yerin Kırşehir" strings are emphasized. In Table 2, it is seen that geographical elements are examined within framework of themes. In terms of geographical factors, it is understood that examination of Neşet Ertaş folk songs on the basis of themes can be an appropriate examination approach. It is noteworthy that strings which take place in folk song includes geographical expressions on exemplifying the related themes. In this context, it can be said that geographic elements can be examined in a theme-based manner in folk songs and an acceptable amount of data can be reached in a way that supports human-place interaction.

Considering the geographical elements that emerged as a result of findings, it is seen that folk songs bear traces of Neşet Ertaş's life; It is understood that poet has been influenced by both physical and human and political factors such as Anatolian culture, steppe life, economic difficulties and migration movements during his lifetime. Therefore, it can be said that bard has presented several slices from the period he lived in his folk songs.

DISCUSSION, CONCLUSION AND RECOMMENDATIONS

Neşet Ertaş has been subject of this study as one of the important representatives in Turkish history and culture with his folk songs, Anatolian culture he represents and his identity as a folk poet. In the research, his 135 works have been examined in order to determine geographical elements in Neşet Ertaş folk songs and it has been understood that 91 of these works are suitable for content of study; findings have been collected and interpreted. According to the results of study, it is observed that geographical elements have been repeated 163 times in Neşet Ertaş folk songs with the focus of human and place. In this context, it can be said that Neşet Ertaş folk songs are intertwined with people, place and geography.

In the study, firstly, geographical elements in the folk songs have been classified as main and sub categories. In this categorical classification-based examination, it is seen that geographical elements in Neşet Ertaş folk songs are

frequently included in categories in titles of " *place, solar system (28), landforms (25), regional mobility (18)";*and are included at least in titles of *"political structure (1), artistic-cultural structuring (1)".*

Secondly, in the study, according to results of categorical classification-based examination, a "theme-oriented" examination in which related categories to each other are combined and each main theme is formed has been included. In the study which investigates geographical elements in Neşet Ertaş folk songs, 3 main themes have been determined as "in terms of physical elements (85)", "in terms of human factors (60)" and "in terms of political / administrative elements (18)". Considering the results of research, it is seen that geographical elements in examined folk songs are concentrated on theme of "physical elements"; at least it takes place in the theme of "political / administrative elements" It is noteworthy that there are also many geographical factors in theme of human factors. In the study prepared by Kaçmaz and Kaçmaz (2017), geographical elements have been examined through novels and geographical elements have been discussed on physical and human basis. It can be said that results of study at this point support research. The study Bozyurt and Koca, (2011) have prepared on the place of physical geography elements in proverbs also comply with this research in terms of its results. It can be said that the geographical elements in different works and structures also attract attention of researchers in terms of determining the physical and geographical elements by considering Meydan (2018)'s study in which geographical elements in Ferdi Tayfur's songs are researched and focuses on the concept of place by revealing physical and human geography elements in the songs; Ibret (2003)'s examination of geographical structures in village names and results that Kızılçaoğlu (2014) has reached by focusing on geographical elements in the banknotes of African countries. Gedikli (2017), who focuses on relationship between place and geography in his poems and deals with concept of place in poems in different dimensions, emphasizes interaction by focusing on the human-place-geography trilogy. The findings of Gülersoy (2016), with his study that examines geographical elements in Aşık Mahzuni Şerif Poems, also support this research. Addition to that Küçükşen Öner and Genç (2019) have approached Contemporary Turkish painting from the perspective of village and city paintings in terms of thematic view, and examined places and theme of poverty more specifically. According to the results of the study, it is seen that in the context of human-place interaction, they deal with different places as a part of life and the concept of poverty. The point of view of study on the phenomenon of people, place and income shows that it has results that support this research. Again, it is thought that this research is supported by these studies where Neşet Ertaş's works are discussed in terms of Turkish culture and mysticism from the points of Keskin (2015) emphasizes the universality of works of Neşet Ertaş as an important representative of the abdalculture; Dilek (2019) addresses the values in Neşet Ertaş folk songs; Çelik and Eroğlu (2019) examine Muharrem Ertaş folk songs in terms of various issues. It is stated that Hatipler (2019)'s research that approaches existence of human in the context of environment and place; deals with the interaction of human with place and value which human adds to the place, is considered also important with its interactional approach regarding human and place. Yayın (2020), who deals with geographical places finding their place in all areas of social life, their development regarding people and culture, and reflection of places on place names, supports this research with its perspective on human and place. In addition, Memiş (2020)'s study that discusses mythological elements related to elements of earth in folk songs is considered important in terms of results of this research. Study that places in Miraculous Mandarin story are discussed in the context of human-place; places are classified according to their shapes and meanings, can be said to support this study with its originality and focus on human-place interaction (Evis, 2018). Artun (2013), who examines Neşet Ertaş folk songs in terms of tradition of minstrelsy, draws attention to individual and social emphasis in the works during his study, is in harmony with results of this study. In this respect, obtained results by researchers regarding human-place and geographical factors and obtained results in this study support each other.

