



PROBLEMS IN THE STUDY AND CLASSIFICATION OF TURKISH LULLABIES

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Annotation

In Turkish folklore studies, the study of lullaby texts included in lullabies, their place in the ceremony, and the methods of performance are of great importance. Because lullaby is not only the words of the heart dedicated to the baby, it is a mirror of the life of the society. This article presents comments about the history of the study of Turkish folk lullabies.

Key words

baby, "Devonu Lug'otit-Turk", survey, psychology, composition, content, classification

Turkish "baby lullabies" are examples of lullabies in Turkish folk folklore. The word "ninny" means imitation when taken from the language of baby. And "dandini" in the main Turkish lullaby song, which begins "Dandini dandini danali bebek", is the French translation of the word "dandiner" which means "to vibrate, to move the bell by its string, to dangle" is a fused form. This indicates that the Turkish song "dandini" appeared later. While researching the period when the term "Ninni" or "Nenni" was used in Turkish, Karacaoğlaning:

Mestânedir Karac'oğlan mestâne,
 Güzel olan gül gönderir dostuna,
 Yatır beni kızdizin in üstüne,
Nen eyle de kaşın gözün sü zerek !

we have our eyes on four. From this we can understand that the form of "nen eylemek" existed in the Anatolian oasis since the 15th century. Âmil Çelebioğlu says that "Balı-Balı" is used instead of "Ninni" in "Devonu Lug'otit-Turk", which means that the term "Ninni" began to be used in the Turkish language after the 11th century. The term "ninny" used in the Turkish literary language is also pronounced as "nemi", "nennen" or "nen" in some Turkish dialects. In Arabic, we know that along with the terms "tehmîm, hemmeme, hemheme" the words "nemi, ninna" are also used.

In Persian it is called "nânû, nanû, nini" and "lâlâî" or "laylay". We can understand that these closely-pronounced terms such as Italian "ninna, ninne, nenia", Latin "nenice, noenia", Greek "nqnqristmata, nani" may have originated from the Latin language and originated in the form of voice imitation.

The first studies about Turkic allas were carried out by major Turkologist Ignác Kúnoş. Kúnoş conducted research on various genres of Turkish folk literature, and in particular, he published his views on Turkish allas in Turkish under the title "Türkçe Ninniler" in 1922 (Kunoş, 1341). . In the following years, Enver Behnan's "Halk Ninnileri" (1938), M. Nasıh Güngör's "Kastamonu Ninnileri" (1944), Âmil Çelebioğlu's "Türk Ninniler Hazinesi" (1995) and M. Sabri Koz's "Her Güne Bir Ninni" (2005) It was published. Also, while the object of research is not directly related to the lullaby, while conducting research on other topics of folk literature, there are also studies that give a place to Allah. (see Tahsin Nahit, 1932; Elçin, 1986 : 271-280, Kaya, 1999: 337-400; Artun, 2012: 117-119). In the meantime, in the book "Turkish Lullabies" (2010) prepared by **Necati Demir and Fikriye Demir**, together with examples of lullabies, the introduction

of the study contains information about the importance of lullabies in the mother tongue education of children in the 0-6 group, that is, in the teaching of the Turkish language. given Suat Urgan, in his book "Functional Aspects of Lullabies" (2009), focuses only on the effects and processes of lullabies on children's psychology.

Bozok University, Faculty of Education, Turkish Education **Dr. Bilge Bağcı Ayrancı** explores the importance of Turkish lullabies in teaching Turkish and the views of Turkish language teachers. As a result of a survey conducted among teachers, the researcher proved that most of the teachers wanted to see the lyrics of the songs in the textbooks, that there is a place for the songs in the education of the mother tongue, and the people in the songs mentions that it reflects the spiritual level and culture, as well as history. The researcher displays each of the answers given by 34 participants to the 7 questions prepared by the researcher on the basis of a table and reports the result of the Survey:

- 1) In terms of attracting attention of lullabies; It can be seen that the teachers of Turkish language found the lullabies interesting.
- 2) In terms of the use of lullabies by Turkish language teachers; it is possible to see that teachers often use lullabies to form listening, speaking, and reading comprehension skills.
- 3) Lullabies as teachers; teachers emphasize that lullabies provide information in terms of cultural issues in most cases.
- 4) From the point of view of language teaching; teachers of the Turkish language emphasize the importance of lullabies in the formation of speaking skills in language education.
- 5) In terms of the importance of lullabies in language education; The participants emphasize that lullabies are very important in the language learning process.
- 6) In terms of cultural life; Most of the teachers know the society in their cultural life and say that the role of lullabies in the learning process is incomparable.
- 7) Regarding the last question, the teachers state that most students do not know Nin.

At the end of the article, the author concludes that the lyrics of the nursery rhymes should be included in textbooks and educational programs.

The fourth chapter of the book "Anonymous People's Poetry" prepared by **Doğan Kaya** is devoted to the theme of "lullabies" and topics related to lullabies are revealed in general. Among the researches are Mehmet Şenkaya and Mehmet Saadettin Aygen's study entitled "Lullabies Sung in Afyon" (Afyon 1980) and "Turkish Lullaby" prepared by the General Directorate of Folk Culture Research and Development of the Republic of Turkey Culture and Tourism Administration and containing only examples of lullabies. We can cite the collection *Derlemeler-1989* (Ankara 1989) (special issue) from folklore.

We can see the text of 276 lullabies recorded from Elazığ in the master's thesis "Elazığ Lullabies" prepared by Ayşe Duman at the Institute of Social Studies of Fırat University. (Elazığ 1996). The book *Her Güne bir Lullaby "Türk Halk Ninnileri"* (Istanbul 2005) prepared by Sabri Koz contains 365 lullabies, as the name suggests.

M. Nasih Güngör, who studied lullabies in terms of form and volume, said: "Rhyming between four lines or the first, second and fourth lines, consisting of one or two stanzas, consisting of one or two stanzas after rhyming passages, It is defined as examples of folk literature created by mothers, sometimes by fathers, as they are written in the weight of $4+4=8$, $4+3=7$. (Güngör, 1944: 11).

Esra Tarhan focuses on the topic of death in Turkish allahs in the article "Türk Ninnirendeki Ölüm Algısı Üzerine Bir Değerlendirme".

1. Songs performed from the language of the deceased mother
2. The songs performed by the mother when her husband died serve as a representation of the pain and longing in the mother's heart.
3. Gods dedicated to the death of a child. A mother who has lost her child brings out her endless longing for her child again through the Gods.

Prof. Dr. Erman Artun, in the article "Tradition of singing a lullaby in Tekirdag", gives information about the custom of saying alla in Tekirdag and combines the 99 examples of alla he recorded under 9 topics.

1. -Allahs on a religious theme
2. Legends in the form of a legend
3. Gods to whom wishes and intentions are expressed

4. Goddesses of love and relationship
5. 5- Lullabies expressing anger and anger
6. Gods who represent complaints and grief
7. Gods who mean separation and alienation
8. 8- Promise lullabies
9. Words used to threaten and intimidate
10. Repetitions spoken in the form of lullabies

Mehmet Temizkan and Erhan Solmaz co-authored the study entitled "An essay on the comparison of Anatolian and Uzbek lullabies in terms of composition, content, and function" in a detailed analysis of Uzbek and Anatolian lullabies in terms of form, content, and the process of singing lullabies. While researching the texts of the two peoples, which are exactly compatible with each other, he emphasizes that the Turkic peoples have common cultural characteristics even if they live in different geographical regions.

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