

THE PLACE AND IMPORTANCE OF FOLK DANCES IN TURKISH FOLKLORE

O LUGAR E A IMPORTÂNCIA DAS DANÇAS FOLCLÓRICAS NO FOLCLORE TURCO

Oğuz Yıldırım

Postdoctoral Researcher, Sakarya, Türkiye
oguzyildirim540@gmail.com

Oktay İnalkaç

Karesi Youth and Sports District Directorate, Balıkesir, Türkiye
inalkac.oktay@gmail.com

Yavuz Yıldırım

Sakarya University of Applied Sciences, Graduate School of Education, Department of Recreation, Sakarya, Türkiye
yavuzyildirim@subu.edu.tr

Tuncay Kıratlı

Bayburt University, Graduate School of Education, Department of Physical Education and Sports, Bayburt, Türkiye
tuncay.kiratli@gmail.com

Ahmet Kara

Sakarya University of Applied Sciences, Graduate School of Education, Department of Recreation, Sakarya, Türkiye
karaahmet@subu.edu.tr

ABSTRACT

The subject of the research was determined as the place and importance of folk dances in Turkish folklore. The aim of the research is to reveal the place and importance of folk dances and music, which are among the phenomena in Turkish folklore, in Turkish folklore. The method of the research is a descriptive study and the current situation was tried to be revealed by examining the scientific sources obtained through the scanning method. The importance of the research is considered important in terms of revealing the place and importance of folk dances and music, which are an important element of Turkish culture and civilization, in folklore. Folklore and culture are related to each other due to their similar nature. It constitutes traditional products (customs, traditions, language, religion, oral and written and architectural art, sports, literature, etc.) belonging to the national and spiritual elements of a society with a cultural history in a certain period. Folklore, on the other hand, is a science that researches, examines and compiles the cultural products produced in the past by delving into unknown historical depths to which society and which period they belong. Folk dances are also a culture-art phenomenon within folklore. Folk dances, which are among the Turkish folkloric elements, carry the cultural phenomena that the Turkish nation has revealed throughout its five thousand years of life, from its emergence on the stage of history to the present day. Turks have existed in many different geographies in the world and as a result, Turkish folklore has revealed the products of a very rich cultural accumulation. Among these products, folk dances have an important place. Folk dances are distributed in different types according to regions in Turkey. This distribution has brought great diversity to folk dances and contributed to Turkish folklore. As a result, folk dances, as an intangible cultural heritage, contribute to Turkish folklore by showing their presence in Turkey's geography with different types and diversity qualities, especially the rich accumulation that the Turks have acquired from the time period when they appeared on the stage of history until today. In this direction, the research tried to reveal the place and importance of folk dances in Turkish folklore, taking into account the contributions of our folk dances in Turkish folklore.

Keywords: Turkish Folklore, Folk Dances, Folklore.

RESUMO

O assunto da pesquisa foi determinado como o lugar e a importância das danças folclóricas no folclore turco. O objetivo da pesquisa é revelar o lugar e a importância das danças e músicas folclóricas, que estão entre os fenômenos do folclore turco, no folclore turco. O método da pesquisa é um estudo descritivo e a situação atual foi tentada a ser revelada examinando as fontes científicas obtidas através do método de varredura. A importância da pesquisa é considerada importante em termos de revelar o lugar e a importância das danças e músicas folclóricas, que são um elemento importante da cultura e civilização turcas, no folclore. Folclore e cultura estão relacionados entre si devido à sua natureza semelhante. Constitui produtos tradicionais (costumes, tradições, linguagem, religião, arte oral e escrita e arquitetônica, esportes, literatura, etc.) pertencentes aos elementos nacionais e espirituais de uma sociedade com uma história cultural em um determinado período. O folclore, por outro lado, é uma ciência que pesquisa, examina e compila os produtos culturais produzidos no passado, investigando profundezas históricas desconhecidas a qual sociedade e a qual período pertencem. As danças folclóricas também são um fenômeno cultural-artístico dentro do folclore. As danças folclóricas, que estão entre os elementos folclóricos turcos, carregam os fenômenos culturais que a nação turca revelou ao longo de seus cinco mil anos de vida, desde seu surgimento no palco da história até os dias atuais. Os turcos existiram em muitas geografias diferentes no mundo e, como resultado, o folclore turco revelou os produtos de uma acumulação cultural muito rica. Entre esses produtos, as danças folclóricas têm um lugar importante. As danças folclóricas são distribuídas em diferentes tipos de acordo com as regiões da Turquia. Essa distribuição trouxe grande diversidade às danças folclóricas e contribuiu para o folclore turco. Como resultado, as danças folclóricas, como uma herança cultural intangível, contribuem para o folclore turco ao mostrar sua presença na geografia da Turquia com diferentes tipos e qualidades de diversidade, especialmente a rica acumulação que os turcos adquiriram desde o período em que apareceram no palco da história até hoje. Nessa

direção, a pesquisa tentou revelar o lugar e a importância das danças folclóricas no folclore turco, levando em consideração as contribuições de nossas danças folclóricas no folclore turco.

