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## MUSIC ELEMENT IN THE 13<sup>th</sup> EPIC OF DEDE KORKUT

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### ABSTRACT

In the 8th century, the Oghuz people, who formed the Oghuz branch of the Turkic languages and known as the "Turkish People", established the "Oghuz Yabgu State" in the form of a confederation. The Dede Korkut oguznames were born 14 centuries ago and have reached the present day. In the light of this, it is important to understand the life, social and cultural values and richness of the oguz who are a Turkish tribe. It is extremely valuable in terms of understanding our roots to follow the traces of their core values that have been or that are reflected today. Based on a foreword and twelve stories in the inscription, whose original name is "Kitab-ı Dedem Korkut Ala Lisan-ı Taife-i Oğuzan", it is necessary to examine the musical production of the period in terms of lyrics and

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composition, both in instrumental and musical terms. Being able to describe the elements of performance is valuable for the pattern of the past, present and future.

Since its discovery in 1815, many questions have been sought, such as the originality of the stories, who or what created them, whether they were created by quoting from any other legend. In addition to all these studies, with the announcement of the 13th Oghuzname in 2019, the scientific world once again saw the fact that the boundaries of the study area may be open. The 13th Dede Korkut story, which is understood to be older than the manuscripts we have, presents bravery, bravery, extraordinary events together with verse and prose sections as in the others.

Since the full text of the 13th Dede Korkut Story has not been published yet, it is exciting to determine the place and content of the musical element in the part that was published as an article, in order to understand our past roots.

**Keywords:** Dede Korkut, instrument, oguznames, music, story.

### 13. DEDE KORKUT DESTANINDA MUSİKİ UNSURU

#### Öz

Sekizinci asırda, Orta Asya’da örgütlü bir yönetim altında, Türk dillerinin Oğuz kolunu oluşturan ve “Türk Halkı” olarak bilinen Oğuzlar, konfederasyon şeklinde “Oğuz Yabgu Devleti’ni” kurmuşlardır. On dört asır önce doğmuş ve günümüze ulaşmış “Dede Korkut Oğuznameleri” ışığında, İran, Irak, Azerbaycan, Türkiye, Türkmenistan Türklerinin atası olarak bilinen ve bir Türk kavmi olan Oğuzların yaşayışını, sosyal, kültürel değerlerini, zenginliklerini anlamak, bugüne yansıyan ya da yansımış olan öz değerlerinin izini sürmek köklerimizi anlamak açısından önemlidir. Özgün Adı “Kitab-ı Dedem Korkut Ala Lisan-ı Taife-i Oğuzan” olan kitabenin içindeki bir önsöz ve on iki hikâyeden yola çıkarak arkeoloji, tarih ve sanat perspektifiyle birlikte dönemin musiki üretimini edebi açıdan güfte ve beste örgüsü içinde irdelemek gerek çalgı gerekse icra unsurlarını tarif edebilmek geçmiş, bugün ve gelecek örüntüsü için kıymetlidir.

1815 yılında keşfedilmesinden bu yana hikâyelerin özgünlüğü, kim ya da kimler tarafından yaratıldığı, herhangi başka bir efsaneden alıntılanılarak mı yaratıldığı gibi birçok soruya cevap aranmaktadır. Tüm bu çalışmalara ek olarak 2019 yılında 13. bir Oğuznamenin daha ortaya çıktığının ilan edilmesiyle birlikte bilim dünyası bir kez daha çalışma alanının sınırlarının ucunun

açık olabileceği gerçeğini görmüştür. Elimizde var olan yazmalardan daha eski olduğu anlaşılan 13. Dede Korkut hikâyesi, diğerlerinde olduğu gibi yiğitlik, mertlik, olağanüstü olayları manzum ve nesir bölümleriyle birlikte olarak vermektedir.

13. Dede Korkut Hikâyesinin tam metni henüz yayınlanmadığından, makale olarak yayımlanan kısımdaki musiki unsurunun yerini ve içeriğini tespit etmek, geçmiş köklerimizi anlayabilmek adına heyecan vericidir.

**Anahtar Kelimeler:** Dede Korkut, çalgı, oğuznâmeler, mûsikî, hikâye.

## INTRODUCTION

With the emergence of the Seljuks, The Oghuzs, who are considered the most well-known and most important of their tribes, dominated the Turks (Öztuna, 1977). In the eighth century, the Oghuz people, who formed the Oghuz branch of Turkic languages and were known as the "Turkish People", established the "Oghuz Yabgu State" in the form of a confederation with an organized administration in Central Asia.

