

The Transfer of Tradition into the Contemporary World: Turkish Folk Stories

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Abstract Folk tales composed of poetry and prose, have succeeded to come until today by various narrators. These stories which especially contain heroism and love stories carry the accumulation of the Turkish society such as belief, experience, art and law. Many societies, including European countries are concerned about the growth of generations that are disconnected to their own traditions and cultures. To ease of these worries and take measure to these matters some international and national organizations, especially UNESCO; researchers and academicians carry out scientific studies. In this study, evaluations and suggestions were made on how the folk tales, which are the most important cultural elements of Turkish society and part of oral literature, can be transferred to the contemporary world. It is a matter of debate that what arrangements can be made in the transmission of these texts to younger generations; as they appeared in the pre-modern period and these texts sometimes contradict to the values of the contemporary world. In this study, document scanning and document analysis methods from the methods of qualitative research were utilized. In this direction, the relevant literature information has been compiled and Ali Püsküllüoğlu's book which is called Turkish Folk Tales has been examined.

Keywords Culture, Tradition, Teaching Folk Tales Turkish Folk Tales

1. Introduction

Conflicted relationship between tradition and the contemporary world is addressed within the framework of the literature of many sciences. As it does not seem possible to abandon the contemporary world which is held responsible for the elimination of tradition for now, effective theses have been developed regarding that effort should be put forth for the transfer of traditions and cultural

values to the contemporary world.

Explaining the relationship between tradition and the contemporary world primarily requires defining the concepts of tradition, culture, and folk culture.

Tradition, Culture and Folk Culture

Tradition can be defined as the style of producing and using information, action and material which is capable of existing and continuing in such a way that it includes the old and the new at the same time, can be acquired with unofficial ways and methods and transferred between generations and which allow for individual creativity, changing and improvement in almost every generation in accordance with the requirements of the time [10] in [5]. In terms of folklore, tradition is the answer to the question "Who are we?", and the most important one of the precautions which can be taken against the possibility that people who get away from their traditions and cultures uncontrollably upon departure from land with industrialization is preservation of folkloric products and processing them in the contemporary world [5].

According to Tylor [35] who used the concept of culture for the first time in his book *Primitive Culture*, culture¹ is a concept that involves all kinds of knowledge, experience, belief, art, ethics, law, etc. which people have brought to the society and made a social habit out of in the axis of a vast ethnography. He argued that content of culture helps the understanding of people's and their societies' behaviors, dreams, expectations from life and phenomenon they avoid life and culture comes from the past, extending to the future. It is also possible to find the marks of culture in every field from art to science, belief to laws.

The relationship among culture, tradition and folk culture as follows and provides some recommendations: Neither culture nor tradition is static; they constantly change. Something new is always related to something old.

¹ When defining the culture, Taylor regarded the word civilization as another name of culture and started his definition "Culture or civilization..." in his book.

History of the Anatolian lands on which we are living has developed along with the civilization history of humanity [3]. Folk culture carries tradition. Communication and industrialization in the 21st century have caused almost all children around the world to be raised in a television and internet oriented way and new generations to away from folk culture. Destruction of cultural heritages also poses threat to cultural ecology. It is required that cultural policies should be developed to encourage and preserve folk culture, contents should be transferred from folk culture to visual and audial communication tools, and works that reflect the folk culture should be produced in several branches of art (music, painting, theater, dancing, etc.)

In oral culture which constitutes the most important source of folk culture, learning and teaching are of vital value because while it is ensured through documents that information is obtained in written culture, information is gone for good when the carrier passes away. This is one of the most vulnerable aspects of oral culture.

Foreign and Turkish Studies on Preservation of Traditions in Modern World

Powerful industrial countries put pressure on other societies' traditions and cultural values after the Second World War and this causes a problem in the transfer of traditions and cultures by societies to new generations [2]. UNESCO signed the "Convention for the Safeguarding of the Intangible Cultural Heritage" in 2003 and the "Convention on the Protection and Promotion of the Diversity of Cultural Expressions" in Paris to preserve the traditions that are being lost in the globalized and urbanized world. It is encouraged with these two conventions that societies carry their own cultural background into the contemporary world. These conventions signed by 173 countries accepted oral texts such as folk tales, fairytales, and legends as intangible cultural assets and defined these texts as contributors to the fact that societies get to know each other and come closer to each other. UNESCO recommended artists and educators to conduct studies that reflect their oral traditions and cultural values and emphasized that folk tales can have positive impacts on ensuring the establishment of closer relationships between societies in this globalized world [21]. Turkey as one of the 6 countries in the subordinate organs which operates the implementation of "Convention for the Safeguarding of the Intangible Cultural Heritage" supported the process of preparation and execution of the convention strongly [27]. The main reason why Turkey attached importance to this convention is that the country hosts some of the oldest civilizations of the world in the region. There is a very deep and colorful cultural heritage in the Turkish geography. In this sense, Turkey possesses substantial number of national cultural heritages to be added to the universal heritage. Start of the contribution to the universal heritage is possible by internalizing local

richness and diversities and interpreting them in the light of contemporary values [7].

