



| Research Article / Araştırma Makalesi |

Examination of Asik Davut Sulari Turkish Folk Songs in the Context of Values Education

Değerler Eğitimi Bağlamında Aşık Davut Sulari Türkülerinin İncelenmesi

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1. Values education
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Abstract

This research aims to determine the value themes in the examples of Turkish Folk Music registered in the TRT Turkish Folk Music repertoire and whose source person is Aşık Davut Sulari and to raise awareness in the context of the use of our Turkish Folk Music examples within the scope of values education given in Music, Turkish and Literature courses.

The material group of the study consists of 18 Turkish folk songs registered in the TRT repertoire and whose source person is Aşık Davut Sulari. These folk songs, which constitute the central theme of the study, were determined through a literature review. The study has a qualitative structure, and content analysis method, one of the qualitative research methods, was used to determine the value themes in folk songs. As a result, 19 different value themes were investigated in the folk songs whose content analysis was made.

As a result of the content analysis, the value that was found to be processed the most (in 17 songs) was the "love" value, and the values that were found to be processed the least (1 song each) were "mercy", "compassion", "modesty", "forgiveness" and "austerity". The folk song in which the most value was determined in the lyrics (7 values) was determined as "Vardım Kırklar Kapısına" and the folk songs with the least value (2 values) were determined as "Bir Yiğit Gurbete Düşse", "Durnam Gelir Bizim Elden", "Ey Hamamcı Bu Hamamı", "Şepke'nin Kavakları", "Yaban Gülü müsün Sarp Kayalarda" and "Yaz Ayları Geldi Geçti". Another finding obtained as a result of the content analysis is that the values of "respect," "sobriety" and "generosity" are not used in any folk songs.

Öz

Yapılan bu araştırmanın amacı TRT Türk Halk Müziği repertuarına kayıtlı ve kaynak kişisi Aşık Davut Sulari olan Türk Halk Müziği örneklerindeki değer temalarını tespit etmek ve Türk Halk Müziği örneklerimizin Müzik, Türkçe ve Edebiyat derslerinde verilen değerler eğitimi kapsamında kullanılması bağlamında farkındalık oluşturmaktır.

Araştırmanın materyal grubunu TRT repertuarına kayıtlı ve kaynak kişisi Aşık Davut Sulari olan 18 türkü oluşturmaktadır. Çalışmanın ana temasını oluşturan bu türküler literatür taraması yoluyla tespit edilmiştir. Çalışma nitel bir yapıda olup, türkülerdeki değer temalarını tespit etmek için nitel araştırma yöntemlerinden içerik analizi yöntemi kullanılmıştır. İçerik analizi yapılan türkülerde 19 farklı değer teması araştırılmıştır.

Yapılan içerik analizi neticesinde en fazla işlendiği tespit edilen değer (17 türküde) "sevgi" değeri, en az işlendiği tespit edilen değerler ise (1'er türküde) "merhamet", "şefkat", "tevazu", "affedicilik" ve "kanaatkarlık" değerleri olmuştur. Sözlerinde en fazla değer tespit edildiği türkü (7 değer) "Vardım Kırklar Kapısına" türküsü, en az değer tespit edildiği türküler ise (2 değer) "Bir Yiğit Gurbete Düşse", "Durnam Gelir Bizim Elden", "Ey Hamamcı Bu Hamamı", "Şepke'nin Kavakları", "Yaban Gülü müsün Sarp Kayalarda" ve "Yaz Ayları Geldi Geçti" olarak tespit edilmiştir. Yapılan içerik analizi sonucu elde edilen bir diğer bulgu ise "saygı", "itidal" ve "cömertlik" değerlerinin hiçbir türküde işlenmediği şeklindedir.