In this context, it is understood that Neşet Ertaş folk songs have a rich content in terms of studying geographical elements within the framework of human-place interaction which is the starting point of study. Folk songs also allow to think of human and place interactively, in addition to having quite different value with its artistic-cultural aspect. It can be said that folk songs unite people and places and help to develop this unity with geographical elements. The value of Neşet Ertaş and his folk songs in terms of Turkish history and culture, and their touch to geography and people also reveals the versatile value of works.

As a result, in this research in which folk songs of Neşet Ertaş who is an important value in terms of Turkish history, culture and music are discussed; it is thought that it is important in terms of including data on geographical factors, fact that geographical elements related to human and place can be seen intensely in the studied folk songs, and human-place interaction is one of the important subjects for the Social Studies course. In this context, it is understood that Neşet Ertaş's representing Anatolian culture and his works that includes the geographical elements within scope of human-place interaction which is the subject of this research, has an important place in the ancient and deep-rooted history of Turkish-cultural history.

In the light of the results of research, following recommendations can be done:

- This research is based on analyzing Neşet Ertaş's folk songs on the basis of geographical factors. Researchers who are interested in the subject can work as focused on creating alternatives in Social Studies Education by studying with different methods and techniques on the subject and expanding the scope of subject and content.

- Like Neşet Ertaş's folk songs, different folk songs or works that appeal to the poet culture and have an important place in the history of Turkish culture can be examined comparatively, either by focusing on a single study or subject, or by focusing on other works. They can be presented in relevant places by discussing the results while making appropriate samplings in the education-training processes in terms of Social Studies Education.

- Views and studies on how geographical elements, human and spatial issues are included in the main works of our cultural history can be discussed in multiple discussion platforms such as various field congresses and symposiums.

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APPENDIX

List of Folk Songs (91 Folk Songs)

Açma Zülüflerin Yellere Karşı, Ağla Sazım Ağlanacak Zamandır, Ah Yalan Dünya, Ahu Gözlerini Sevdiğim, Ak Elleri Sala Sala Gelen Yar, Aman Dünya Ne Dar İmiş, Anladım Evelden Böyledir Takdir, Aslanım Eller, Aşk Ataşı Düştü Garip Gönlüme, Aşkın Beni Deleyledi, Ay Dost Deyince Yeri Göğü İnleten, Az Mı Çektim, Bağışla Sevdiğim Hakkı Seversen, Baharı Görmedim, Bahçada Gül Ağacı, Başım Alıp Çıksam Bir Yüce Dağa, Ben Böyle Yaylaya, Bıraktın Yalınız Gurbet Ellerde, Binbir Hayalınan Doğdum Anamdan, Bir Anadan Bu Dünyaya Gelince, Biter Kırşehir'in Gülleri Biter, Böyle Olur Mu, Bütün Ahbaplar Ansın Adını, Ceylan, Çiçekdağı, Çiçekler İçinde Menevşe Baştır, Çoban Kavalını Dertli Çalıyo, Dağlar Başı Karlı Olur, Dağlar Dağladı Beni, Deli Boran (Bozlak), Dinek Dağı, Doyulur mu, Dr.Mehmet Ali Altın, Dünya (Yürü Durma Yürü), Evvelim Sensin, Garibin Dünyada Yüzü Gülemez, Gel Sevelim, Giye Giye Eskitmişsin Alları, Göç Eyleyip Dağlarda Yaylanmaz, Gönlüm Ataşlara Yandı Gidiyor, Gönül Dağı Yağmur Yağmur, Gönül Yarı Bulamayınca, Gör ki Felek Bize Neler Eyledi, Gülüşün Gülden Güzel, Halil İbrahim'in Ağıdı, Halime Kız Çay Aşağı Gidiyor, Hapishanelere Attım Postumu, Hapishanelere Güneş Doğmuyor, Hata Benim, Irızgım Çok Deyip Mala Güvenme, İnsan (Gözleri Kör Değil), İzmir, Kale Kaleye Bakar (Sürmeli), Kalktı Kısmet Bu Ellerden Gidelim, Kar Yağar Kar Üstüne, Karlı Dağlar Geçit Vermez, Kar Mı Yağmış Yüce Dağlar Başına, Karanfil suyu neyler, Kendim Ettim Kendim Buldum, Kesik Çayır Biçilir mi, Kıbrıs Barış Harekatına, Kızılırmak Can İncitme, Kibar Kızın Saçları Sallanıyor, Kova Kova İndirdiler Yazıya, Küstürdüm Gönülü, Mecnun Gibi Dolaşıyom Çöllerde, Mühür Gözlüm, Nar Tanesi (Sevda Olmasaydı), Nedir Bu Başımda Bu Sevda Nedir, Neredesin Sen, Ne Güzel Yaratmış, Ne Söyleyeyim, Ne Yaşamış Ne Yaşar, Neyledin Dünya (Aydos), Niye Çattın Kaşlarını, O Sen Misin O Sen Misin, Sanki Sam Yelisin Estin Bağıma, Seher Vakti Çaldım Yarin Kapısını, Suda Balık Oynuyor, Şad Olup Gülmedim Eller İçinde, Şeker Dağı, Şirin Kırşehir, Şu Fani Dünyaya Geldim Gidiyom, Toklumenli Zeynep Gelinin Ağıdı, Veda, Yandı Bağrım, Yine Bir Hal Oldu, Yolcu, Zamana uymasını bil, Zorumuş Meğer, Zülüf Dökülmüş Yüze.