Yabgu means ruler and was used often in the old Turkish states, especially by the Oghuzs. "It is seen that the titles of Yinal and Tarhan were also used as titles of nobility in the Oghuz Yabgu State".

In the light of the Dede Korkut oguznames, which were born 14 centuries ago and have reached the present day, it is important to understand the life, social and cultural values and richness of the oguz who are a Turkish tribe. It is extremely valuable in terms of understanding our roots to follow the traces of their core values that have been or have been reflected today.

Dede Korkut stories are a unique work that describes both the pre-Islamic period and the period after the Turks' conversion to Islam. Mehmet Fuat Köprülü, who created convenience in the fields of study and research by dividing Turkish literature into periods for the first time, pointed out that the manuscripts were invaluable. He said that "Put all old Turkish works of art on one side and Dede Korkut on the other; Dede Korkut outweighs."

### **Oghuzes, Center of Epics**

The name Oguz, which means 'tribe', is a Turkish word. The Oghuzes changed their places until the eighth century, and with the confederation, they established in the eighth century, they

implemented a regular political administration. They are spread to the Balkan geography. For this reason, we can map the geography where the Oghuz lived socioeconomically and culturally active, as Turkey, Iran, Iraq, Egypt, Syria, Kazakhstan, Azerbaijan, Turkmenistan, Moldova, Romania, Kosovo, Macedonia, Serbia, Bulgaria, Greece.

It is accepted that the Oghuz community came from the Oghuz tribe. It is known that there were a total of twenty-four tribes consisting of six sons of its founder, Oguz Han, and four sons of each of these six brothers. Each of the twenty-four tribes has different names and titles. In addition, the Oghuz tribes existed as two separate groups, Bozoks and Üçoks, and were classified as such.

Bozoks; It is a concept used to express "heavenly tribes" in Turkish mythology. These are the three sons of Oghuz Khan from his second (descendant) wife and their descendants. They are the owners of the Golden Bow. They make up 12 of the 24 Oghuz tribes. Each tribe also has a symbol representing height (Sümer, 2007).

1- Gün Han (Kün Alp) used the figure of "Şahin" as a symbol for their tribes. He has four Sons. Sons: Kayı, Bayat (Bayad), Alkabölük (Alkaevli), Karabölük (from Karaevli).

2- Ay Han (Ay Alp) used the "Eagle" figure as a symbol for their height. He has four Sons. His sons are Yazgur (Yazi), Düger (Tohar), Totırka (Dodurga), Yaparlı.

3- Yıldız Han (Uldız Alp) used the figure of "Rabbit" as a symbol for their tribes. He has four Sons. Sons: Avşar (Afşar), Kızık (Kırık), Bekteli (Beğdil), Kargın (it is Karkın).

Trichoks; To express "terrestrial tribes" (arzi tribes) in Turkish mythology, it is a used concept. These are Oghuz Khan's three sons from his first wife and are the descendants of them. These form the other 12 of the Oghuz Tribes.

1- Gök Han (Kök Alp) used the "Sungur" figure as a symbol for their tribe. He has four Sons. Sons: Bayan, Beçene (Peçenek), Çavuldur (Çavundur), It is Çepni.

2- Dağ Han (Tağ Alp) used the "Uçkuş" figure as a symbol for their tribes. He has four Sons. Sons: Salur, İmir (Eymür), Alayundlu (Alayuntlu), Üregir (It is Yuregir).

3- Deniz Han (Tengiz Alp) used the figure of "Çakır" as a symbol for his tribes. He has four Sons. His sons are: İğdır, Begdüz (Bügdüz), Yıva (Iva), Kınık.

