

A STUDY OF OZANTÜRK'S EPIC OF "TURNALAR" IN TERMS OF NATIONALISM THEORIES*

ÖZANTÜRK'ÜN "TURNALAR" DESTANI ÜZERİNE MİLLİYETÇİLİK KURAMLARI BAKIMINDAN BİR İNCELEME

ОБЗОР ЭПОСА ОЗАНТЮРКА "ЖУРАВЛИ" С ТОЧКИ ЗРЕНИЯ ТЕОРИЙ НАЦИОНАЛИЗМА

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ABSTRACT

Various theories have emerged as a result of evaluations and studies on nationalism. Among these theories, "primordial theory", "modernist theory" and "ethno-symbolist theory" came to the fore. Primordial theory argues that nations come from the same lineage and share a common religion, language, culture and history. In this theory, there are "naturalistic", "biological" and "cultural" perspectives. According to modernist theory, nationalism is a social necessity of that period. In this theory, nationalism is evaluated together with the modernization process, which affects social, political and economic developments and changes. In the ethno-symbolist theory, nationalism, ethnic origin and cultural characteristics of nations are emphasized.

National symbols are frequently encountered in Turkish oral and written cultural products. Symbols reflecting Turkish nationalism are widely used, especially in Minstrel Literature, a product of Turkish Folk Literature. These symbols appeal to the subconscious of the Turks with their deep meanings. Each symbol has its own semantic national value.

The "Turnalar" epic of Ozantürk emphasizes the shared cultural heritage of the Turkish people. In the epic of Turnalar, which consists of three separate works connected to each other, the Turkish communities that make up the Turkish World are described. In the first of these texts, the Turks of Azerbaijan, Kazakhstan, Kyrgyzstan, the Turkish Republic of Northern Cyprus, Uzbekistan, Turkey and of Turkmenistan are mentioned. In the second text, Turkish tribes living in a wide geography including countries such as Iraq, Iran, East Turkestan, Crimea, Tatarstan, Bashkortostan, Yakutia / Sakha, Chuvashia, Altai Republic, Tuva Republic, Khakas Republic are presented. In the third text, the Turks living in

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countries such as Greece / Western Thrace, Bulgaria, Romania, Moldova / Gagauzeli, Serbia, Montenegro, Bosnia-Herzegovina, Kosovo, Albania, Croatia, Macedonia, Hungary, and Turks who struggle for existence" along with the Turkish presence in Europe are spoken of.

The epic of "Turnalar" is a work of Bayram Durbilmez, who also wrote poems in minstrel manner under the pseudonym Ozantürk. Durbilmez is a scholar known for his works in the fields of minstrel literature, tekke-sufi literature and folklore of the Turkish World. This scholar is also known as a Turkist, nationalist intellectual who has served as a member of the board of directors, chairman of the board of directors and a delegate to the headquarters in various non-governmental organizations, foundations and associations that defend Turkish nationalism. The fact that he usually uses the pseudonym Ozantürk in his poems shows that Durbilmez has a nationalist attitude also in the world of art.

In this article numerous national symbols that occurs in Ozantürk / Bayram Durbilmez's epic "Turnalar" about the Turkish World and that are shared by Turkish states and communities that exist across many geographical areas will be analysed. The national symbols in question are evaluated within the framework of nationalist theories, some of which through the primordial theory which states there are natural nations, some of which through modernist theory that emerged with the effect of modernization, and some of which through the ethno-symbolist theory that adopts ethnic cultural values. There are also symbols that are evaluated within these three theories. While determining the nationalist attitude in the epic, the scientific foundations of nationalism will also be tried to be shown through the mentions of the poet's academic studies on the Turkish World.

Keywords: Nationalism, nationalism theories, Turkish World, Ozantürk, Turnalar (crane bird), epic, Ashik Literature.

ÖZ

Milliyetçilik konusunda değerlendirmeler ve incelemeler sonucu çeşitli kuramlar ortaya çıkmıştır. Araştırmalarda bu kuramlardan “ilkçi kuram”, “modernist kuram” ve “etno-sembolcü kuram” öne çıkmıştır. İlkçi kuram milletlerin aynı soydan geldiğini, ortak din, dil, kültür ve tarihi paylaştığını ileri sürmektedir. Bu kuramda “doğalcı”, “biyolojik” ve “kültürel” bakış açıları yer almaktadır. Modernist kurama göre milliyetçilik, dönemin toplumsal bir gerekliliğidir. Milliyetçilik bu kuramda, sosyal, siyasal ve ekonomik gelişimlere ve değişimlere etki eden modernleşme süreci ile birlikte değerlendirilir. Etno-sembolcü kuramda ise milliyetçilik, milletlerin etnik köken ve kültür özellikleri vurgulanır. Türk sözlü ve yazılı kültür ürünlerinde millî simgelere sıklıkla rastlanılmaktadır. Özellikle Türk Halk Edebiyatı ürünü Âşık Edebiyatı’nda Türk milliyetçiliğini yansıtan simgeler yaygın olarak kullanılmaktadır. Bu simgeler, taşıdıkları derin anlamlarla Türklerin bilinçaltına seslenmektedir. Her bir simgenin kendine özgü anlamsal millî değeri vardır. Ozantürk’ün “Turnalar” destanı Türk Dünyasının kültür birliğini öne çıkaran bir destandır. Birbiriyle ilişkili üç ayrı metinden oluşan Turnalar destanında Türk Dünyasını oluşturan Türk toplulukları anlatılmaktadır. Bu metinlerden ilkinde Azerbaycan, Kazakistan, Kırgızistan, Kuzey Kıbrıs Türk Cumhuriyeti, Özbekistan, Türkiye ve Türkmenistan Türklerinden söz edilmektedir. İkinci metinde Irak, İran, Doğu Türkistan, Kırım, Tataristan, Başkurdistan, Yakutistan / Saha Eli, Çuvaşistan, Altay Cumhuriyeti, Tuva Cumhuriyeti, Hakas Cumhuriyeti gibi ülkelerin de içinde bulunduğu geniş bir coğrafyada yaşayan Türk boyları dile getirilmektedir. Üçüncü metinde Yunanistan / Batı Trakya, Bulgaristan, Romanya, Moldova / Gagavuzeli, Sırbistan, Karadağ, Bosna-Hersek, Kosova, Arnavutluk, Hırvatistan, Makedonya, Macaristan gibi ülkelerde yaşayan ve “var olma mücadelesi” veren Türklerden, Avrupa’daki Türk varlığından söz edilmektedir.