So many academic studies have been conducted for bringing the folk culture in Turkey to the contemporary world. Mentioning the UNESCO Public Library Manifesto, PULMAN Principles and CALIMERA projects in her masters' thesis study, Local culture needs to be preserved by public libraries and transfer of local culture into digital media has been done by the Project EUROPEANA in Europe, adding that this formed the digital library of Europe. Darçın Şahin (age.) examined the case of Yalova Public Library in regard to the digitization process of local culture in Turkey [8].

Turkish novels inspired by folk tales and stated that several marks of folk tales were observed in Turkish novels and this fact nourishes the Turkish novel [36]. Nazar (amulet) as a cultural object and design should be protected as a cultural heritage and communicated to future generations [11].

Instruments of folk culture should be taught and special importance should be attached to the learning so that traditional music will not disappear [18]. Similarly making meaning out of a painting or figure in art requires being informed of the culture of its society; otherwise, an individual looking at the painting or figure would only see lines or patterns [23].

Aral [2] achieved certain results in the study with primary school students on the cartoon adaptation Tales of Dede Korkut (*Dede Korkut Hikâyeleri-DKH* in Turkish) created for TRT Çocuk channel. Accordingly, the children recognized the DKH due to the cartoon. The characters in the cartoon are not the exact ones in DKH; in addition, there was an effort to prevent alienation of girls with the girl character created in the cartoon. Only 16% of the students read DKH in a book and the children mainly know these tales from the cartoon Tales of Dede Korkut. Hence, one of the ways to introducing children the traditional values should be designing cartoons that are adapted into their world. In a study with fifth-grade students, it was concluded that only 3 out of 36 tongue twisters in the CD album of "*Eveleme Develeme*" prepared by TRT were widely known to the children and 6 tongue twisters were recognized by none of the children in the study group [4]. This result highlights the fact that there are problems experienced in the transfer of tongue twisters to younger generations as a cultural asset.

Foreign Studies on Transfer of Folk tales into Contemporary World

Khelef [20] defines folk tales as a "type of narrative formed by the integration and narration of a real event with imaginative adventures." In the research classifying the folk tales by their content features, Fudge (2010:20) argues that this literary genre is beyond fairytales. According to the researcher, the tale teller plays a key role in folk tales. Each tale teller has their own style and can scatter their own

perspectives into the details of the tale. Tale-tellers somehow stage the tale using their voice tones and stresses. In this sense, folk tales contribute to the survival of oral tale-telling tradition. Foster [14] says that it is sometimes better to listen to the books than read them. Tale-tellers directly communicate with children. Their responsibility is to narrate the book well and staying true to its original. Tale-telling of old folk tales should be preferred over reading them. Also made some suggestions to teachers for tale-telling or story reading:

- 1- Children should be positioned so that they can hear the tale easily.
- 2- The teacher should use a natural and effective voice tone but not dramatize the tale.
- 3- Words of characters should be communicated exactly.
- 4- Natural sounds like wind, water, bird, and cat should be reflected.
- 5- The duration between the beginning and the end of the tale should be arranged in balance.
- 6- Words with unknown meaning should be explained.
- 7- Songs and tongue twisters should be recalled and communicated properly.
- 8- The tale-teller should be true to the language of the tale [14].

Folk tales are shared to entertain, educate people and protect the culture in every society. They are considered valuable both for national and universal culture. Folk tales should be regarded as good instruments for understanding and increasing the exchange between diverse cultures. There are similarities between folk tales of different societies. For example, the deer motif in Korean folk tales is one of the Turkic mythological elements and it is thought to have established in the Korean and Turkic cultures through Shamanism [21].