Settlement in Anatolia	Name of the Tribe	Tribe Which They Belong to	XVI. Century	Today
KÜTAHYA	01. Alayuntlu	Üçoklar	29	1
SİVAS	02. Alkabölük	Bozoklar	–	–
MANİSA	03. Avşar (Afşar)	Bozoklar	86	53
ÇORUM	04. Bayat	Bozoklar	42	32
İZMİR	05. Bayındır	Üçoklar	52	28
ANKARA	06. Beydili	Bozoklar	23	9
ANKARA	07. Büğdüz	Üçoklar	22	6
KASTAMONU	08.Çavuldur (Çavundur)	Üçoklar	21	17
KASTAMONU BOLU	/ 09. Çepni	Üçoklar	43	36
ÇORUM	10. Dodurga	Bozoklar	24	12
AFYONKARAHİSAR	11. Döğer	Bozoklar	19	6
ANKARA	12. Eymir	Üçoklar	71	28
İĞDIR	13. İğdir	Üçoklar	43	14
TEKİRDAĞ	14. Karaevli	Bozoklar	8	6
KONYA	15. Karkın	Bozoklar	62	34
	16. Kayı	Bozoklar	94	25
İZMİR	17. Kımık	Üçoklar	81	46
ANKARA	18. Kızık	Bozoklar	28	21
ANKARA	19. Peçenek	Üçoklar	4	10
BALIKESİR	20. Salgur (Salur)	Üçoklar	51	22
ADANA	21. Üregir	Üçoklar	44	9
-	22. Yaparlı	Bozoklar	–	–

## Music Element In The 13<sup>th</sup> Epic Of Dede Korkut

KONYA	23. Yazır	Bozoklar	24	19
ANKARA	24. Yıva	Üçoklar	19(?)	–

*Table 1. Oghuz Tribes according to place names and numbers in the Anatolian area. Table Length listed alphabetically by name.*

### **The Common Point in Epics and Music: Verses**

We see in world literature and in the oldest literary findings belonging to us that literature started verbally with poetry and music. The fact that it started with poetry and its element was undoubtedly the golden key to keeping the myths in mind in the eras when writing was not actively used. All epics are in verse because the poem is easier to remember due to its harmony. Even tragedy and comedy theater products are poetic. These literary products were created by repetition of harmonious words in a certain order, in ceremonies and feasts, in a way to appeal to a common memory in order to consolidate the sense of unity.

The contents of the works are shaped depending on the reason for the collection. For example; The ancient Greeks, accompanied by a stringed instrument called a lyre in their meetings, produced enthusiastic, heartfelt and harmonious poetic works of separation pain, longing, death, common pain or common happiness. While performing these works, they named the type of verse that emerged due to the accompaniment of the instrument as "lyric poetry". During the performance of lyric poems, the poet or the narrator is accompanied by both lyre and dance. The accompanying instrument used is not always a lyre, it may vary according to the subject of the poem, its rhythmic weighing and structure.

As it is known, the manuscripts of the Book of Dede Korkut, whose discovery is based on recent history, are in the form of two different copies. The first of these manuscripts was found by the librarian Fleischer in the Royal Library in Dresden, Germany in 1815, introduced to the scientific world by H. Von Diez, and is still there. The second manuscript was found in the Vatican Library in Rome, Italy, in 1952. While the manuscript in the Royal Library in Dresden consists of twelve epic narratives and a foreword, the manuscript in the Vatican contains six epic narratives and a preface.

After the announcement of the book of Dede Korkut to the scientific world by Heinrich Friedrich Von Diez, the manuscripts were translated into Turkish by Kilisli Mual-lim Rıfat. They were published in Turkey for the first time in 1916.

Then, Orhan Şaik Gökyay; the poet, teacher, Turkish literature historian and language researcher; compared the Berlin copy of the manuscript with the photographs of the Dresden copy and published it in 1938 under the name "Dede Korkut". Orhan Şaik Gökyay's studies on Dede Korkut are the first and most comprehensive studies on this subject. He had four studies on Dede Korkut, the first of which was published in 1938 (Erünsal, 1996).

Although it is still not known by whom and where the Dede Korkut Stories were written, studies, scientific research and investigations are carried out with great enthusiasm by scientists in many disciplines and in many different parts of the world. Due to the new findings, it seems that it is a subject that needs to be investigated for many years. In 2019, Prof. Dr. By Metin Ekici "13. The "Dede Korkut Story" was published in the language translation of "13. Dede Korkut Epic": "Salur Kazan Kills the Seven-Headed Dragon". This article shows the correctness of our view. Metin Ekici made the following statement in the article.

*"On the one hand, while these scientific studies and researches are carried out, on the other hand, answers are sought to the questions of the identity of the author or the person who prepared the copy, when, where and why he wrote these works, on the other hand, what is the source of these narratives, whether they are quoted from another place or not, on the other hand. Answers are sought to many questions about whether they are a copy from the written work or a compilation from the oral tradition, and whether there are other manuscripts."* (Ekici, 2019).