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INTRODUCTION

Factors and forms the basis of identity-personality in adult life. People meet the concept of value at a very early age in the family institution. In the future, it will develop through a social environment, school, Etc. Although value is an abstract concept, it plays a vital role in shaping people's relationships with people, people with society and societies with societies. According to Bacanlı (2011), referring to the etymological structure of the word value, which derives from the verb to touch, means falling to the desired place, reaching, being in return, and coming across. As a concept, value can be defined as the set of rules that enable a society to live in order and togetherness by complying with the regulations of society. Principles such as love, respect, compassion, and friendship, which each individual will learn naturally from their social life without needing academic education, constitute one's first value judgments. From a sociological point of view, the concept of value is accepted as the basic moral principles and beliefs to ensure the continuation of the unity and solidarity of society. Values accepted by the majority of this social group reflect common feelings, goals and interests (Kızılcelik & Erjem, 1992).

Özden (1998) defined the concept of value as "a common thought, purpose, basic moral principles or beliefs that are accepted as true and necessary by the majority of its members in order to ensure and maintain its existence, unity, functioning and continuation of a social group or society." Kuter and Kuter (2012), on the other hand, defined social values and stated that "helpfulness, solidarity, tolerance, hospitality, patriotism, honesty, goodness, cleanliness, hard work, honesty, love, respect, sensitivity, fairness, sharing which are among the national, spiritual, social, moral and cultural values that form the basic structure of social life."

Values education, whose main goals are to raise honest people with character, morality, personality and self-control (Yılmaz & Açar, 2021), is thought to have a higher effect as a role model since theoretical transfers are considered to be forgotten in a short time (Bağcı, 2013: 5). In order to raise good individuals, it is necessary to determine the values to be prepared to strengthen some values and contribute to the cognitive and social development of children (Arıcı & Er, 2017). Values education that shapes human life (Yaman, 2014: 18) is crucial in this process.

The subjects included in values education can be listed as relations between individuals, personal roles, beneficial teachings, and international values. The conclusion is that values education is not only formally an education given in schools but also directly affects and concerns one's social life. There are many different teaching and transfer methods of values education. One of them is the values learned from these sources, which are contained in the oral and written cultural elements transmitted from the past to the present, as it can be understood from the explanations of Tümertekin and Özgüç (2002) that "basic information about the lives of societies can be obtained from cultural sources. These resources are material and spiritual. While material cultural elements are the tools and equipment we use in our daily life, clothing and dwellings, intangible cultural elements are folklore, folk songs, stories, beliefs, proverbs, customs and social norms. Intangible cultural elements are generally considered within the context of folk culture. They are passed on from generation to generation, either orally or in writing" our folk music can be accepted as a cultural transmission element and can be used as a values education tool considering the social values it contains. While Sağer and Karagöz (2011) stated that it is crucial to transfer values education through music education, Yılmaz and Açar (2021) drew attention to the importance of this study, Dönmez et al. (2016) expressed their opinion that the art of music is an educational tool that contributes to personal development by stating that "throughout history, the art of music has gained an important place in the daily lives and education systems of nations, both individually and socially. Music was considered art and has also been used as an educational tool to ensure individuals' emotional, mental and personality development".

The culture of society contains elements that introduce it and narrate its past. Music culture tries to bring them, i.e., all cultural aspects, to future generations by embroidering them. Sometimes unity and solidarity are emphasized; Unity, longing, patriotism, and joy are seen in it. On the other hand, if you do not hear social harmony, social order and human values in your songs, there should be more concerns about the future. Since whatever your songs say, you live it (Akarsu & Yılmaz, 2016).

Turkish Folk Music is an element of folklore that takes its source from the lives of the Anatolian people, in which the social events and subjects such as love, bravery, war, famine, abundance, and migration are handled by the Anatolian people and their main elements are melody and words. TDK (2019) defines values as "the whole of the material and spiritual elements that cover a nation's social, cultural, economic and scientific values." Yılmaz and Açar (2021) emphasize that these values are seen in the lyrics of folk songs belonging to each region. Containing many values such as love, respect, honesty, justice, tolerance and humility, folk songs convey the values, joys, pains, lifestyles, beliefs, customs and traditions of oral culture from generation to generation. In this respect, it is known that folk songs are effective in helping students gain value judgments due to their content and embodying these values with their melodies (Arıcı & Er, 2017).

The main topic of this research, which is carried out in line with the information given above, is to determine the value themes in Turkish folk songs of which Aşık Davut Sulari is the source person in the dimension of the transfer of social values and discuss and emphasize the importance of the value themes in Turkish folk songs, which are one of our most adopted folklore elements.