“Turnalar” destanı Ozantürk mahlasıyla âşık tarzı şiirler de yazan Bayram Durbilmez’in bir eseridir. Durbilmez, âşık edebiyatı, tekke-tasavvuf edebiyatı ve Türk Dünyası halk bilimi alanlarında çalışmalarıyla tanınan bir bilginidir. Bu bilgin, Türk milliyetçiliğini savunan çeşitli sivil toplum kuruluşlarında, vakıf ve derneklerde yönetim kurulu üyesi, yönetim kurulu başkanı ve genel merkez delegesi gibi görevler yapmış Türkçü, milliyetçi bir fikir insanı olarak da tanınmaktadır. Şiirlerinde genellikle Ozantürk mahlasını kullanması, Durbilmez’in sanat dünyasında da milliyetçi bir tavır sahibi olduğunu gösterir. Bu makalede, Ozantürk / Bayram Durbilmez’in, Türk Dünyası konulu “Turnalar” destanında farklı coğrafi bölgelerde varlığını sürdüren Türk devletleri ve topluluklarına ait birçok millî simge yer almaktadır. Söz konusu millî simgeler; milliyetçi kuramlar çerçevesinde bir kısmının doğal milletler olduğunu kabul eden ilçki, bir kısmının modernleşmenin etkisiyle ortaya çıkan modernist ve bir kısmının da etnik kültürel değerleri benimseyen etno-sembolcü yaklaşım içerisinde değerlendirilmektedir. Ayrıca bu üç yaklaşım içerisinde de değerlendirilen simgeler de bulunmaktadır. Destandaki milliyetçi bakış açısını belirlerken, şairin Türk Dünyası konulu akademik çalışmalarına da değinilmesi sonucu milliyetçiliğin bilimsel temelleri de gösterilmeye çalışılacaktır.

Anahtar Kelimeler: Milliyetçilik, milliyetçilik kuramları, Türk Dünyası, Ozantürk, Turnalar, destan, Âşık Edebiyatı.

Аннотация

В результате оценок и исследований по теме национализма возникли различные теории. Среди этих теорий на первый план вышли « первоначальная теория» (примордиализм), «модернистская теория» и «этно-символистическая теория». Первоначальная теория утверждает, что нации происходят из одного и того же происхождения и имеют общую религию, язык, культуру и историю. В этой теории есть «натуралистические», «биологические» и «культурные» точки зрения. Согласно модернистской теории, национализм, является социальной необходимостью эпохи. В этой теории национализм оценивается вместе с процессом модернизации, который влияет на социальные, политические и экономические процессы и изменения. В этносимволистской теории акцент делается на национализме, этническом происхождении и культурных особенностях наций. Национальные символы часто встречаются в турецких устных и письменных культурных произведениях. Символы, отражающие турецкий национализм, особенно, широко используются в Ашыкских произведениях Турецкой народной литературы. Эти символы своим глубоким смыслом откликаются в подсознании турков . Каждый символ имеет свое смысловое национальное значение. Эпос Озантюрка «Журавли» - это эпос, подчеркивающий культурное единство Тюркского мира. В эпосе «Журавли», состоящей из трех разных текстов, связанных между собой, описываются Тюркские общины, составляющие Тюркский мир. В первом из этих текстов упоминаются тюрки Азербайджана, Казахстана, Кыргызстана, Турецкой Республики Северного Кипра, Узбекистана, Турции и Туркменистана. Во втором тексте выражены тюркские племена, проживающие на широкой географии, включающей такие страны, как Ирак, Иран, Восточный Туркестан, Крым, Татарстан, Башкортостан, Республика Саха (Якутия), Чувашия, Республика Алтай, Республика Тыва, Республика Хакасия. В третьем тексте упоминаются турки, проживающие и «борющиеся за существование», в таких странах, как Греция/Западная Фракия, Болгария, Румыния, Молдова/Гагаузия, Сербия, Черногория, Босния-Герцеговина, Косово, Албания, Хорватия, Македония, Венгрия, а также турки в Европе. Эпос «Журавли» — произведение Байрама

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Дурбилмеца, который также пишет стихи в стиле ашык под псевдонимом Озантюрк. Дурбилмец - ученый, известный своими работами в области ашыкской литературы, текке-суфийской литературы и фольклора тюркского мира. Этот ученый также известен как тюркист, националист, который был членом совета директоров, председателем совета директоров и делегатом в штаб-квартирах различных неправительственных организаций, фондов и ассоциаций, защищающих Турецкий национализм. Тот факт, что он обычно использует псевдоним Озантюрк в своих стихах, показывает, что Дурбилмец также придерживается националистических взглядов в мире искусства. В этой статье, много национальных символов, принадлежащих Тюркским государствам и общинам, которые существуют в разных географических регионах в эпосе Озантюрка/Байрама Дурбилмеца «Журавли» о тюркском мире. Вышеупомянутые национальные символы; в рамках националистических теорий некоторые из них рассматриваются в рамках примитивного подхода, который признают себя естественными нациями, некоторые из них являются модернистскими, возникшими в результате модернизации, а некоторые из них, в рамках этносимволистского подхода, принимающего этническую принадлежность. Также имеются символы, которые оцениваются в рамках этих трех подходов. При определении националистической точки зрения в эпосе, будут еще попытки показать научные основы национализма в результате академических исследований поэта о Тюркском мире.

Ключевые слова: Национализм, теории национализма, Тюркский мир, Озантюрк, Журавли, эпос, Ашыкская литература.

Introduction

Ozantürk's poem titled "Turnalar" is an epic of the Turkish World consisting of three parts. It is also possible to accept the poem each part of which has the characteristics of a separate text, independent of each other as three separate epics. The first of the epics has a sub-title named '*Yedi devlet, bir millete*', the second one '*Esir yurtlara*', and the third one '*Balkan ellerinden Avrupa'ya*.' In the second epic, a wide geography including countries such as Iraq, Iran, East Turkestan, Crimea, Tatarstan, Bashkortostan, Yakutia / Sakha, Chuvashia, Altai Republic, Tuva Republic, Khakas Republic and Turkish tribes living in this geography are mentioned. The third epic speaks of Turks who struggle for "existence" and live in countries like Greece/Western Thrace, Bulgaria, Romania, Moldova/ Gagauzia, Serbia, Montenegro, Bosnia-Herzegovina, Kosovo, Albania, Croatia, Macedonia, and Hungary. Each of the three interrelated epics consists of nine quatrains. Each of the epics written in quatrain verse and 6+5=11 pattern of syllabic verse has a rhyme scheme in the form of abab, cccb, çççb, dddb, eebb, fffb, gggg, hhbb, ıııb. The poet, who uses the pseudonym "Ozantürk" in the first of the epics which were created in accordance with the tradition of telling / composing epics in the Aşık (minstrel) manner, prefers the pseudonym "Dur / bilmez" in the second and third epics.