### **The Musical Harmony of the 13th Dede Korkut Story**

We know that every language spoken in the world has its own music, that is intonation. Even in prose, the intonation of each word actually contains music. Poetry, on the other hand, is like the fully musicalized version of prose. In other words, it contains many melodies for those who can hear it. The poet enriches and reveals the melodic structure of the language by using elements such as inner harmony, that is, word repetitions, assonance, and alliteration in the poems.

In his stories, Dede Korkut is the poet, the narrator, and his places appear in verse. Dede Korkut sings rushes to the accompaniment of kopuz. The verse parts are performed with a melodic structure according to the instrument characteristic of the kopuz, and the course of events is expressed in an easy-to-memorize form with verse harmony.

*"The main function of Dede Korkut in tribes is to rank and lineage by playing kopuz. The description of the tribes is called stature, the verse parts within the tribes are called ancestry, and*

*reading the ancestry with a certain melody accompanied by kopuz is called ancestry. At the end of each tribe, Dede Korkut descends into tribes and ancestry; prays to the heroes and sometimes names them” (Ercilasun, A.B. 2002). The real music performers are the poets who are in every meeting place with kopuz in their hands (Köprülü, 2004).*

It is known that the kopuz, which is considered the oldest and national instrument used by the Turks, was used in Iran in the middle ages as rud or rebap.

*“According to Köprülü, kopuzun; It has two forms, Kopuz-ı Rumi and Kopuz-ı Ozan. The bard kopuz has a longer bowl than all stringed instruments and has three strings. Rumi kopuz, on the other hand, has five strings and is more like a ud.”(Feyzioğlu, 2006).*

Dede Korkut is both the oldest, the greatest and the wisest person of the Oghuzs, and he is integrated with the kopuz as a poet. The people keep his word, the kopuz has gained sanctity due to his wise (wise) speeches, and the kopuz is respected for himself. From this point of view, it is thought that music has a special place, which is considered sacred and respected by the Oghuzs.

As we understand from the stories of Dede Korkut, the wedding, feast and feast have an important place in the life of the Oghuzs. We see the traces of Shamanist belief and Islamic mysticism in the stories that carry traces of both pre-Islamic and Islamic periods. For example, in the stories, there are no elements such as the culture of the dervish lodge, that is, the filling of suffering, which is prominent in Islam. The stories must have been written down after the Turks accepted Islam. For this reason, the instruments we see in the stories correspond to the instruments used by the shamans. These instruments appear as kopuz, nakkare, pipe, drumbaz and kös. In the sixth story, "Kanlı Koca Son Kanturalı", "He had otak erected in forty places. He had a red ala nuptials erected in forty places. They brought Kanturalı and the girl and put them on the neck. Ozan came and stole my wind. Is the yelteme here an instrument or a work or a type of performance? Orhan Şaik Gökyay explained the "winding" element in only the sixth story, although he is not completely sure about this issue, as *"Poetry sung with a saz to enthuse and encourage the warrior is squatting, bravery"* (Gökyay, 2000).

We think that Gökyay's view may be correct, as bards, kams, and kopuz are used in all established divans as a common feature of Dede Korkut stories. Contrary to this view, Mahmut Ragıp Gazmihal points out that the wind is a type of instrument (Gazmihal, 1958). There is no information about its form and execution.



It is thought that the thirteenth Dede Korkut Story, located in Turkestan, Kazakhstan's Mangışlak region and included in the "Intangible World Heritage List" of UNESCO, belongs to an earlier date than the Dresden and Vatican copies. Prof. Dr. Ekici says the following about the manuscripts found: “Our friends we met in that region said that they have copies of Dede Korkut. They gave it to me as a 61-page file. In this file, there is also "Salur Kazan Killing the Seven-Headed Dragon", which we call the 13th Dede Korkut narrative. The rest of it consists of Dede Korkut's recitations.” (Ekici, 2019)



*Photo 1. A copy of the newly found Dede Korkut texts.*

Since we know the importance of the role of the bard in the tradition of stature and genealogy, and we think that the verse order of the 13th work bears similarities in terms of music because of its similarity to the 12 stories found before. Especially Dede Korkut, who is the narrator in stature and

genealogy, plays kopuz and performs verse sections. With repetitive words, alliterations, intralingual harmony, he praises Salur Kazan's valor, bravery and heroism with kopuz accompaniment.