The value themes intended to be determined in Turkish folk songs that are the subject of the research are determined in the table below.

Table 1. Values Table

1	Love
2	Respect
3	Justice
4	Integrity-Honesty
5	Patience
6	Mercy
7	Compassion
8	Tolerance
9	Assurance
10	Responsibility
11	Modesty
12	Forgiveness
13	Friendship
14	Courage
15	Gratitude
16	Sobriety
17	Altruism
18	Generosity
19	Austerity

1.1. Aşık Davut Sulari (1925-1984)

Aşık Davut Sulari, whose real name is Davut Ağbaba, was born in the Çayırılı district of Erzincan. Sulari, who went to primary school in Çayırılı, became a minstrel by drinking wine at 17. He took bağlama, poetry and folk song lessons from his grandfather, Kaltuk Mehmet Ağa. After getting help from Paşa Doğan, a relative, about the bağlama and minstrel tradition, he started to play and sing. Sulari also contributed to the formation of the Konya minstrel festival. For four years, he also worked as a master regional artist in Istanbul and Ankara radios. Sulari, who has an excellent talent for call-and-response duets, folk lyrics, and Turkish folk songs, has an important place in his field, especially among lovers of Alevi origin. The richness of his folk songs has developed thanks to this feature significantly. Sulari, who went to many parts of Turkey and sang folk songs and beauties on his horse, traveled around European countries and impressed many people with his unique folk songs. He has mastered many minstrels such as Daimi (1932-1983), Beyhani (1933-1971) and Kelkitli Serdar. He played and sang with Aşık Reyhani in Turkey and in countries such as Iran, Syria and Iraq. Davut Sulari, who gave concerts in European countries in the 1970s, died in Erzurum during a minstrels' assembly and was buried in Çayırılı, where he was born. (<https://www.turkedebiyati.org/sairler/davut-sulari.html>).

1.2. Purpose of Research and Problem Status

This research aims to determine the values in the values education curriculum in the folk songs included in the TRT repertoire and noted as the source person of Aşık Davut Sulari.

For this purpose, the problem sentence of the research is formed as; What are the Turkish folk songs values that Aşık Davut Sulari made as a source person and included in the TRT repertoire?

2. METHOD

2.1. Research Model

The research is a qualitative study. The lyrics thought to have a value theme in the examined folk songs were determined by making descriptive content analysis, one of the qualitative research methods based on content analysis. Support and opinion were obtained from language experts when analyzing content. The values determined at the end of the study were presented to the views of field experts again. The method of descriptive content analysis means the in-depth examination and editing of qualitative and quantitative studies conducted independently of each other on a particular subject or field. The results obtained in this method are expected to guide future studies on targeted issues (Ültay, E., Akyurt, H., Ültay, N., 2021). Ültay et al. (2021) explained

the general purpose of content analysis as providing a determination that falls within the scope of the subject discussed and that is made to guide the academic studies to be carried out afterward.

2.2. Sample Group

The research sample group consists of 18 Turkish folk songs from the Erzincan region, registered in the TRT repertoire, of which Aşık Davut Sulari is the source. The songs are listed in alphabetical order.