The poet, who uses the pseudonyms "Ozantürk" and "Dur / bilmez" in his three epics titled "Turnalar", is Bayram Durbilmez, who is known for his works in the fields of "literary art" and "literary science". The father of the poet, who was born and raised in a socio-cultural environment where the traditions of ashik

literature are kept alive and important representatives were raised (Durbilmez, 2018; Durbilmez, 2019; Durbilmez, 2020), is Ashik Türkmenoğlu (Durbilmez, 2013; Durbilmez, 2015; Durbilmez, 2020) and his father's grandfather is Ashik Şifaî (Durbilmez, 2021, pp. 81-82). Bayram Durbilmez, who stepped into the world of literature with his poems written in ashik manner, has also done many academic studies on ashik literature as a scientist. His scholarly writings which emphasize the significance of many ashik in the tradition of ashik literature — in particular Dede Korkut, the master of ashiks (Durbilmez, 2003, pp. 219-232; Durbilmez, 2015, pp. 165-179; Durbilmez 2016, pp. 483- 505)- are a crucial source for minstrel literature research. It is possible to list some of the ashiks who are the subject of Durbilmez's works as follows:

Karaca Oğlan (2007, pp. 30-44; 2021), Ashik Veysel Şatıroğlu (1995, pp. 34-37; 1999, pp. 155-179; 2013, pp. 33-44; 2013, pp. 47-52), Ashik Murat Çobanoğlu (1993; 2014), Ashik Meydanî (1999), Ozan Gürbüz Değer (2007), Ashik Türkmenoğlu (2013; 2015; 2020), Ashik Hasretî (2016; 2020), Ashik Mehmet İkrâmî (2020), Ashik Ceyhunî (2012, pp. 142-152), Ashik Sıdkı Baba (2017, pp. 43-85), Yusuf Sıra (1999, pp. 258-272) and Neşet Ertaş (2013, pp. 315-347). In his studies on the divans of Muhyiddin Abdal (1998), and Sıdkı Baba (2019), and on dervish poets like Yunus Emre (2002, pp. 205-214), Shah İsmail Hatayî (2016, pp. 117-127), the representative poets and their works of the same tradition in ashik literature are examined Prof. Dr. Bayram Durbilmez, who works on the origins, traditions, spread areas of ashik literature, branches / schools of ashik, existence of poetry in ashik manner, existence of stories in ashik manner, musical instruments (kopuz, dombra, saz, etc.), verse forms, verse types and representatives, published 32 books, more than 100 articles, around 100 papers, 22 encyclopaedia entry.

Books and book sections such as Destanlarla Erzincan (1992), Taşpınarlı Halk Şairleri (1998 / 2004 / 2008 / 2016 / 2018), Kayserili Halk Şairlerinin Şiirlerinde Kıbrıs (1999), Âşıkların Diliyle Erciyes Dağı (2006), Yozgatlı Halk Şairlerinin Diliyle Kıbrıs (2014) and Çanakkale Destanları: Yozgatlı Ozanlardan Örnekler Üzerine Bir İnceleme (2021) are some of his academic works on minstrel literature. He has important research and examinations about ashik literature and traditional Turkish poetry in his works titled Gelenekli Türk Anlatıları (2017), Türk Dünyası Kültürü-1 (2017), Türk Dünyası Kültürü-2 (2019), Türk Kültür Coğrafyası, Halk Bilimi ve Edebiyat Araştırmaları (2019). His international papers and articles are also very important in terms of demonstrating his expertise on the ashik style poems he wrote, in addition to his academic studies on the formation of ashik literature, its historical development, traditions of ashik literature, representatives of tradition, verse forms, and verse types. We can list some of the awards he received for his works on ashik literature as follows:

Folklor Araştırmaları Kurumu- Avard for Service to Turkish Folk Culture (2003), Avard for Service to Ashik Tradition (2004), *Motif Vakfı*- Folklore Encouragement Avard (2005), *Türkiye Yazarlar Birliği*- Review Award (2007), Cyprus Turkish Resistance Organization 50th Anniversary Medal of

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Honor (2009), Dede Korkut Achievement Award (2018), Karacaoğlan Service Award (2019), Bilge Tonyukuk Award for Service to Turkish Education (2020) and Award for service to Turkish Word Ashik Literature (2022).

The following poetry books have featured the literary works of Ozantürk, also known as Bayram Durbilmez:

Vatanım Bağrında / Şiir Tomurcukları (1984), *Çileli Hayat / Huzura Hasret* (1988), *Öze Çağrı* (1993), *Yarname* (2002), *Turnalar / Türk Dünyası Şiirleri* (2012), *Gönül Coğrafyamızda -Dede Korkut Ruhuyla-* (2021), *ç/Ağlayan s/Özler: Öze Dönüş* (2021) and *Sürmeli Yar* (2021). Additionally, some of his poems were translated into Azerbaijani Turkish by E. İskenderzade and T. Musayeva and collected in a book called *Sürmeli Yarım* (Bakü, 2009). A selection of his poems has also been published in the book *Birname* (2011). Ozantürk is referred to as a "poet of puns," a "poet of love," and a "poet of the Turkish World" in studies on his poems. Ozantürk is referred to as a "poet of puns," a "poet of love," and a "poet of the Turkish World" in studies on his poems[†] As a matter of fact, the epic of Turnalar is one of the examples proving that he is a "Poet of the Turkish World". Durbilmez, who produced significant works in the field of Turkish World culture as well as in the field of ashik literature, worked as a guest lecturer in Azerbaijan and Kazakhstan. He is a scientist who conducts research and studies in many countries such as Azerbaijan, Uzbekistan, Kazakhstan, Kyrgyzstan, TRNC, Western Thrace / Greece, Gagauzia / Moldova, Tatarstan, Yakutia, Altai Republic, Crimea, Bosnia-Herzegovina, Macedonia, Bulgaria, Romania, Serbia, Montenegro, Germany, Poland, Russia, Ukraine, Georgia, Iran and Syria. The epic of Turnalar by Durbilmez who is known as a Turkish nationalist intellectual as well as being a person of science, culture and art will be analyzed based on the text in the book called *Gönül Coğrafyamızda - Dede Korkut Ruhuyla -* (2021). In the epic, a Turkist poet's sentiments and thoughts about the Turkish World are expressed in poetry with an aesthetic beauty. The spirit of Turkishness and the unity of Turkish culture are well evident in all three texts. These texts, which reflect the poet's understanding of nationalism, will be examined in terms of nationalism theories.