Folk tales always start by implying that a given event occurred in the past. Concordantly, all folk tales start with "Once upon a time..." (*Il était une fois* in French). Such time is uncertain [20]. Armenian folk tales start with "Once there was and was not." and inform the listener or reader that they will take them to an unknown time, that the tale has a happy ending with "Three apples fell from heaven: one for the teller, one for the listener, and one for all the peoples of the world" and sometimes leaves the reader with an optimistic ending with the formulaic statement "The people lived happily ever after" [24]. These findings refer to the intercultural similarity of formulaic expressions in folk tales as such expressions are observed in Turkish folk tales, too. The phrase "once upon a time" has a very powerful impact that charms and refers children to imagine as in adults [20].

Keding [19] included three Nasreddin Hodja anecdotes in his book compiling the tales of elders around the world and call these anecdotes "funny stories". In the introduction, the book draws attention to the funny element

and logical twist in the stories. Mentioning that there is a complaint about youngsters that they do not recognize the ancient value in the book, He also states that it is a responsibility to communicate the thoughts of elders around the world on concepts such as virtue, love, stupidity, power, and intelligence to the young individuals. Romero-Frias [31] states that no one has compiled the Maldivian folk tales before him; however, the folk tales are still told by males with vivid and classical narrative patterns in the country.

Gabara [15] argues that Yemen folk tales which address many social problems and carry the culture, language and literature along should be compiled from the tongue of tellers and classified and communicated into educational environments. Indicating that tellers of the folk tales are still alive, the research highlights the need for benefiting from this cultural asset through scientific methods.

Folktale as one of the genre included in the "Convention for the Safeguarding of the Intangible Cultural Heritage" which was agreed in 2003 and entered into effect in 2006 is the concern of folklore and anthropology [25]). Yet, the subject is deemed valuable to be discussed and investigated in education as schools have a special position in the transfer of culture.

In the study conducted with French and Finnish primary school students, Hynnen [16] found that children learn words, apprehend the grammatical rules and use pronunciation rules and oral linguistic rules better and improve their reading comprehension skills in the courses using folk tales.

Illias et al. [17] conducted research on where (school, home, friend circle, etc.) and from whom (family, friends, teacher, etc.) Greek children learn about folk tales the most. It was concluded in the research that the children learned about folk tales from their mothers and grandmothers the most, 80-70% of the girls and boys are interested in folk tales, they read rather than listen to folk tales at school, they rather perform activities with folk tales at school such as illustrating, staging them and writing their own tales and compiling the tales told by elders, they learned about folk tales rather from books, they like hearing folk tales from a traditional teller the most, 51% of them did not have any idea about whether folktale characters are international, and 20% of them found those characters to be international. In the end, the study emphasized that folk tales should be used in school environments meticulously.

Folk tales should be first learned by preservice teachers as they can have students learn about early humanity values, universal values that are unchanged and thought not to change, people of diverse cultures and recognize and know people of different culture from their own through folk tales of different cultures [33]. Children can understand different languages, dialects and how culture has changed globally and chronologically in folk tales. Using storytelling in children's education dates back very early ages [33]. Children comprehend how to focus on time,

understand, keep what they learned in memory, and self-learning. Teachers telling tales to children transform the taletelling tradition. In addition, taletelling of teachers enables tales written on books to reach children.

Folk tales may not be found interesting by children as they are narratives of past; however, children should be warmed towards such texts considering the fact that the impacts of folk tales are still observed in this era. Despite the emergence of contemporary literature, it should be remembered that folk tales are original compared to other narrative genres. They are also interesting for children's fantastic imaginative worlds because they mention giants, fairies, princes and princesses. Parents and teachers do not have to communicate the values not compliant with this era in folk tales to their children; telling only the main story and adventure would suffice. Language in folk tales is rhythmic, fluent and musical; there are multiple dialogs of characters. Hence, the special language in folk tales attracts children's attention. Moreover, it is easy to have children pay attention as folk tales are event-intensive. Messages of many folk tales bear the humane values that are still valid today. Tales that cannot adapt to contemporary values should be offered to students after they have been reinterpreted and adapted.

Folk tales should be utilized in children education: Children like easily understandable jokes and one can find them in folk tales [9]. If tellers adapt the content to the contemporary era without breaking the nature of the folktale and touching the poems, children will listen to these tales admiringly. Furthermore, fantasy in folk tales improves children's imaginations; they, too, need to imagine as adults do. Reading fantastic texts do not prevent them from causative thinking but help them distinguish between what is real and imaginative. Yet, Mehadji [29] states in the study examining the Algerian folk tales that there is gender inequality in family relations in these tales, using such tales in school environments has a negative impact on girls and boys and causes them to continue their traditional gender and family roles. Even though there is a consensus on the importance of communicating folk tales to children and youngsters in terms of linguistics and content, certain cases mentioned in folk tales contradict the values of contemporary world.