Table 2. Turkish Folk Songs Samples

Number	Song Name	Repertoire No.	Region	Notated by	Complier	Source Person
1	Bana Bu İlim İrfanı Verin	4204	Erzincan/Tercan	Mehmet Erenler	Turan Engin	Aşık Davut Sulari
2	Ben Bir Güzel Sevdim Gönülüm İçinde	4203	Erzincan	Süleyman Yıldız	TRT Music Dept. Turkish Folk Music Directorate	Aşık Davut Sulari
3	Benden Sorulursa Aşık Olanlar	5000	Erzincan/Tercan	Ihsan Ozturk	Aşık Davut Sulari	Aşık Davut Sulari
4	Bir Güzelin Aşığıym Erenler	3653	Erzincan	Zafer Gündoğdu	From recording	Aşık Davut Sulari
5	Bir Yiğit Gurbete Düşse	2067	Erzincan/Tercan	Yücel Paşmakçı	TRT Istanbul Radio Turkish Folk Music Directorate	Aşık Davut Sulari
6	Çoktan Beri Yollarını Gözlerim	1502	Erzincan/Tercan	Arif Sağ	Ali Ekber Çiçek	Aşık Davut Sulari
7	Durnam Gelir Bizim Elden	4906	Erzincan/Tercan	İhsan Öztürk/Hakan Ünal	TRT Music Dept. Turkish Folk Music Directorate	Aşık Davut Sulari
8	Ela Gözlerini Sevdığım Dilber	147	Erzincan/Tercan	Muzaffer Sarısözen	Muzaffer Sarısözen	Aşık Davut Sulari
9	Ey Hamamcı Bu Hamamı	1999	Erzincan/Tercan	Nida Tüfekçi	TRT Music Dept. Turkish Folk Music Directorate	Aşık Davut Sulari
10	Gız Senin Derdinden	1039	Erzincan/Tercan	Muzaffer Sarısözen	Muzaffer Sarısözen	Aşık Davut Sulari
11	Kara Kaşlar Siyah Gözler Bedir Üze	659	Erzincan/Tercan	Kubilay Dökmetaş	Kubilay Dökmetaş	Aşık Davut Sulari
12	Seher Vakti Kalkan Kervan	3632	Erzincan/Tercan	Kubilay Dökmetaş-Engin Değirmenci	From recording	Aşık Davut Sulari
13	Siyah Perçemini Dökmüş Yüzüne	2748	Erzincan/Tercan	Erkan Sürmen	TRT Music Dept. Turkish Folk Music Directorate	Aşık Davut Sulari
14	Şepke'nin Kavakları	1198	Erzincan/Tercan	Ahmet Yamacı	Ali Ekber Çiçek	Aşık Davut Sulari
15	Ulu Dağlar Gibi Kar Olan Başım	2745	Erzincan/Tercan	Erkan Sürmen	Ayhan Çabuk	Aşık Davut Sulari
16	Vardım Kırklar Kapısına	3923	Erzincan/Tercan	Yücel Paşmakçı	Turan Engin	Aşık Davut Sulari
17	Yaban Gülü müsün Sarp Kayalarda	4095	Erzincan/Tercan	Ömer Şan	Ömer Şan	Aşık Davut Sulari
18	Yaz Ayları Geldi Geçti	3609	Erzincan/Tercan	Hamdi Özbay	TRT Istanbul Radio Turkish Folk Music Directorate	Aşık Davut Sulari

2.3. Data Collection

The folk songs subject to the research were obtained through a literature review. By scanning the TRT Turkish Folk Music repertoire, firstly, the Turkish folk songs of Aşık Davut Sulari were determined. Then the upper identity analyzes of the identified songs were made and the folk songs whose source person was Aşık Davut Sulari were defined.

2.4. Data Analysis

The content analysis method was used to determine the value themes in the lyrics of the songs subjected to the research. The main purpose of content analysis is to reach concepts and relationships that can explain the collected data. The summarized and interpreted data is subjected to a deep process in content analysis, concepts and themes can be discovered as a result of this analysis. Concepts take the researcher to themes, and thanks to themes, facts can be better edited and made clearer (Yıldırım & Şimşek, 2011). The themes of value sought in the Turkish folk songs that are the research subject were obtained from a book study by Hökelekli (2013).

3. FINDINGS

The values determined in the folk songs, which are the research subject and of which Aşık Davut Sulari is the source person, are given in the table below.

Table 3. The Table of Folk Songs whose Source Person is Aşık Davut Sulari and Values in Folk Songs