Depending on the circumstances and situation (political, economic, and social), nationalism has a *versatile* and *flexible* structure. It adjusts to the conditions of that period and of society. This shows that nationalism may manifest differently in different periods (Özkırımlı, 2019, pp. 255). However, culture lies at the core of many understandings of nationalism. As a result of assessments and studies on nationalism, some theories have arisen (Özkırımlı, 2019, pp. 27-74). As with the definitions of the concept of nationalism, there are many discussions about the theories of nationalism. Among these discussions, three theories stand out: 1.

[†] Numerous researches and studies have been conducted on Durbilmez's life, art and works. For further information on this see: Oğuz, 1994, pp.196; Işık, 2007, pp. 1106; Alptekin and Sakaoğlu, 2006, pp. 248-251; Sariçiçek, 2009, pp. 139-146; Subaşı, 2009, pp. 28-30; Alptekin and Güzel, 2010, pp.148; Akbay, 2011, pp. 71-84; Qafkazlı, 2011, pp. 153-154; Tekin, 2012, pp. 208; Alptekin, 2015, pp. 70; Bilgehan, 2017, pp. 11-18; Bilgehan, 2017, pp. 14-22; Bilgehan, 2017, pp. 15-21; Erol, 2017, pp. 13-19; Erol, 2019.

Primordial theory, 2. Modernist theory, 3. Ethno-symbolist theory (Özkırmılı, 2019, pp. 27-74).[‡]

Researchers who subscribe to the primordial theory argues that nations have a pure structure that has existed since ancient times. This theory claims that nations come from the same lineage and share a common *religion, language, culture and history*. Researchers have developed different perspectives within the theory of primordialism itself. These include "*naturalistic*", "*biological*" and "*cultural*" perspectives. The "naturalistic" theory advocates an unusual idea compared to other theories. According to this idea, ethnic identity is as *natural a part* as our *sense organs and gender*. People have an innate group like *family*. It is argued that the members of this group share a common character, culture, history, and purpose. The "*biological*" perspective is the second theory, which looks for the roots of nationalism in *genetic and instincts*. From a 'cultural primordial perspective, basic allegiances are '*given*'. It is original and pure. It is not derived from anything. Its origin is too long to be discovered. An individual belonging to a group is *committed* to the group and its experiences. Excitement and emotion come to the fore rather than personal interests within the group (Özkırmılı, 2019, pp. 76-83). The features of this theory include ancestry, common language, belief, history and culture.

Events that are viewed as modernization processes, such as industrialization, the establishment of centralized states, urbanization, the separation of religion and state affairs, and the rise of secularism, have impacted social, political, and economic developments and changes. Nationalism, according to *modernists* who claim it developed for these reasons, was a social necessity at that time. Researchers who subscribe to this view suggest that *nationalism creates nations, not nations nationalism*" (Özkırmılı, 2019, pp. 96-98).

The third widely adopted theory of nationalism is *the ethno-symbolist* theory. In this theory, emphasis is placed on *ethnicity and culture*. Researchers defending this theory argue that the origin of *national identities* is not formed in the modern period, but by the influence of myths, traditions, customs, morals, beliefs and other cultural values and symbols from the past. They argue that nationalism cannot emerge out of nothing, and national identities can't be shaped only by the influence of modernization. In this respect, while ethno-symbolists do not accept the ideas of the primordialists about the birth of nationalism, they accept that the understanding of nationalism is the product of the modernization period. However, it is claimed that the source of nationalism is the existence of *memories, myths, language, cultural values and symbols* (Özkırmılı, 2019, pp. 190-192).

In this article, the epic of "Turnalar" (Durbilmez, 2000, pp. 87-105, Durbilmez, 2019, pp. 9-13), which was composed by Prof. Dr. Bayram Durbilmez under the pen name "Ozantürk and Dur/bilmez," (Durbilmez, 2002, pp. 54-67; Durbilmez, 2007, pp. 30-44; Durbilmez, 2017, pp. 43-85) a man of science,

[‡] There is also the theory of "banal nationalism".

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culture, and art and intellectual, shall attempt to be studied in terms of nationalist ideas.

Theories of Nationalism and a Study on the Epic of Turnalar

When we look at how nationalism is defined and interpreted, it is seen that it is founded on three basic pillars. The main feature of these three main elements is that they are interconnected. The first of these is "*national identity*". National identity is the features that make a society different from other societies (Kösoğlu, 1992). It reveals who the society is, its purpose and national character. National character is also shaped by material and spiritual cultural elements. Material cultural elements include the organizational structure of the state, its functioning, its internal and external security, the economic welfare of the people and the protection of the people. Elements of spiritual culture are myths, traditions, customs, symbols, rituals and ideologies that constitute the common consciousness of the nation. The value that will keep these material and spiritual cultural elements alive is the common language. The second one is "*national unity*". National unity means forging bonds between individuals in the society and acting together against other societies. The third one is "*national independence*". It is the right of a nation to govern itself without being under a patronage of another nation (Erdem, 2020, pp. 40-43).

It is impossible to attempt to describe Turkish nationalism and other nations' understandings of nationalism using a single theory. However, it is also important to be aware that the national style of a society is also reflected in its cultural and symbolic values. With what kind of national style societies operate is also reflected in literary products. In this article, based on the symbolic values in the epics called "Turnalar" and benefiting from the theories of nationalism, a critical evaluation is made about the understanding of Turkish nationalism of that period.

In order to better understand the epics "Turnalar", it is useful to first provide information about the crane bird (Turna), which is the main motif of the epics. The crane bird is a mythological element. It is generally known as a sacred bird that brings good news. Additionally, cranes have the characteristics of flying in a certain pattern and order, supporting one another, acting in harmony and unison, not leaving any bird in the group behind, not abandoning their mates, being devoted to their mates and other birds in the group. For instance, the crane bird, one of the birds considered sacred among the Altai Turks, is one of the paired and loyal birds. It is strictly forbidden to kill cranes in this area (Temizkan, 2014, pp. 166). In the Zhou period, the belief that the soul flies to the sky as a "*crane*" as well as "*steam*" continued among non-Muslim Turkish groups and among those who accepted Islam with some changes, in the form of "*entering the body of a crane, taking on a crane's form*". For example, "*Sakha Turks tells the story that a god in the third sky gathered migratory birds and formed a community of them. "Seven young women and their daughters descend to earth in crane-forms to become human and bear children"*" (Roux, 2005, pp. 336-337). According to a record in

1822, among Sakha Turks, cranes, too, are found among the Sacred Beings, who are both the protector and ancestor of the tribes (Roux, 2005, pp. 335).

There are also many beliefs about cranes. It was considered a sin to cause the crane to change its path and stay in the air. While killing of a crane is a harbinger of negativities in Bashkir folk beliefs, it is a bird that brings harm to its hunter if it is hunted in Anatolia. At the same time, the crane is the symbol of maidens and beauty. Crane is sometimes the harbinger of excitement, sometimes sadness, and sometimes of joy. It is also claimed that the crane bird is the messenger of God (Gümüő, 2021, pp. 305-306).