The verse narrative between Kazan and the messenger from Serhat Bey, in the introduction part of the story, must have been played and sung with a major feeling in terms of music, since it emphasizes Salur Han's fearlessness and valor.

On page 51 of the intralingual translation of the text, Salur said, "I went to the Serhab Mountain with the gentlemen. When I was in a good mood, I gave tugra and nekkare to six sons of gentlemen and made myself a gentleman." Kazan says: "Even at that moment, I didn't brag about my alp, my erim." (Ekici, 2019) is a percussion instrument mostly held on the left hip and played with sticks called zahme. There is also a nakkare consisting of two separate drums. This type of nakkare is accompanied by wind instruments. Since it is a rhythm instrument, it is thought to support courage with rhythm.

On page fifty-four, "Kazan's heart was full, overflowing, thumping, seeing the dragon, Kazan lost his mind." It is thought that the narrator of the verse sentence may have exhibited it with a musical sentence containing excitement with a rhythmic melody.

At the end of the same page and on page 55, Lala's emotional verse to Salur read: "Lala said 'Dear Sir, you are the apple of the eye of the Black Mountain; you are the stagnant waters of the overflowing water; you are the stallion of the old horse; you are the bugra of the camel herd; you are the ram of the sheep; you are the leader of the valiant; you are the head of the brave. The origin of what they call a dragon is a snake. He said you should go on that snake.'" And then Salur, who did not associate attacking the sleeping dragon with valor, said, "Kazan, on his Konur horse (p.55), came close to the dragon. He saw the dragon lying dead. Kazan thought to himself: "It is not brave to kill a private while he is sleeping. Hitting a person by cheating is not a fight befitting a private son." He took a field arrow from his quiver, threw it at the dragon and woke him up." Considering that the narrator can perform the lyrics with kopuz according to tradition, it is thought that, considering the previous verse, it can be explained with a lyrical musical sentence based on rhythm, with the possibility that the nakkare will also be on the cedar.

## CONCLUSION AND RECOMMENDATIONS

Since the full text of the piece has not been published yet, we can only estimate emotion-oriented musical performance from the article we have. Since we know that the narrator in the text we have, Dede Korkut performed the verse parts accompanied by kopuz in the tradition of Oghuz stories, we think that the verse parts in the thirteenth dede Korkut story were also performed with kopuz. we are thinking. Linguistic harmony contains similarities with the twelve stories we have. Alliteration and repetition of words strengthen the possibility that the stories are related to each other in terms of language. The courage, valor and command of nature of the Oghuz Beys also contain similarities with the twelve stories.

In the thirteenth Dede Korkut Story, "Salur Kazan's Killing of the Seven-Headed Dragon", there is a supernatural entity, just like the giant element in the Tepegöz story. Salur Kazan fights the seven-headed dragon and wins by killing the dragon. Although it contains lyrical emotion elements in terms of music, it makes us think that music with a major emotion scale that emphasizes heroism was performed.

In Dede Korkut stories, there is a musical culture in the ceremonies of stature, ancestry, wedding, naming, hunting celebrations, and looting of the inn's house. In these ceremonies or festivities, Dede Korkut contributes to the festival by playing kopuz and singing as a bard.

At the end of the story, "Bayindir Sultan sat cross-legged under the canopy. He hosted the Sultan here for seven days and seven nights. My grandfather Korkut says: A brave man like a cauldron came and passed from this world." (Ekici, 2019). With his statement, the emphasis was placed on hosting the sultan. In this type of accommodation, the feast and celebration established after the victory is intended to be explained. Since we know that the main guests of these ceremonies in the Oghuz Turks were the bards and kams, the development of music has been an indispensable element in the thirteenth Dede Korkut Story.