Palavras-chave: Folclore Turco, Danças Folclóricas, Folclore.

Introduction

Phenomena such as lifestyles, customs, folk dances, music, literary and architectural art that societies have revealed over time from the depths of history to the present and the future are cultural elements that form the identity of the society to which they belong (Yaman, 2005). The people are the creators of the common cultural values that emerge as a result of the phenomenon of living together that constitutes societies. This existence constitutes the field of study of folklore science. The term folklore was first introduced by William Thoms in 1846. The acceptance of folklore as a branch of science first dates back to the 1900s in Turkey (Yıldırım, 1994). Folklore means folklore, folk culture and knowledge in Turkish (Ekici, 2000). Folklore is a branch of science that researches, examines, classifies and compares and evaluates with its own methods all the material and spiritual cultural phenomena of the people or nations that make up the society, carried from the depths of history to the present and the future. Turkish folklore also examines the material and spiritual cultural phenomena revealed by the five thousand year old Turkish civilization. Our folk dances are one of the other cultural elements in Turkish folklore. Our folk dances, which are among the intangible cultural heritage elements, contribute to Turkish folklore, music, clothing, and the psycho-social situation of the Turkish nation in daily life through the harmonious display of music and movement. As with all the folkloric values that the Turkish nation carried from the Central Asian steppes, one of the first settlements, to Anatolia, folk dances also show great diversity in the geography of Turkey. Our folk dances are distributed according to regions, differing in genre characteristics. These differences have an important place in Turkish folklore with their diversity such as game style, music and clothing. Folk dances, which are an important discipline in Turkish folklore, not only create the identity of the nations or peoples that make up the society, but also

have the characteristics of art in that they are based on music and aesthetic movement.

Purpose of the research

It is aimed to reveal the place and importance of folk dances and music, which are among the phenomena in Turkish folklore, in Turkish folklore.

Method of the research

It is a descriptive study and the current situation is revealed by examining the scientific sources that can be accessed by scanning method.

Importance of the research

The research is considered important in terms of revealing the place and importance of folk dances and music, which are an important element of Turkish culture and civilization, in folklore.

Conceptual framework

Folklore: It is a branch of science that contributes to the survival of all cultural elements created by humans that have been transferred from ancient times to the present and the future from the periods of human history (Öngel, 2001). Folklore investigates, examines, compares with other cultures, compiles, classifies, evaluates, interprets and analyzes the material, spiritual and cultural values that are common to the nations or peoples that make up the society, within the framework of its unique method approach (Örnek, 2000).

Culture: It is a phenomenon that contributes to the transfer of material and spiritual values of a nation from the past to the present and the future throughout the historical process (Gökalp, 2018).

Game: Although it is based on ritual cultural phenomena such as religion and magic, play has emerged as a result of man's desire to prevail by competing based on his innate instinctual characteristics and movement (Eroğlu, 1994).

Music: Etymologically, music derives from the word 'Mousike' or 'Mousa', and the name 'musiki' or 'music' used in today's world is taken from the nine fairy girls called 'Muz' of Zeus, a mythological god created by the polytheist understanding of religion in the Ancient Greek civilization. According to the belief, these nine fairy girls ensured that worldly life was harmonious and beautiful (Çoban, 2005). Music is a cultural and artistic phenomenon in which human beings express their feelings and thoughts by imitating nature through concepts such as rhythm, melody and harmony (Artun, 1987).

Dance: It is the first art phenomenon in which man reveals his feelings and thoughts through movement. In other words, dance is the transformation of movement into art by gaining aesthetics (Hana, 1979).

Turkish Folk Dances: It is a culture-art phenomenon based on movement intertwined with Turkish folk music, and based on an aesthetic integrity with phenomena such as melodic, meter and rhythm (Ayter, 1988). It is the value that adds aesthetics with music and rhythm to the movement that provides social integrity to individuals, provides sensory skills such as love of nature, homeland and tolerance of differences, and keeps national identity alive (Öngel, 1992).

Results and discussion

Turkish Folklore and Development Process

Folklore examines all cultural products that are unknown by which society they were produced in unknown periods of time before historical periods (Öngel, 2001).

Folkloric products are formed as follows (Tan, 1997):

- Folkloric facts that exist through experience (birth, marriage, wedding, etc.)
- Orally transmitted folkloric products (epic, proverb, lullaby, mania, etc.)
- Folkloric products that have gained artistic identity (folk songs, folk dances and music, etc.)