Number	Songs	Love	Respect	Justice	Integrity-Honesty	Patience	Mercy	Compassion	Tolerance	Assurance	Responsibility	Modesty	Forgiveness	Friendship	Courage	Gratitude	Sobriety	Altruism	Generosity	Austerity	Total
1	Bana Bu İlim İrfanı Veren	✓	✓		✓	✓															4
2	Ben Bir Güzel Sevdim Gönlüm İçinde	✓							✓	✓		✓									4
3	Benden Sorulursa Aşık Olanlar	✓	✓			✓						✓									4
4	Bir Güzelin Aşığıym Erenler	✓			✓							✓						✓			4
5	Bir Yiğit Gurbete Düşse	✓				✓															2
6	Çoktan Beri Yollarını Gözlerim	✓											✓					✓			3
7	Durnam Gelir Bizim Elden	✓								✓											2
8	Ela Gözlerini Sevdüğüm Dilber	✓				✓									✓						3
9	Ey Hamamcı Bu Hamamı	✓													✓						2
10	Gız Senin Derdinden	✓					✓									✓					3
11	Kara Kaşlar Siyah Gözler Bedir Üze	✓			✓						✓										3
12	Seher Vakti Kalkan Kervan	✓			✓	✓				✓											4
13	Siyah Perçemini Dökmüş Yüzüne	✓				✓				✓											3
14	Şepke'nin Kavakları	✓																✓			2
15	Ulu Dağlar Gibi Kar Olan Başım	✓			✓	✓	✓	✓												✓	6
16	Vardım Kırklar Kapısına	✓	✓		✓					✓	✓		✓			✓					7
17	Yaban Gülü müsün Sarp Kayalarda									✓	✓										2
18	Yaz Ayları Geldi Geçti	✓									✓										2
	Total	17	3	0	6	7	2	1	1	6	4	3	1	1	2	2	0	3	0	1	

As seen in Table 3, 18 Turkish folk songs were analyzed. It has been determined that the value of "Love" is used in 17 folk songs, value of "Patience" in 7 folk songs, value of "Integrity and Honesty" in 6 folk songs, value of "Assurance" in 6 songs, value of "Respect" in 3 songs, value of "Mercy" in 2, "Compassion" in 1, and "Tolerance" in 1 song, "Responsibility" value in 4 folk songs, "Modesty" value in 3 folk songs, "Forgiveness" value in 1 folk song, "Friendship" value in 1 folk song, "Courage" value in 2 ballads, "Gratitude" value in 2 folk songs, "Altruism" value in 3 folk songs and the value of "Austerity" in 1 folk song in the examined folk songs. In addition to these findings, there is no song that deals with the values of "Justice", "Sobriety" and "Generosity".

When Table 3 is examined, it is seen that the folk song with the most value is "Vardım Kırklar Kapısına" with 10 different value themes. It has been found that 6 values are used in the folk song "Ulu Dağlar Gibi Kar Olan Başım", 4 values in the folk songs "Bana Bu İlim İrfanı Veren", "Ben Bir Güzel Sevdim Gönlüm İçinde", "Benden Sorulursa Aşık Olanlar", "Bir Güzelin Aşığıym Erenler and "Seher Vakti Kalkan Kervan", 3 values in the folk songs named "Çoktan Beri Yollarını Gözlerim", "Ela Gözlerini Sevdığım Dilber", "Giz Senin Derdinden", "Kara Kaşlar Siyah Gözler Bedir Üze" and "Siyah Perçemini Dökmüş Yüzüne" and 2 values in the folk songs named "Bir Yiğit Gurbete Düşse", "Durnam Gelir Bizim Elden", "Ey Hamamcı Bu Hamamı", "Şepke'nin Kavakları", "Yaban Gülü müsün Sarp Kayalarda" and "Yaz Ayları Geldi Geçti".

3.1. Sample Turkish Folk Songs for Value Themes

3.1.1. Love

Seher Vakti Kalkan Kervan

Seher vakti kalkan kervan

İniler de zarılanır

Bir güzele düşen gönül

Çiçeklerden korulanır

In the quatrain above, the value of "love" towards human beings is engraved in the line "bir güzele düşen gönül". Ashiks express society's common values in their poems by connecting with everyday events. They unite the people on the common points of humanity by talking about universal values such as love, brotherhood and humanity. Their advice is divisive, not judgmental, but rather unifying (Cited by Özdemir, 2016).

3.1.2. Respect

Vardım Kırklar Kapısına

Davut Sular canlar canı

Mevlana Mahmut hayranı

Pirimdir Veysel Karani

In the quatrain above, Davut Sulari stated that he regarded Veysel Karani as a sage and also admired Rumi and Seyit Mahmut, and expressed his respect for them and used the value of "respect".