The crane, which is present in the intellectual world of Turkish states and tribes, is used as a symbol in clothings, household goods, laces, carpets, thresholds and cradles. It is also possible to see this usage in the epics of the Kyrgyz Turks (Gümüő, 2021, pp. 306).

After Turks embraced Islam and Islamic mysticism entered Turkish life, beliefs nourished by ancient cultures took on a new colour and shape. According to Sufism, birds carry news from heart to heart and secret from maqaam (station) to maqaam. It is believed that the spirits of the dervishes take on a bird's form during sleep and wander around the spiritual places. Dervishes leave the dervish lodge they are affiliated with by the order of their sheikh and go afield. This journey means that the dervish are, from time to time, worried that he is estranged from God, so that he cuts off his interest in daily life and seeks God in his heart in solitude. Alevi and Bektashi have, under the influence of ancient Turkish belief and within their own values, interpreted the crane which on the way from eternity to infinity has reached the secret of existence in absence. According to Bektashi, cranes symbolise living beings with *faith and admission* who walk the road with divine love. The crane bird appears as a messenger motif among *Alevi and Bektashi* as it is in Turkish folk literature (Elçin, 1997, pp. 69-75; Gümüő, 2021, p. 306).

As it can be seen when we examine the "Turnalar" epics in terms of nationalism theory after providing information about the main motif of the Turnalar epics, the epics contain elements of ancestry, language, belief, history, and culture which are among the characteristics of the "primordialism" theory. In some parts of the epics, the "genealogical" element, in some parts the "language" element, in some parts "cultural values" and "belief", and in some parts "historical consciousness" come to the fore.

The "naturalist" view of the primordial theory which contends that nations are natural is found in the main idea of the first epic within the phrase "*seven states and one nation*" expressing the notion of belonging to the same lineage, race and family.

Ozantürk expresses in the lines in his first epic "*Uçun odlar yurdu Azerbaycan'a*" (T1/2a)[§], "*Görün esrarengiz Özbekistan'ı*" (T1/3b), "*Taşken'le*

§ T1/2a:

T: Turnalar, 1: the first epic of Turnalar, 2: second quadrant, a: represent the first line of the quadrant. In other examinations, the lines in the epic are shown in this fashion.

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Türkistan bir ruh, bir beden” (T1/4a), “*Kazak ellerine bir yudum verin turnalar*” (T1/5c), “*Kırgız ellerinde küheylan yürek*” (T1/6b), “*Yiğit mücahidin eşsiz destanı*” (Durbilmez, 2013, 173-193), “*Yavru vatani da görün turnalar*” (T1/8cd) and “*Türkiye kalplerde sevgi pınarı...*”(T1/9b) that Azerbaijan, Uzbekistan, Turkistan, Kazakhstan, Kyrgyzstan, Foster-Land (TRNC) and Turkey are one nation descended from the same lineage.

Ozantürk in the lines of “*Balkanlar namusu, arı Türklüğün / Gönül haritası çizin turnalar / Evlad-ı Fatihan yarı Türklüğün / Birlik denizinde yüzün turnalar*” (T3/1a-b-c-d) in his third epic sends cranes to the sons of Fatih Sultan Mehmet who was a friend of Turkishness to establish the harmony in the Balkan lands which he expresses as the honour of Turkishness. This emblem, which has significance for Turkish history and culture, is a social and national value that influences people's actions and personal goals on an individual basis. Ozantürk emphasizes Turkishness with the representation of Fatih Sultan Mehmet.

Ozantürk, in lines “*Deliorman, Dobriç (Dobrich), Burgaz (Burgas), Kırçali / Filibe (Plovdiv), Silistre (Silistra) bir kardeş eli* (T3/5a-b); “*Oğuz (Oguz), Kıpçak (Kipchak), Karluk aynı cevahir / Eski Cuma, Şumnu, Rusçuk, Razgrad bir* (T3/6a-b); *Sirbistan (Serbia), Karabağ (Karabakh), bir Bosna-Hersek (Bosnia Herzegovina)*(T3/8b), emphasizes brotherhood, unity and togetherness. He states that the Balkan Turks and Turks of Ulugh (Greater) Turkestan come from the same lineage and spirit.

"Biological" theory, the second view which falls within the theory of primordialism, and which seeks the origin of nationalism in genetic characteristics and instincts, appears in the following lines in epics:

In the lines “*Taşkent'le Türkistan bir ruh, bir beden* (T1/4a) / *Evlad-ı Fatihan yâri Türklüğün* (T3/1c), Ozantürk tells that the Turks of Uzbekistan and Turkistan come from the same spirit and the same ancestry, and that the lineage of the Balkan Turks goes back to Fatih Sultan Mehmet. It is seen that the *naturalist* point of view, which expresses the lineage, race and the same family, and the *biological* point of view contain similar features.

It is seen that the epics contain the elements of ancestry, language, belief, history, and culture, which are among the characteristics of the "cultural primordialism" theory.

The following lines of the epics feature the *cultural* interpretation of the primordialism theory, which is the first to exist, pure, and whose source cannot be determined and which involves excitement and emotions: “*Korkut küylerinde tılsım Sırderya*”** (T1/5a) “*Doğu Türkistan'a edin hareket*” (T2/4a), “*Başkurt, Altay, Tuva, Hakas elleri* (Durbilmez, 2017, pp. 49-56)” (T2/9a) “*Saha, Çuvaş yurdu... Karlı belleri*” (T2/9b). “Korkut Ata”, the wise person of the cultural world of the Turks who live in different geographical regions, have different beliefs, speak various accents, dialects, and subdialects of the Turkish language, have a common culture and literature, have similar traditions and customs, and have the same

** Sırdeya, Syrdarya, Jaxartes, Amu Darya, Jayhun.

values, is the most important legacy for the culture of the Turkish world. There are many narratives about "Korkut Ata". The narratives are embraced in the Turkish culture and have diversified as they are passed down orally from generation to generation, they become stereotypes even when they transform into different narrative genres and also continue their development. There are examples of myths, legends, epics, stories and fairy tales among the narratives about "Korkut Ata" (Durbilmez, 2015, pp. 165-179). These narratives contain the shared customs, traditions, morals, beliefs, and behaviours of the Turks. There are also various beliefs about "Korkut Ata". *In Kazakhstan, "Korkut Ata" is accepted as the ancestor of tune/ melody and the founder of folk music. Korkut melody* (Durbilmez, 2003, pp. 219-232) is accepted as a school (ecole) in Kazakhstan (Durbilmez, 2019, pp.19-34). The poet highlights Turkish culture by reference to Korkut tunes, which have a major historical significance for Turkish culture.