Studies on Transfer of Turkish Folk tales into Contemporary World

Folk tales as "poetry-prose combined narratives, as some of the first products of the transition from nomadic to settled life, which handle matters such love, heroism, etc., originate from Turkish, Arabic-Islamic and Indian-Persian culture and are mainly told by minstrels (*aşık* in Turkish) and public taletellers (*meddah* in Turkish) [1]. Having started to be observed in the Turkish folk literature as of 17th century and thought to replace legends, Turkish folk tales generally emerged from real loves and heroism and were mostly nourished by Köroğlu epics, Turkic sources

such as Dede Korkut, Arabic-Islamic resources, Indian-Persian resources, and fairytales and legends [34]. They can be summarized based on the information provided:

- 1- Folk tales are mixed texts composed of prose and poetry. Teller may change whatever he wants in prose parts but keeps poetry parts intact.
- 2- Routines and similes are often referred.
- 3- Acts and quests of protagonists are summarized with routines.
- 4- Idioms, proverbs, prayers, and curses are frequently observed.
- 5- The subject is love in general. Love between protagonists occurs at first sight, growing up under the same roof, drinking wine, or looking at a picture.
- 6- Fathers usually have their children late.
- 7- They usually result in a happy ending and prayers are said for the reader in the end [26].

Turkish folk tales that are sometimes compared to fairytales and sagas in terms of general attributes differ from these genres with their original attributes. For folk tales, Boratav [6] says, "The poetry part means that there is a story part. Determining the prose which constitutes the case with its mainline is an easy thing for the taleteller. Extending it is already a skill required by his art." Retelling the tale is natural and inevitable on the condition of staying true to the poetry parts of folk tales. Again articulating "The one single element that is left from the author or the love which is the subject of the story or was really experienced in the past is the poetry part. This part is passed from generations to generations being subjected to very few and mostly unmeant changes," Boratav [6]) argues that language used by tellers of folk tales may not be always qualified, the principle of preserving the poetry in their exact forms may not be followed and there may be much deterioration in the transfer of poetry.

As Turkish folk tales are placed in the minstrel literature, minstrels of saz (a Turkish stringed musical instrument) who tell these tales in the company of music have gained the description of "teller/taleteller". It can be said that minstrels who are taletellers draw on the identity of "public taletellers". Minstrels who tell folk tales at village coffeehouses, in rooms and squares also create a setting of some kind of theater [34].

Folk tales were put into writing by authors in the post-Republican era. Folk tales compiled from Aşık Şevki Halıcı and those compiled and written by Eflatun Cem Güney and Ali Püsküllüoğlu are some of the most known examples. Sakaoğlu [32] tells about Eflatun Cem Güney "He showed this special taletelling skill of him in sagas and folk tales, too. This taletelling somehow gain the characteristics of his original creation. In short, it is like that Güney's style left its mark on such taletelling."

Literary texts reflect the accumulation of nations for

centuries that accumulation includes the perspective of a given society and argues that communicating literary texts to children is of a great responsibility for the transfer of social values [28]. This case brings about a problem: How will be the narratives of old texts communicated to new generations?

Folk tales and tales are not written for children. But they are used in education; because they are fun and educational texts. On the other hand, there are many false beliefs, behaviors or habits that do not fit into the century we live in. So they need to be updated. [37] Content of pre-18th century (pre-French Revolution) texts might contradict the idea of enlightenment and fall insufficient in subjects such as democracy, equality, freedom, and social gender. However, these principles are valid in the texts of children's literature. On the other hand, inequalities, restrictions and gender discrimination are also mentioned in Turkish folk tales. Negative should be turned into positive when taking these texts to children. Why may folk tales that are not accommodated to contemporary values be undesirable? Examples can be provided from DKH to answer this question.

Tales of Dede Korkut (DKH) is a book consisting of 12 folk tales that were transmitted to the oral narrative writing in the 15th century. It is not known who wrote the book. 12 folk tales include the adventures of the Oghuz Turks. The main characters are the administrators of Oghuz Turks and their women. These stories are extraordinary. In every story in this book, the Oghuz Turks encounter a problem and a poet and wise person named Dede Korkut helps them in solving this problem. Dede Korkut gives advice to people. It shows them what is right and wrong. These folk tales are extremely valuable texts both for national and international heritage of folk tales. Moreover, some of the qualifications in their contents may be found unfamiliar or repulsive by minors. Some of the examples for such cases are as follow:

Example 1: They include certain cases where there is gender discrimination:

“Baba adını yürütmeyen hoyrat oğul baba belinden inince inmise daha iyi, ana rahmine düşünce düşmese daha iyi. Baba adını yürütünce devletli oğul daha iyi.” [12].