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### GENİŞLETİLMİŞ ÖZET

On dört asır önce doğmuş ve günümüze ulaşmış "Dede Korkut Oğuznameleri" ışığında, İran, Irak, Azerbaycan, Türkiye ve Türkmenistan ve hatta Balkanlarda yaşayan Türklerin atası olarak bilinen bir Türk kavmi olan Oğuzların yaşayışını, sosyal ve kültürel değerlerini, zenginliklerini anlamak, bugüne yansıyan ya da yansımış olan öz değerlerinin izini sürmek köklerimizi anlamak açısından önemlidir. Özgün Adı "Kitab-ı Dedem Korkut Ala Lisan-ı Taife-i Oğuzan" olan kitabenin içinde bulunan bir menkıbe, on iki hikâyeden yola çıkarak arkeoloji, tarih ve sanat perspektifiyle birlikte dönemin musiki üretimini edebi açıdan güfte ve beste örgüsü içinde irdelemek gerek çalgı gerekse icra unsurlarını tarif edebilmek, geçmiş, bugün ve gelecek örüntüsü için ayrıca çok kıymetlidir. Dede Korkut hikâyeleri hem İslamiyet öncesi hem de Türklerin İslamiyet'i kabulünden sonraki dönemi anlatan eşsiz bir eserdir. Türk edebiyatını ilk kez dönemlere ayırarak inceleme ve araştırma sahalarında kolaylık yaratmış olan Mehmet Fuat Köprülü, 'Bütün eski Türk ürünlerini terazinin bir kefesine koyun, diğer kefeye Dede Korkut'u koyun, Dede Korkut ağır basar" diyerek yazmaların paha biçilemez niteliğe sahip olduğunu işaret etmiştir.

## Destanların Merkezi Oğuzlar

“Kabile” anlamına gelen Oğuz ismi Türkçe bir kelimedir. Oğuzlar sekizinci yüzyıla kadar konar-göçer şekilde yer değiştirmiş, sekizinci yüzyılda kurdukları konfederasyonla düzenli bir siyasi yönetim biçimini hayata geçirmişlerdir. Balkan coğrafyasına kadar yayılmışlardır. Bu sebeple Oğuzların yaşadığı, sosyoekonomik ve kültürel olarak etkin olduğu coğrafyayı sınırları açısından Türkiye, İran, Irak, Mısır, Suriye, Kazakistan, Azerbaycan, Türkmenistan, Moldova, Romanya, Kosova, Makedonya, Sırbistan, Bulgaristan, Yunanistan olarak çizebiliriz.

Oğuz topluluğunun, Oğuz boyundan geldikleri kabul edilmektedir. Kurucusu Oğuz Han’ın altı oğlu ve bu altı kardeşin her birinin dörder oğlundan oluşan toplam yirmi dört boy olduğu bilinmektedir. Yirmi dört boyun her birinin ayrı adları, unvanları vardır. Ayrıca Oğuz Boyları kendi içinde Bozoklar ve Üçoklar olarak iki ayrı grup olarak varlık göstermiş ve bu şekilde tasnif edilmişlerdir. Bozoklar; Türk mitolojisinde "göksel boyları" (semavi kavimleri) ifade etmek için kullanılan bir kavramdır. Bunlar, Oğuz Han’ın ikinci (gökten inen) eşinden olan üç oğlu ve onlardan türeyen boylardır. Altın Yay’ın sahibidirler. 24 Oğuz boyundan 12'sini oluştururlar. Her bir boyun ayrıca boyu temsil eden bir sembolü vardır.

- 1- Gün Han (Kün Alp), Boylarına Sembol olarak “Şahin” figürünü kullanmışlardır. Dört Oğlu vardır. Oğulları: *Kayı*, *Bayat (Bayad)*, *Alkabölük (Alkaevli)*, *Karabölük (Karaevli’dir)*.
- 2- Ay Han (Ay Alp), Boylarına Sembol olarak “Kartal” figürünü kullanmışlardır. Dört Oğlu vardır. Oğulları: *Yazgur (Yazı)*, *Düger (Tohar)*, *Totırka (Dodurga)*, *Yaparlı’dır*.
- 3- Yıldız Han (Uldız Alp), Boylarına Sembol olarak “Tavşancıl” figürünü kullanmışlardır. Dört Oğlu vardır. Oğulları: *Avşar (Afşar)*, *Kızık (Kırık)*, *Bekteli (Beğdil)*, *Kargın (Karkın’dır)*.

Üçoklar; Türk mitolojisinde "yersel boyları" (arzi kavimleri) ifade etmek için kullanılan bir kavramdır. Bunlar, Oğuz Han’ın ilk (yerden çıkan) eşinden olan üç oğlu ve onlardan türeyen boylardır. Bunlar da Oğuz Boylarının diğer 12'sini oluştururlar

## Dede Korkut Kitabı Elyazmaları

Keşfi yakın tarihe dayanan Dede Korkut Kitabı elyazmaları, bilindiği üzere farklı iki nüsha şeklindedir. Bu elyazmalarının ilki, 1815 yılında, Almanya’nın Dresden şehrinde bulunan Kraliyet Kütüphanesinde, kütüphaneci Fleischer tarafından bulunmuş, H. Von Diez tarafından bilim

dünyasına tanıtılmış ve halen orada bulunmaktadır. İkinci el yazması ise 1952’de İtalya’nın, Roma şehrinde, Vatikan Kütüphanesinde bulunmuştur. Dresden, Kraliyet Kütüphanesinde bulunan yazma, on iki destanî anlatma ve bir mukaddime yani önsözden oluşurken, Vatikan’da bulunan yazma, altı destanî anlatma ve bir önsöz içermektedir.