Ozantürk indicates the regions where the Turks first existed and location where they appeared on the stage of history with references to the territories of *Syrdarya* (Ceyhun), Eastern Turkestan and lands of Southern Siberia.

Ozantürk who writes "*İnce belli kırk kız sanki kırk melek (T1/6a) / Manas'la siz de at sürün turnalar*"(T1/6d)" sends cranes from Kazakhstan to Kyrgyzstan and also mentions Manas, an important symbol of the Turkish cultural world (Durbilmez and Gümüş, 2022, pp. 58-70).

The "forty girls", the origin of the Kyrgyz Turks who have a deep cultural treasure is mentioned. According to the legend of the descension from the forty girls; Once upon a time there was a king and his beautiful daughter. The king builds a castle for his daughter, assigns forty girls to her service and takes care of her without showing it to any men. One day, the girls go out for fun, they come to a water flowing through the middle of the palace and see the foam on the water. Girls like foam and bathe in it. Forty girls who bath in foam become pregnant, and the king hears about it. Angry at this situation, the king takes forty girls and leaves them on a deserted mountain. From these forty girls, Kyrgyz clan was born (Gümüş, 2021, pp. 40).

One of the most important symbols of Kyrgyz Turkish culture and the culture of the Turkic world is the Epic of Manas. The Epic of Manas contains many common cultural heritages such as material culture, religion and beliefs of the Turkish cultural world, oral literature works, the wedding, entertainment and competition culture, hunting, onomastics, folk medicine (Durbilmez, 2003, pp. 154-176).

"Horse" is an important asset in the development of Turkish culture and social life (Gümüş, 2021, pp. 223-224). Ozantürk wants the cranes to ride with Manas. "Manas" and "horse" symbols which are important for Turks are used together. Horse, in Turkish culture, is considered a sacred being. The horse motif is present throughout Turkish epics. Even in Manas Epic, the horse is the companion and helper of Manas (Durbilmez, 2007, pp. 23). The "horse" motif which is a national, historical, social and cultural symbol of the Turks is used in the epic to revive the Turkish consciousness.

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The line "*Isık Gölde sanki bir şir hayat*" (T1/7a) refers to Isık Gölü, which has a significant place in Turkish history and culture. Hereby, the values that remain in the subconscious of Turks are addressed.

Some modernists claim that the development of nationalism depends on economic conditions while according to some others, it depends on political changes, and for the others it depends on socio-cultural changes and developments. It is insufficient to highlight only one aspect in the explanation of nationalism. These economic, political and socio-cultural changes and developments are factors that trigger each other. The change or development of one of them impacts the others. Therefore, using just one element to account for the rise of nationalism would be incorrect. Due to these changes and developments, the idea of nationalism came to the fore. It is, in some ways, a cause-and-effect relationship. The idea of Turancılık (Turanism) which is the main theme of the epics is an ideology that emerged in the last periods of the Ottoman Empire as a result of political, social and economic changes. In this context, considering the period in which the epics were written and the conditions of that period, we can also talk about a nationalism that includes the modernist nationalism theory.

In his third epic, in the lines "*Balkanlar namusu, arı Türklüğün*" (T3/1a), "*Batı Trakya'yı süzün turnalar*" (T3/2d), "*Gümülcine, Rodop, İskeçe Türkü*" (T3/3a), "*Deliorman, Dobriç, Burgaz, Kırçali*" (T3/5a), "*Filibe, Silistre bir kardeş eli*" (T3/5b), "*Eski Cuma, Şumnu, Rusçuk, Razgrad bir*" (T3/6b), "*Dobruca uzanır bir uçtan bir uca*" (T3/7a), "*Gezin Romanya (Durbilmez, 2010,s.245-257)'yı boylu boyunca*" (T3/7b), "*Karasu, Babadağ, Köstence, Tulca...*" (T3/7c), "*Bükreş'te dizeler dizin turnalar*" (T3/7d), Ozantürk addresses to the Turks of Balkan (Durbilmez, 2011; Durbilmez, 2017, pp. 61-85). The political, social, and economic developments that occurred during the final decades of the Ottoman Empire in the late 19th and early 20th centuries were influential in the rise of the idea of nationalism among the nations living in the Balkans. Ozantürk promotes unity and solidarity by calling out to the Turkish communities living in the Balkans through cranes. It is emphasized that the Turks living in the Balkans and other Turkish societies share a common lineage.

With the line "*Bu yurtlarda doğan can Atatürk'ü*" (T3/3c), Ozantürk refers to Mustafa Kemal Atatürk, who was born and grew up in the Balkan lands and is the symbolic name of Turks and Turkishness. The political, social, and economic developments that took place in the modernization process of the Republic of Turkey which was established in the first quarter of the 20th century were made under the leadership of Atatürk in line with the principle of Turkish nationalism. Atatürk has become the symbol of Turkish nationalism due to the services he has done for the Republic of Turkey in the modernization process. With the understanding of "*Everyone who considers himself a Turk is a Turk*", Atatürk states that the concept of nation for the Turkish nation is more than a race, but a unity of spirit. For this reason, the symbol of Atatürk is identified with the Turkish spirit in poetry. Ozantürk highlights the notion of Turkism by emphasizing Atatürk, particularly in this section.

When we examine the epics in terms of nationalist theories, it is seen that Turkish nationalism primarily reflects an ethno-symbolist conception of nationalism. The term ethno-symbolist is used to describe theorists who focus on ethnic background and culture in their analysis of nationalism. Ethno-symbolism is shaped under the influence of national identities, myths, cultural values, symbols, beliefs and memories from the past (Özkırımlı, 2019, pp. 189-207).

Allowing people to name, classify and remember the objects they encounter in their social world, symbols enable people to relate and communicate with the material and spiritual world. In the lines “*Uçun süzülerek bizim ellere*” / “*Sevgi diyârına varın turnalar*” / “*Yükleyin vuslatı esen yellere*” / “*Dostları sımşık sarın turnalar*” (T1/1abcd), Ozantürk conveys emotional news to the Turkish lands through cranes. Communication with Turkish states and communities in epics is done through cranes.

The Karabakh is emphasized in the line “*Karabağ düşeli köz düştü cana*” (T1/2b). In this verse, Ozantürk develops sympathy between Turkey and Azerbaijan, and states that the fire that fell on Karabakh also fell on Turkey, and that Turkey also experienced the pain that Azerbaijan suffered.

For Turks, land is used synonymously with the concept of homeland. The use of the concepts of land and of homeland in the same sense originates from a cultural accumulation (Gümüş, 2013, pp. 1554). The concept of land which is one of the cultural elements that ensure the unity and solidarity of the Turks also aids in the growth of a shared consciousness among Turks who live in various regions but share the same values. Ozantürk uses the Karabakh issue as an ethnic symbol in this epic.