(“Better if a clumsy son had not been seeded by his father and not been conceived in his mother's womb. Better is a great son when he would maintain his father's name”)

Girls who see these sentences may feel worthless.

“Neyleyeyim, bu yıkılacak evde un yok elek yok, deve değirmeninden gelmedi der; ne gelirse benim kalçama gelsin diye elini arkasına vurur, yönünü öteye kalçasını kocasına döndürür, bir yönünü öteye kalçasını, kocasının sözünü kulağına koymaz. O Nuh peygamberin eşiği asıllıdır. Ondan sizi, hanım Allah saklasın. Ocağımıza bunun gibi kadın gelmesin” [12].

(“Alas, she'd say ‘no floor no sieve in this wrecked house, the camel is yet to return from the mill; she'd slap her buttocks saying ‘whatever will happen happens to my hips, turning to other direction and her hips to her husband but not listening to a word of her husband. Such an indifferent wife she would be. God forbid you from her, my khan. May no wife like her come to your domain.”)

Girls facing these statements may think that women who reject doing housework, cannot make out of thin air to cook food and do not mind her husband's words are worthless.

Example 2: People with no children are not welcomed.

“Bayındır Han'dan buyruk şöyledir ki oğlu kızı olmayana Tanrı Taala beddua etmiştir, biz de beddua ederiz demiştir dediler” [12].

(“As decreed by Bayındır Khan, those who have no son and girl are cursed by God Almighty and by us, too.”)

It is assumed that childless persons are damned. This is not considered damnation today; failure to have a child may be due to a physical insufficiency or individuals may not choose to have children if they do not want to.

Example 3: People have negative opinions of those from different religions:

“Mere dini yok, akılsız kafir

Ussu yok dirneksiz kafir” [12].

(“No religion, no wits in that infidel

No mind in that infidel”)

In DKH, Christians or people of other religions are enemy and there is a constant fight against them. Yet, contemporary intellectuals and thinkers agreed that religion should not be a matter of war.

To provide an example, a work which pays strict attention to the transfer of Turkish folk tales into contemporary world was addressed within the scope of this study. This study aims to discuss the relationship among culture, tradition and contemporary world values and offer recommendations to the process of transferring the folk tales as some of the oral genre which carry the Turkish traditions in the best way into the contemporary world.

Folk tales are original products of a language in both formal and contextual terms. Folk tales reflect the rhythmic, flowing and musical side of a language. For this reason, in the mother tongue education, the people's stories should be used in educational environments. The songs, poems, idioms, proverbs in the folktale story give children the mother tongue love. In addition, universal emotions and thoughts are included in the folk tales. Universal values such as love, friendship, courage, and honesty take place very often in folk stories. Therefore, universal values are reinforced through folk tales of different societies. On the other hand, through folk tales in different cultures, world literature can be loved at childhood. Because children may

be more interested in the ages advancing to the cultures where they are closely related at a young age so that intercultural exchange is opened. The origins of folk tales include situations that do not fit the contemporary world. Since these problems cannot be removed altogether, authors who re-describe these stories need to take responsibility. The writer of the folk narrator or the folk narrator must make explanations that will correct situations that do not match the values of the times in which we live.

2. Methodological Approach

Document review and document analysis methods which are qualitative research methods were utilized in the study. In the light of data obtained in the reviews of the related literature, the book Turkish Folk tales (*Türk Halk Öyküleri* in Turkish) by Ali Püsküllüoğlu was examined with the document analysis method. According to this, the measures taken by the author about the situations that do not match the values of the modern age in the anecdotes in the Turkish Folk tales are determined at the sentence level. According to this, in the stories of the Turkish Folk Stories book, the statements made by the author at the sentence level regarding the situations that do not match the values of the modern age and the educational measures provided by these statements were determined at sentence level. Also, from these stories, sentences containing the use of local language (dialect) and poetry parts to improve children's vocabulary were also selected.