3.1.3. Integrity-Honesty

Bir Güzelin Aşığıym Erenler

Pir Sultan Abdal'ım gamzeler oktur

Hezeran sinemde yaralar çoktur

Benim senden özge sevdiğim yoktur

İnanmazsan ol Allah'a sal beni

Pir Sultan Abdal, addressing the woman he loved in the last two lines of the quatrain, stated that he did not love other than her, that if she did not believe in his love, she could refer himself to God, and that he was so true and honest in his love for her. One of the criteria that determines one's relationships with other people is integrity. In order to be useful to people and not to mislead them, it is significant for the person to be honest in their deeds and avoid fraudulent ways in the form of a "good person" profile. For this reason, it is seen that the ashiks refer to the concept of integrity to raise qualified people who are suitable for cultural values (Özdemir, 2016).

3.1.4. Patience

Benden Sorulursa Aşık Olanlar

Kişisel olanlar kâinat tanır

*Darb-ı Aşk olanlar cihan dolanır
Gahi berrak akar gâhi bulanır
Olgun mertebede kalan aşıktır*

In this quatrain, which belongs to Aşık Davut Sulari, it is seen that those who suffer from love and can remain at a mature level without compromising their stance, despite their life going on with uncertainties, express the value of “patience” while expressing that they are true lovers. In one of the studies, Özdemir (2016) explained the theme of patience in a stanza of Aşık Ruhsati by quoting Kaya (1999) as “he says that there are different types of people in society and accordingly different behaviors, so one has to be patient with troubles”.

3.1.5. Mercy

Kız Senin Derdinden Derbeder Oldum

*Ağır Göl Dağından Gahmut Yaylaya
Hangi gün inersen çektirme gaya
Hayrani der senin gül yüzün maya
Aç gözün aşkın gör de sonra git*

In the second line of this song, of which Davut Sulari is the source person and whose lyrics belong to Aşık Hayrani, the expression “Hangi gün inersen çektirme gaya” expressed his request to the woman he loved not to make him suffer gaya, i.e. trouble, and therefore to show “mercy”.

3.1.6. Compassion

Ulu Dağlar Gibi Kar Olan Başım

*Ulu dağlar gibi kar olan başım
Gözlerimin yaşı sel değil ya ne
Hep kalkıp iniyor bu zayıf düşüm
Beni taşa tutan el değil ya ne*

In the quatrain above, it is understood that the lover is mentally weak due to the love he feels and receives constant criticism from his surroundings for this situation and that he does not receive compassion from either his loved one or his surroundings.

3.1.7. Tolerance

Ben Bir Güzel Sevdim Gönlüm İçinde

*Ben bir güzel sevdim gönlüm içinde
Ayağı yok amma gözleri vardır
Dedim güzel nedir sendeki bu hal
Küsmesi yok amma nazları vardır*

In this quatrain of the folk song, whose lyrics belong to Davut Sulari, it is seen that in the line “ayağı yok amma gözleri vardır”, he mentions that he loves a beautiful woman whose body integrity is not complete and emphasizes the value of “tolerance”.

3.1.8. Assurance

Siyah Perçemini Dökmüş Yüzüne

*Yandırdın yaktın beni
Zalım aldattın beni
Ne dedim de darıldın
Bir pula sattın beni*

In the quatrain above, Davut Sulari stated that he trusted his loved one but that she had cheated on him, and that although he did not make a statement that would upset or offend her, she had betrayed his trust with the phrase “bir pula sattın beni”, and he embroidered the theme of “assurance” in these lines.

3.1.9. Responsibility

Yaban Gülü müsün Sarp Kayalarda

Yaban gülü müsün sarp kayalarda

El değmeden solacağıın belliydi

Ey vefasız derde saldın başını

Taştan taşa vuracağıın belliydi

In the last two lines of the quatrain above, it is seen that the value of "responsibility" is used in these lines, which are expressed as causing trouble due to an unnecessary behavior, attitude, or action and later regretting it.