With the expression *Nevayi başına girin turnalar* (T1/3d), Ozantürk reminds Ali Şir Nevâyî, who made significant contributions to Turkish history and culture. The phrase “*Nevâyî bağı*” in the line relates to Turkish language and Turkish culture. Ali Şir Nevâyî, one of the most important names in the history of Turkish culture and civilization, has provided great services to the language, culture and history of the Turks. (Bulut, 2017, pp. 23-28). By expressing the historical and cultural identities of the Turkish society, Ozantürk instills national feelings into the Turkish society.

Ozantürk revealed Ahmet Yesevî who is a significant figure in Turkish culture from his subconscious in the line *Yesevî birliğe göstermiş özen* (T1/4b). He is a notable Sufi pioneer who helped Islam and Sufi culture to grow throughout Ulugh Turkestan. He has wise poems that the public can understand, that are transferred from language to language and that he tells in plain Turkish (Tosun, 2017, pp. 7-11).

Ozantürk who writes “*Korkut küylerinde tılsım Sırderya* (T1/5a)” uses national symbols of the Turkish cultural world by reminding Korkut Ata the cultural symbol of the Turkish world with the expression Korkut küyleri, and by reminding “Manas Epic” with the words “Manas” and “at (horse)” in lines “*Manas’la siz de at sürün turnalar* (T1/6d).” The values attributed to Korkut Ata and the cultural elements and the symbols included in the Manas Epic also reflect

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the ethnic characteristics of the Turks. Thus, the expressions "Korkut küyleri", "Manas" and "at (horse)" in the verses are also rated within the ethno-symbolist theory.

Ozantürk who says "*Kımızdan bir yudum verin turnalar*" (T1/5d) sends cranes from Turkistan to Kazakhstan and requests that they give him a sip of kumis(kumys) to quench his thirst. Kumis is a symbolic drink in Turkish culture. Ozantürk sees the longing for unity and togetherness as a "thirst", and in order to quench this longing, he asks cranes to give him a sip of kumis which is the symbolic drink of the Turks (Durbilmez, 2013, pp. 85-129).

Ozantürk emphasizes the Turkish language in the line "*Türkçe türküler der gönül lisani* (T1/8a)". The most valuable and strongest element of Turkish national culture is the Turkish language (Kafesoğlu, 1970, pp. 1-2). Language represents individuals, society, and the universe. It also preserves all the values of the society. Language is integrative, which is one of its key functions. Language is also an indicator of cultural dominance. In this sense, the Turkish language is the memory of the Turkish nation. It is the Turkish language that keeps Turkish history alive (Özkan, 2021). Therefore, Ozantürk particularly emphasizes the Turkish language, which is the most important element that will ensure Turkish unity.

In his verses "*Sonra Heyder Baba dağını seçin / Şehriyâr'la bayram şerbeti için* (T2/3bc)", Ozantürk makes reference to minstrel Şehriyâr, who has become a symbol for Turkish cultural world (Sertkaya, 2010, pp. 145-146) and to Mount Heyder, which was symbolized with his poem "Heydar Baba'ya Selam." Ozantürk suggests cranes the Eid sherbet (juice) which was associated with Şehriyâr who is a significant icon of Turkish culture to quench their thirst. Eid sherbet mentioned in the epic is also a value unique to Turks. Sherbet is a tasty beverage. A good conversation might be started by sweetening the tongue.

Ozantürk who writes "*Abdullah Tukay'ı duyun Kazan'da / Kol Şerif'e yüzler sürün turnalar* (T2/7cd)" speaks of Abdullah Tukay, the national poet of Tatar Turks, the most important representative of modern Tatar poetry, and the founder of the contemporary Kazan-Tatar literary language (Durbilmez and Tekin, 2020, pp. 307-326), and sufi Kol Şerif, who was martyred during the struggle for independence against the Russians. Ozantürk instils national feelings and national values into Turkish society by referring to people who have become ethnic symbols.

In the line "*Çok selâm söyleyin Süyümbike'ye* (T2/8a)", Ozantürk emphasizes independence through Süyümbike, the leading heroine of Turkish history and Turkish nationalism, loved by the Turkish people for her nobility and intelligence, the daughter of Khan of Nogais Yusuf Mirza and also the last hanbike (Khan's wife) of the Kazan Khanate. In this line, Ozantürk used Süyümbike as a symbol of independence for the Turks.

In the lines "*Evlad-ı Fatihan yari Türklüğün*" (T1/3c), "*Bu yurtlarda doğan can Atatürk*" (T3/3c), "*Attila'nın yurdu Budabeşte'ye*" (T3/9a), Ozantürk brings the idea of Turkism to the fore by referring to Mehmet the Conqueror who conquered Istanbul which has an important place in Turkish history, to Atatürk the

founder of Republic of Turkey and to Attila who is a Turkish leader who is famous in Europe and is respected by everyone. Talking about the leaders who left their mark on the period in which they lived, Ozantürk refers to Turkish history. By mentioning the leaders who have become ethnic symbols the subconscious feeling of nationalism of the Turks is addressed. Along with other theories, the values in these lines can also be evaluated within the ethno-symbolism theory.

In the line "*Sarı Saltuk yurdu eyler misafir*" (T3/6c), Ozantürk refers to Sarı Saltuk, who is one of the symbolic names of the Turkish-Islamic faith and who is remembered with respect in Turkish history especially in the hearts of Anatolian, Rumelian and Balkan Turks.

In the lines "*Nevruz çiçekleri derin turnalar* (T2/3d) and *Büyür Hidrellezde sevgi lâlesi* (T3/2b), references are made to the common cultural heritage of "Nevruz" / "Yenigün" which is celebrated in the Turkish world and which heralds the arrival of spring (Durbilmez, 2003, pp. 29-34; Durbilmez, 2019, pp. 181-188) and to Hidrellez which is described as the revival of nature. Durbilmez who also has important scientific studies on the Turkish cultural world draws attention to the importance of holidays in terms of national identity and culture with his statement "*Holidays are also among national cultural elements that make communities into a nation and keep the consciousness of being a nation alive*" (Durbilmez, 2019, pp. 15).

Holiday culture includes many moral and cultural values such as unity, solidarity, peace, brotherhood, love, and respect among Turks. After embracing Islam, the Turks observe the holiday "Hidrellez" which marks the end of winter and the start of summer which is an important transition period of nature (Çobanoğlu, 2000, pp. 35-54). Hidrellez has a socially unifying and integrating national function. Hidrellez is associated with resurrection. In these lines of the epic, the resurrection of Turkish unity and Turkish consciousness is symbolized.