The book "Türk Halk Öyküleri" ("Turkish Folk tales") compiled and put down on paper by Püsküllüoğlu [30] which include folk tales Emrah and Selvi, Ferhat and Şirin, Hurşit and Mahmiri, Sürmelibey and Telli Senem, and Arzu and Kamber successfully transferred the folk tales which are some of the important intangible cultural assets of the Turkish society into the contemporary world. All these stories are about impossible love. In the stories, a poor boy falls in love with a wealthy family girl. The boys are poets at the same time. Love made them poets. In the stories, there are social inequalities, wars, heroism. The main character endeavors to come up with problems with honesty and good heartedness.

In this study, Ali Püsküllüoğlu's "Turkish Folk Stories" book was examined in order to illustrate the linguistic specificities that folk stories can bring to children, and to illustrate how a writer who rewrites folk tales that do not fit into the contemporary universal values of folk tales can correct. Using the literature [1] [34] [37] the categories used in the review were basically developed under two headings as "linguistic specificities that can be gained by children" and "correction or elimination of situations that do not correspond to universal values".

3. Findings

The characteristics of Ali Püsküllüoğlu's book "Turkish

Folk Stories" are handled and exemplified fewer than two main headings: "linguistic specificities that can be gained by children" and "correction or elimination of situations that do not correspond to universal values".

3.1. Linguistic Specificities that can be Gained by Children

3.1.1. They partly reflect the characteristics of "dialect" in the folk tale telling.

"Van denilen kentin toprağı üstünde bir kale görmüşem. Bu kaleyi, Hazreti Ali'den sonra hiç kimsenin almadığını öğrenmişem!"

("I saw a fortress on the lands of a city called Van. I heard this fortress has not been conquered by nobody since Ali the Holy One!") p.29.

görmüşem (I saw- dialect)- **gördüm** (I saw- standard Turkish language)

öğrenmişem (I heard-dialect) **öğrendim** (I heard-standart Turkish language)

*"Onu Şah Abbas'tan kurtarıp **getirende** Selvi senin. Hadi yolun açık ola!"*

("Selvi is yours once you save her from Shah Abbas. Godspeed!") p.32.

getirende (when he brings it-dialect)- **getirdiğinde** (when he brings it- standard Turkish language)

3.1.2. Style is artistic. Reduplication and similes that are routine in colloquial language are used.

"Şah Abbas'ın askerleri gerisin geri yollara düştü. Yorgun, bitkin. Yine de, bunca çalışıp da Van Kalesi'ni alamamış olmanın kızgınlığıyla, önüne ne çıkarsa yakıp yıkmaktan, yağmalamaktan geri durmadı. Erciş'in bütün varsıllarının paralarını pullarını aldılar, çoğunu öldürdüler."

("Soldiers of Shah Abbas took back to the roads. Fatigued and exhausted. They, nevertheless, burned and plunder whatever is on their way with the anger from failure to conquer the Van Fortress. They took the wealth of all riches in Erciş and slaughtered most of them") p.30.

3.1.3. Poetry parts are protected. These original poems, which are written in spoken language, are the children's interest in poetry.

"Bir seher uğradım göl kenarına ("I stopped at down by the lake shore)

Sunam beni gördü yüzmeye durdu, (My shelduck saw me and started swimming,)

Çalındı çırpındı çıktı kenara, (Fluttering his wings, he came ashore,)

Ela gözlerini süzmeye durdu. (With his hazel eyes, he started watching.)

İstedim kendimi bu göle atam, (I felt like jumping into

that lake,)

Elimi uzatıp yavruyu tutam, (Reaching and grabbing that bird,)

Bir hayal eyledim sarılıp yatam, (It is my dream, embracing and laying down,)

Vefasız gönlümü üzmeye durdu... (My untrue heart, he started grieving...) p. 35.

3.2. Correction or Elimination of Situations That does Not Correspond to Universal Values

3.2.1. Messages in the Turkish culture and that may have equivalents in the universal culture are preserved.

“Sevenlerin arasına girilmez. Bu töredir. Şah da olsa, töreyi bozamaz. Varın birbiriniz olun. Yarından tezi yok, yurdunuza dönebilirsiniz.”

(“One does not come between the lovers. This is the customs. Even the Shah cannot break the customs. You go and become together. Not later than tomorrow, you can go back your home”) p.43.

3.2.2. A criticism of political situation of the old world is provided.

“Zaman zaman içinde Amasya sultanlıktı. Sözü yasa, eylemi tasa olana “sultan” derler. Yani, o kişi, sultan olduğu ülkeyi dilediğince yönetir. Ve de çoğu “zulüm”le, azı da “bilim”le yönetir. Şte, Mehmene Sultan da Amasya’yı bilimle yönetmeye çalışıyordu”

(“Amasya was a sultanate once upon a time. Man whose word was law and act was sorrow was called ‘sultan.’ Most of them ruled with ‘oppression’, few of them ruled with ‘science.’ See, Mehmene Sultan tried to govern Amasya with science) p. 44.