3.1.10. Modesty

Benden Sorulursa Aşık Olanlar

Ben aşık değilem yoksul ozanım

İçimde dert kaynar bünyem kazanım

Bazı yalçın dağım bazı sazanım

Davut Sularinde kalan aşıktır

In the above quatrain, it is seen that Davut Sulari is emphasizing the value of "modesty" by stating that he is not a master ashik but only a poor bard.

3.1.11. Forgiveness

Vardım Kırklar Kapısına

Evvel Allah ahir Allah

Dönemem Estağfurullah

Bendeyem Allah eyvallah

İmanım Amentübillah

It is seen that the ashik believed in God in the quatrain above, that he could not return from his faith, and that he used the value of "forgiveness" with the word "Estağfurullah", which also means to ask God for forgiveness.

3.1.12. Friendship

Çoktan Beri Yollarını Gözlerim

Çoktan beri yollarını gözlerim

Gönlümün ziyası dost safa geldin

Şu garip gönlümün bağı bostanı

Ayva ile turunç nar safa geldin

In the first two lines of the above quatrain, it is seen that the ashik uses the value of "friendship".

3.1.13. Courage

Ey Hamamcı Bu Hamama

Ey hamamcı bu hamama güzellerden kim geldi

İnce belli, dudu dilli, şeker halli yar geldi

Al hançeri, çal sineme, gör sinemde neler var

In the quatrain above, it is seen that the expression "Al hançeri, çal sineme", which is used to express the feelings in the heart, emphasizes the value of "courage".

3.1.14. Gratitude

Kız Senin Derdinden Derbeder Oldum

Senin sevdan ile çekerim acı

Hekim der ki sendedir dert ilacı

Bağban bir gül verse benim duacı

Kendi öz bağından der de sonra git

Since praying is an expression of gratitude, it is seen that the ashik has used the value of "gratitude" by stating that he will pray for all those who do good for his own troubles in the phrase "bağban bir gül ver benim duacı" in the quatrain above.

3.1.15. Altruism

Çoktan Beri Yollarını Gözlerim

Yoksa karşımızda oturan mısın

Serimi sevdaya yetiren misin

Ağır yüklerimi götüren misin

Katar maya ile yar safa geldin

Freedman et al. have defined altruism as the behavior of helping others without the expectation of reward in any way, and set its limits by separating altruism from merely helping behavior with the expectation of benefit (Cited by Ersanlı & Çabuker, 2015). Based on this definition, in the lines "serimi sevdaya yetiren misin" and "ağır yüklerimi götüren misin" in the quatrain above, it is seen that the woman he loves has helped him to ease his troubles and emphasizes the value of "altruism".

3.1.16. Austerity

Ulu Dağlar Gibi Kar Olan Başım

Faslı muhabbeti bana yetiren

Ulu divan kurup hakka götüren

Cümle müşkül işlerimi bitiren

Edep erkan ile yol değil ya ne

In the first line of the quatrain above, in the expression "bana yetiren", it is seen that the ashik uses the value of "austerity" by stating that the conversation phase is sufficient for him.

4. CONCLUSION AND RECOMMENDATIONS

According to the results obtained based on the findings of the research, the values of "love, respect, integrity-honesty, patience, mercy, compassion, tolerance, assurance, responsibility, modesty, forgiveness, friendship, courage, gratitude, altruism and austerity" are mentioned in at least one folk song, it has been determined that the values of "justice, sobriety and generosity" are not mentioned in any of the folk songs. It was concluded that the value themes specified in the table were covered 61 times in 18 Turkish folk songs with content analysis. As a result of another research on the subject, it has been determined that the values of justice and restraint, which are not covered in the folk songs whose source person is Aşık Davut Sulari, are used in different folk songs whose lyrics and music belong to him and which are registered in the TRT repertoire. Recommendations that can be submitted in light of these results are;

- Effective use of Turkish Folk Music examples in values education,
- Examining the works of ashiks who have interpreted the feelings and thoughts of the people and bringing them into the literature by revealing the values they cover,
- Giving seminars to today's folk poets within the scope of values education and ensuring that they cover value themes more intensively and consciously in the works they will produce,
- More scientific meetings on the tradition of minstrelsy and values education.

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Statements of publication ethics

We hereby declare that the study has not unethical issues and that research and publication ethics have been observed carefully.

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