In the lines "*Türk'ü bekler yine dilinde türkü*" (T3/3b), Türkü which means folk poetry specific to the Turks is mentioned (Oğuz, 2010, pp. 58-61). The Turkish nation has a rich historical and cultural background from the first ages to the present day. This cultural richness finds voices through Turkish folk songs Türkü. "Türkü" which is a common cultural product that reflects the values of the Turkish nation appears as an important ethnic symbol in the epic.

The area of East Turkestan, one of the first Turkish settlements, is referenced in the line "*Doğu Türkistan'a edin hareket*" (T2/4a). East Turkestan serves as a geographical and historical icon for Turks, and it is a region with a living Turkish culture,

Ozantürk highlights the need for independence, love, unity, and integrity in this verse. By internalizing the cultural values that the Turkish people uphold, it is aimed to foster consensus, balance, and collaboration among the members of the society. The values of peace and tolerance with such national characteristics are also portrayed in the proverbs in the Turkish world (Durbilmez, 2017, pp. 157-173).

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Ozantürk, in the lines “*Kırım’i düşleyen uğrar Kırım’a*” / “*Kırımı uğrayan ağlar kırım*” / “*Akmescit, Akyar, Kerç, Eski Kırım’a...*”/ “*Çiğliklara kulak verin turnalar*” (T2/6abcd), particularly addresses Crimea (Durbilmez, 2007, pp. 177-190; Durbilmez, 2017, pp. 201-220). He speaks of the oppression of Crimea.

Ozantürk recalls the Turkic lands through speaking of independent Turkish states and important cities in his first epic; Azerbaijan (T1/2a), Uzbekistan (T1/3b), Turkistan (T1/4a), Kazakhstan (T1/5c), Kyrgyzstan (T1/6b), Foster Homeland (TRNC) (T1/8d), Turkey (T1/ 9b) and Karabakh (T1/2b), Samarkand (T1/3c), Bukhara (T1/3c), Tashkent (T1/4a), Almaty (T1/5b), Astana (T1/5b), Bishkek (T1/6c), Ashgabat (T1/7c); of symbolic cities that have an important place in Turkish history and culture and which could not be relieved from captivity in his second epic; Mosul (T2/2a), Kirkuk (T2/2a), Tabriz (T2/3a), Akmescit (T2/6c), Akyar (T2/6c), Kerch (T2/6c) and of the important settlements of Turkish history which have become the symbol for Turks in Balkans in his third epic; Western Thrace (T3/2d) Gümülcine (Komotini) (T3/3a), Rhodope (T3/3a), İskeçe (Xanthi) (T3/3a), Deliorman (T3/5a), Dobrich (T3/5a), Burgas (T3/5a), Kırçali (T3/5a), Filibe (Plovdiv) (T3/5b), Silistra (T3/5b), Danube (T3/5c), Meriç (T3/5c), Eskicuma (T3/6b), Shumen (T3/6b), Ruse (T3/6b), Razgrad (T3/6b), Dobruja (T3/7a), Karasu (T3/8c), Babadag (T3/8c), Constanta (T3/8c), Tulca (T3/8c), Bucharest (T3) /8d), Tirana (T3/9d), Zagreb (T3/8d), Üsküp (Skopje) (T3/8d) and Budapest (T3/9a). Epics serve as a functional national tool that establishes an emotional bond among Turks and motivates national consciousness among them.

OVERALL ANALYSIS AND CONCLUSION

Every icon used in epics is an element of national culture. National views, rather than personal perceptions, are more prominent in symbols. Ethnic symbols are included specifically in epics that will establish a harmony in heart among Turks.

Symbolic names in epics are cultural elements intended to promote Turkish unity. Each component of society has a meaning that comes from the role it plays in the system and from the way it interacts with the whole. This meaning can only be understood in the context of this interaction. Therefore, when considered in terms of their contribution to the continuation of society and the purpose they fulfill, these elements are symbols that convey integrity. The images in the epics activate the national instinct among Turkish people, which is defined as the act of pushing them into action. In other words, the symbols of nationalism used through epics highlight the sense of nationalism of the Turks. Nations from the same lineage that are located in various geographical places are able to form a strong emotional connection through their national symbols.

Ozantürk insert the messages he wants to convey to the public in epics into the lines. Turkish states and cities, Turkish communities, people who left their mark on Turkish language, history and culture are included in epics. Through the images and messages in the epics, he sows the dominant values, perceptions, and

common images in the society to people's minds. The implanted values in question are national pieces that reflect Turkish culture and identity.

Ozantürk uses the epics of "Turnalar as an instrument to influence people's subconscious." The mythological figure of Turna, which appears in epics, serves as a means of communication for the news of love, longing, and reconciliation. The Turkish people's understanding of their history and identity is strengthened by such symbols. It demonstrates the sense of unity and solidarity among Turks. It contributes to the collective action of Turkish societies.

When the "Turnalar" epics are analysed in the context of nationalism theories, it becomes clear that the notion of Turkish nationalism incorporates elements of theories from primordialism, modernism, and ethno-symbolism. Some national images are evaluated within more than one theory.

For instance, the Atatürk symbol in the epic can be assessed using the primordialist, ethno-symbolist, and modernist. This is due to the meaning that Atatürk conveyed in the epic. Atatürk's thoughts and actions on Turkish nationalism can be evaluated within the Modernist theory, while considering he was the Turkist symbol of that period it can also be evaluated within the Ethno-symbolist theory and due to the activities carried out in that period regarding Turkish nationalism, it can also be evaluated within the Primordial theory. Ozantürk purposively uses suchlike symbols in his epics.

The concept of Turanism, which Turkish nationalism views as the red apple, comes to the forefront when we examine the epics as a whole. Turkish nationalists who adhere the ideal of Turanism primarily seek to strengthen the notion of Turkism in Turkey, both in politics, in the intelligentsia, and in the public and also through fostering sociocultural, economic, and political linkages with other autonomous Turkish societies, they hope to build an ideal Turkish society.

As a sign of unity and solidarity in heart, in the "Turnalar" epics Ozantürk sends the crane bird which is a mythical symbol for the Turkish states to the Turkish states and communities. Turkish states and communities, significant cultural cities and important people are used as national symbols. A call to "return to self" is made through these symbols.

Ozantürk has created a work of high literary and scientific value in terms of aesthetics and semantics within certain rules and patterns. He masterfully included the important symbols of Turkish nationalism in the quatrains. The aforementioned symbols in epics are functional national tools that contain messages of unity and integrity that represent the phenomenon of "us" rather than "me". Through his "Turnalar" epics, Ozantürk builds cultural contact among Turks and fosters a sense of Turkishness.

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