3.2.3. Gender equality is emphasized.

“Sultan işini bildikten sonra kadın olmuş, erkek olmuş, değişir mi? Hem de derim ki size Mehmene Sultan, öyle bildiğiniz gibi değil. Bilmediği iş avlamadığı kuş yok”

(“Does it matter whether Sultan is a man or woman if he or she knows what to do? Mark my words, Mehmene Sultan is not your typical sultan. She knows everything and what to do.) p.44.

3.2.4. Not strong people but weak people are stood by.

“Ülke olur da bir yöneten olmaz mı? Güçlünün biri çıkar, kendi kendini yönetici yapar”

(“Is there no one to govern in this country? Someone strong will come up and make himself the governor.”) p. 74.

3.2.5. It is implicated that it is impossible to understand the essence of love in the past today but it is better today.

“Bu ne biçim sevidir? Düşle işle sevi mi olur? O zaman da ben size derim ki, ‘Eskiden öyleymiş işte... Eskiler öyle anlatırlar. Ben onların yalancısıyım”

(“What kind of love is this? Is it love when you only dream it? Then I say ‘It used to be that way... People of old times say that. I am not saying that, they did.’”) p.78.

“Onlar söz kestiler ya, bakalım kız ile oğlan ne diyecek buna, diye düşünmeyin hiç. O vaktin töresinde, kıza oğlana söz düşmezdi. Büyükler olsun dedi mi, iş olurdu”

(“Now that they are betrothed, do not worry what the girl and the boy will say. Back then in the customs, boys and girls had no say. Once elders let it be, it was.”) p.101.

3.2.6. The reader is asked to understand the status of the weak.

“Ama ölüm olduktan sonra neye yarar mal? Ha, şu da var ki, malsıza pulsuz da ölüm, nedense erken el atar”

(“What use does have property if it is death in the end? And there is that death comes upon those who have no property or money too early.”) p.80.

3.2.7. Tales are ended with prayers/curses in accordance with Turkish folktale tradition.

“Ne demişler az yaşa çok yaşa, sonunda bu gelecek başa, demişler. Eninde sonunda ölüm var ya, şu yeryüzünde sağlıklı, mutlu yaşamak da var. Ama, Sürmeli Bey’le Telli Senem, bir karayürekli yüzünden mutlu olmadılar. Karayürekli utansın!”

(“They say ‘this is what it is meant even if you live a long or short life.’ Death is the ultimate end, but there is a healthy and happy life on this world, too. Yet, Sürmeli Bey and Telli Senem could not find happiness because of some wicked man. Shame on the wicked!”) p. 122.

3.2.8. It is criticized that youngsters cannot oppose elders in old times.

“Onlar böyle deyince Arzu, ‘İyi hoş da, bakalım ben kocaya varmak istiyor muyum? dedi. O vakit ‘hele hele’ dediler. ‘hele şuna bak hele! Bir de büyüklerine karşı geliyor. Nerede görülmüş, nerde duyulmuş bu? Sus bakalım!’”

(“When they said that, Arzu said, ‘Okay, but do I want to have a husband?’ Then, others said, ‘Look now, look what she says. She is opposing her elders. This is nothing heard of or seen. You shut up!’”) p. 131.

3.2.9. It is emphasized that love is not forcible.

“Arzu böyle deyince, o zaman amcası, ‘Demek işin içinde iş var mış da biz bilmiyormuşuz...’ dedi, ‘Her şey zorla olur da sevgi zorla olmaz... O halde sen bilirsin. Var dilediğine er!’

(“When Arzu said that, her uncle said, ‘There are wheels within wheels and we did not know. You can force everything but love... It is up to you, then. Go marry whoever you want!’”) p. 147.

Poetry and prose parts harmoniously complement each other and the folktale was translated into written language with a successful style. Book of Püsküllüoğlu [30]

managed to touch the readers with a narrative language that can be found sincere by adults and children despite including tales of old times, therefore making the author one of the authors who could transfer Turkish folk tales as products of the oral tradition into the written culture.