Folkloric products have a vitality feature like language. In this direction, new generations that form societies leave a legacy to the future by adding new ones to existing folkloric products (Eğilmez, 2006). Before folklore emerged as a branch of science in the world and in Turkey, cultural works were written that formed Turkish folklore and contributed to its transfer to the future. Among these works, there are written products of Turkish folklore such as the Orkhon Inscriptions from the Gokturk State in the 8th century, In the 11th century, Yusuf Has Hacib's Kutadgu Bilig (knowledge that gives happiness) and Kaşgarlı Mahmud's "Divan-ü Lügat'it Türk", The Book of Dede Korkut in the 14th - 15th centuries, and Zahirüddin Muhammed Babur's "Baburname" in the 16th century, in the 17th century, Kâtip Çelebi's "Mizanü'l-Hakk fi İhtiyari'l-Ahakk, Cihannüma, Keşfü-z Zunun", and Evliya Çelebi's "Seyahatname". In addition to these, works such as cadastral registers, court records, conquests of chronicles, vilayetnames, shehregizs, menakıpnames, masnavis, surnâmes, fatwa magazines, magazines, letaif books, divans, miniatures, cönks, and outfit books are among the rich sources of Turkish folklore. In addition, letters, diaries and travelogues in which foreign artists, diplomats and travelers wrote about what they saw about Turkey, especially İbni Batuta's "Seyahatname" in the 14th century, are historical sources that contributed to Turkish folklore (Artun, 2009). One of the two important movements that contributed to the development of

Turkish folklore in Turkey is the innovation works of the Tanzimat Period, which existed between 1839 and 1876. Literature and artistic activities had an important place as an element of social change during the Tanzimat period. Another period that contributed to the development of Turkish folklore was the emergence of the idea of nationalism. Within the framework of this idea, the intellectuals of the period turned towards products specific to folk culture (Birkalan, 2000).

Folk Dances as a Turkish Folkloric Element

Folk dances are a subcomponent of Turkish folklore that has the feature of visual-based movement art. Folk dances arose from the subject of facts and the relationship of humans with nature, like oral literature products, are based on human-specific phenomena such as liking, desire to be liked, freedom, love, marriage, war, heroism, religion, etc. (Ertural, 2006). Folk dances, one of the most important components of Turkish folklore, bring the past to the stage by giving life to thousands of years of Turkish culture and art. Folk dances reflect Turkish traditions, music, instruments and the diversity of clothing (Keskin, 1988). Folk dances are intangible folkloric culture-art values that reflect and protect the values of a nation's common identity and are transferred to the new generation (Tanyol, 1961). Folk dances are measured forms of movement performed with the accompaniment of musical instruments, based on magic and religious rituals, or by keeping rhythm in harmony with the movement through feet-hands and various accessories (sword, shield, spoon, knife, etc.), accompanied by songs and folk songs (Eroğlu, 1999). Folk dances should not be viewed only as movement in harmony with rhythm and music, because folk dances reveal the attitudes, behaviors, emotions, thoughts and belief systems of the society in which they emerged (Avşar, 1984). Folk dances contribute to the development of individuals' sense of belonging through the folkloric elements of the nation they belong to. It contributes to the development of individuals' affective skills such as working together, communication skills, belonging to a group, and physical awareness (Ertural, 2006). In this regard, folk dances are an important sub-component of Turkish folklore, which, as a cultural and artistic element, contributes to the development of

phenomena such as social integrity and historical awareness in nations. Folk dances vary in terms of genre in Turkey. These species are distributed according to regions as Caucasian, Zeybek, Welcome, Halay, Horon, Hora and Teke. Folk dances are human-specific love, affection, anger, supplication, sadness, heroism, war, peace, religious rituals, etc. Its features animate movement by integrating it with music and rhythm (Aydın, 2009). Folk dances, like different cultural phenomena, vary according to time and place. For example, folk dances, which were previously performed in natural spaces in village squares, began to be performed on stages in indoor and outdoor venues as a result of urbanization. This change in the folk dance culture, which is a Turkish folkloric element, contributes to the development of folk dances, remaining true to their essence, becoming more dynamic and transferring them to future generations (Karşlı, 2016).

Folk Dances and Accompaniment Instruments by Regions

Central Anatolia Region: Spoon games are common in the region. The spoon game type is commonly performed verbally and with accompaniment. These dances are widely performed in Bolu, Afyon, İçel, Kütahya, Eskişehir and Bilecik regions. Accompaniment instruments of the games are spoon, tambourine, darbuka, hand drum, bağlama, cura bağlama and clarinet (Eroğlu, 2017).