Dede Korkut Hikâyelerinin kim tarafından ne zaman nerede yazıldığı hala bilinmemekle birlikte birçok disiplinde ve dünyanın farklı birçok noktasındaki bilim insanlarınca çalışmalar, bilimsel araştırmalar ve incelemeler büyük bir heyecanla sürdürülmektedir. Ele geçen yeni bulgular sebebiyle öyle görülüyor ki uzun yıllar daha araştırılmaya muhtaç bir konudur. 2019 Yılında Prof. Dr. Metin Ekici tarafından “13. Dede Korkut Hikâyesi” olarak dilici çevirisi yayımlanan “13. Dede Korkut Destanı”: “Salur Kazan’ın Yedi Başlı Ejderhayı Öldürmesi” “Boyunu Beyan Eder Hanım Hey!” adlı makale bu görüşümüzün doğruluğunu gösterir niteliktedir.

Türkistan’da, Kazakistan’ın Mangışlak bölgesinde bulunan ve UNESCO’nun “Somut Olmayan Dünya Mirası Listesi’ne” alınan on üçüncü Dede Korkut Hikâyesi’nin Dresden ve Vatikan nüshalarından daha eski bir tarihe ait olduğu düşünülmektedir.

Eserin tam metni henüz yayınlanmadığından elimizde bulunan makale içinden icra açısından, yalnızca duygu odaklı musiki icrası tahmini yapabilmekteyiz. Elimizde var olan metinde anlatıcının Oğuz hikâyeleri geleneğinde Dede Korkut’un kopuz eşliğinde manzum kısımları icra ettiğini bildiğimizden on üçüncü dede korkut hikâyesinde de manzum bölümlerin kopuz eşliğinde icra edildiğini düşünmekteyiz. Dil ahengi elimizde var olan on iki hikâye ile benzerlikler içermektedir. Aliterasyon ve tekrar kelimeler dil açısından hikâyelerin birbiriyle bağının olma ihtimalini güçlendirmektedir. Oğuz Beylerinin cesareti, yiğitliği, doğaya hâkimiyeti de on iki hikâye ile benzerlikler içermektedir.

On üçüncü Dede Korkut Hikâyesi, “Salur Kazan’ın Yedi Başlı Ejderhayı Öldürmesi” adlı eserde, tıpkı Tepegöz hikâyesindeki dev ögesi gibi doğaüstü bir varlık söz konusudur. Salur Kazan, yedi başlı ejderha ile savaşır ve ejderhayı öldürerek zafer kazanır. Müzik açısından içinde lirik duygu öğelerini barındırır da kahramanlık vurgusunu öne çıkaran majör duygu ölçekli müziklerin icra edilmiş olduğunu düşündürmektedir.

Dede korkut hikâyelerinde boy boylama, soy soylama, düğün, ad verme, av kutlaması, hanın evinin yağmalanması törenlerinde müzik kültürü vardır. Bu tören veya şölenlerde Dede Korkut, ozan, kam olarak kopuz çalıp söyleyerek şenliğe katkı sunar.

Hikâyenin sonunda “Bayındır Padişah, gölgeğinin altında bağdaş kurup oturdu. Yedi gün, yedi gece burada Padişah’ı konuk etti. Dedem Korkut der: Kazan gibi koçak yiğit bu dünyadan geldi, geçti.” (Ekici, 2019). İfadesi ile sultanın ağırılanmasına vurgu yapılmıştır. Bu tür konaklamalarda zaferin ardından kurulan şölen ve kutlama anlatılmak istenmiştir. Oğuz Türklerinde bu törenlerin baş konuğunun ozanlar, kamlar olduğunu bildiğimizden musiki inkişafı, on üçüncü Dede Korkut Hikâyesi içinde de vazgeçilmez öğelerden olmuştur.