4. Conclusions and Discussion

Preservation of traditions and intangible cultural assets that ensure the transfer of culture to newer generations will keep memory of humanity lively. All kinds of understanding and acceptance by the hand of humans such as art, science, faith, laws, etc. are designed to protect the world of the future humanity. Scientific and intellectual advancements undoubtedly prevent wrongs of the past from being repeated; however, experiences, emotions, and accumulations of humans were implicit in the past. Distinguishing between what was right and wrong in the past to carry what was right into the future should be the duty of national policies, scientists, artists, and thinkers.

Several researchers around the world conduct scientific and artistic studies to make children and youngster like folk tales, in other words, to carry folk tales toward the future. Researchers investigated why today's individuals remain distant to traditional texts and try to provide solutions to gain on. Literature, movies, exhibitions, books, products of entertainment, toys, and theaters, etc. that have advanced along with the written culture are still inspired by traditional texts. Cervantes was inspired by the knight tales to write *Don Quixote* while Boccaccio wrote "*Decameron Tales*" feeding on traditional folk tales. *Ulysses* by James Joyce, one of the pioneers of the modern literature refers to the *Myth of Odysseus* and Sartre's play *The Flies* was inspired by the Myth of Electra and Orestes in the Ancient Greece. In Hollywood, several European folk tales or fairy tales from *Cinderella* to *Robin Hood* have been adopted to the movie for many times and by various directors. The fact that the most developed countries are the United States and great European countries in terms of industrialization unavoidably causes that the dominating culture around the world comes from the traditions and cultures of these countries. Getting rid of the complaint about this and the concern about elimination or weakening of traditions requires reviewing the cultural policies. As understood from the studies in the literature, new generations are raised with television and internet. Moreover, people have internalized the concepts of equality, democracy, and freedom brought by the contemporary world cannot adopt the messages of the texts of the pre-Enlightenment era completely and have been questioning them. It has been inevitable that a prejudice has been developed for traditional texts that involve especially situations such as gender inequality and class discrimination. As mentioned within the conceptual framework, a girl character was created in the cartoon *Dede*

Korkut Hikâyeleri aired in TRT to make girls feel valuable.

Protecting what is traditional does not require rejecting what is new and does not make accepting what is traditional blindly obligatory. Reconciliation should be achieved and traditional narrations should be communicated to new generations without breaking their originality. Marks of the effort to reconcile tradition with the contemporary world can be observed in the foundations of the Republic of Turkey. *Türkü*s (a form of Turkish folk music) compiled by Ruhi Su during the period of Mustafa Kemal Atatürk and the value attributed to Aşık Veysel by the government can be shown as examples. The first examples of novel and play in the pre-Republican period during the Tanzimat bear the marks of traditional Turkish theater and folk tales. Many authors such as Yaşar Kemal and Necati Cumalı in the post-Republican literature were nourished by the oral culture in their home regions. Movies *Keloğlan* written by Turgut Özakman and directed by Sırrı Gültekin and *Karagöz Hacivat Neden Öldürüldü?* written by Ezel Akay and Levent Kazak and directed by Ezel Akay indicate that traditional Turkish folk culture always finds its place within the Turkish cinema.

It seems that fairytales have been transferred to the contemporary world more than the folk tales both in Turkey and around the world. Nevertheless, Turkish folk tales need to be included in this process more intensively. It is important to translate folk tales into written texts for taking them to younger readers so that these tales can continue to live. Ali Püsküllüoğlu's book *Türk Halk Öyküleri* is successful in this sense. The book managed to communicate both qualities of the traditional language and the folk tales which are extremely important for the Turkish society to younger readers in an esteemed and esthetic language. Also implicating those values of old times that are not compliant with this era, it does not draw the readers away, keeping them closer to the text. Teller is important in folk tales because he/she relays the message of the tale to the listener/reader. His/her view of world, knowledge and good manners form the tale. Hence, folk tales should be rewritten by authors and poets who could write other original texts. Summarizing folk tales or any other traditional text cannot mean rewriting them. Texts written by those who are not specialized in writing would draw both younger and older readers away from the texts of traditional folk culture. Ali Püsküllüoğlu provided a valuable text called *Türk Halk Öyküleri* using his qualities of poet and linguistic researcher.

Since transfer of tradition into contemporary world requires special effort, national cultural policies should adopt this effort even further, more traditional folk texts should be transferred to audio-visual communication media, and artists, musicians, movie makers, and the last but not the least, authors and poets should be encouraged for this process. This can take the Turkish folk culture to a reputable position by its own society as well as contributing to the process of safeguarding the world's

intangible cultural heritage by offering content to the universal culture.

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