Southeastern and Eastern Anatolia Region: Halay type games are common in these regions. Halay, one of the Turkish folk dance genres, adapts to the geographical features in which they are located. Halays are characteristically similar to each other. Games are played hand in hand, shoulder to shoulder. Accompaniment instruments of halay type dances are zambır, cümbüş, bağlama, zurna, drum, ney and clarinet (Eroğlu, 1999). The dance movements performed in halay are called belleme, yanlama, hosting, hopping and skipping, which start slowly and vary depending on whether they are performed quickly. Halays are widely seen in provinces such as Bitlis, Diyarbakır, Hakkari, Adıyaman, Muş, Gaziantep, Şanlıurfa, Elazığ, Sivas and Çorum. Caucasian type games are played in provinces such as Iğdır, Kars and Ardahan in the Eastern Anatolia Region. Azerbaijani influence is mostly seen in these games. Accompaniment instruments of Caucasian type dances are

nagara (seat drum), gosha nagara balaban, tar, duduk, garmon and accordion (Gazimihal, 1991). In the Eastern Anatolia Region, "bar" type games are commonly performed in Erzurum, Ağrı, Kars-Iğdır regions. The accompaniment instruments of bar type games are tambourines with bells, mey, drums and zurna (Demirsipahi, 1975).

Aegean and Mediterranean Region: It is the region where Aegean zeybek type dances are widely performed. In Zeybek type games, names such as "Efelik," "Kızanlık," "Zeybeklik," etc. are used. The provinces where these games are common are İzmir, Muğla, Aydın, Eskişehir, Uşak, Denizli, Kütahya, Çanakkale and Bilecik. Accompaniment instruments of the games are bağlama, drum, darbuka, kaba zurna, bağlama, clarinet, tambourine, delbek, bell tongs. Teke type games, named after their geographical and sociocultural structure, are widely performed in the southern parts of the Mediterranean and Aegean. These games are common in Muğla (Fethiye), Antalya, Denizli, Burdur, Afyon, Isparta and İçel. The accompanying instruments of the games are hand drum, kaval, sipsi, cura bağlama, kabak kemane and tambourine. In the Teke region, there are Turkmen "Mengi" type games performed with groups and spoons. Mengi is widely performed in Burdur, Antalya and Isparta provinces. Accompaniment instruments used in mengi are hand drum, cura bağlama, tambourine, kabak kemane, sipsi and kaval. "Bengi" type dances, which have a dynamic and rhythmic feature, are also performed in Balıkesir and Manisa provinces. Accompaniment instruments of the games are darbuka, clarinet, drum and zurna (Ataman, 1975).

Black Sea Region: Horon type games are widely performed. Accompaniment instruments of horon type dances, which are widely performed in Ordu, Giresun, Rize, Samsun and Trabzon provinces, are tulum, drum, zurna, kemençe, nağara (armchair drum), accordion and garmon (Gazimihal, 1997). In addition, halay type folk dances are performed in the Tokat region and its surroundings, and "bar" type folk dances are performed in Gümüşhane and Artvin regions (Erdem, 1999).

Marmara Region: Mutual greeting type folk dances are widely performed in Tekirdağ, Kırklareli, Istanbul and Edirne provinces in this region. Hora type dances in the region are common in Kırklareli, Edirne, Tekirdağ and Çanakkale.

Additionally, "benği" type folk dances are also common in Çanakkale. Accompaniment instruments for the dance genres performed in the region are darbuka, drum, kaba zurna, violin, lute, clarinet and cümbüş. The distinguishing feature of the welcoming and hora type dances is that in the hora type, the dance is performed in a series of hands or arm in arm. Group and bilateral "güvende" type games are also common in Southern Marmara, around Bursa Uludağ and Balıkesir. Accompaniment instruments in the dance genres commonly performed in the region are clarinet, drum, and kaba zurna (Eroğlu, 2017).

Conclusion

Folklore is important in that it is a scientific discipline that researches and examines the spiritual and material cultural values of societies with its own methods, and compares, interprets, compiles, classifies and evaluates the cultural elements of different societies. Turkish folklore is also an important element in transferring the deep-rooted common values of the Turkish society throughout history from past to present. In this respect, Turkish folk dances, which are folkloric phenomena, play an important role in transferring Turkish cultural heritage to the future. It has a rich folkloric element with its folk dances, music, accompaniment instruments and traditional costumes. The versatile feature of folk dances contributes to the existence of folkloric values of Turkish culture and civilization from past to present. In this research, the place and importance of folk dances in Turkish folklore are explained and stated. As a result, folk dances, as an intangible cultural heritage element, contribute to Turkish folklore by showing their presence in Turkey's geography with different genres and diversity, especially with the rich accumulation that the Turks have acquired from the time they first appeared on the stage of history until today. In this regard, considering the contributions of our folk dances, their place and importance in Turkish folklore has been revealed.

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