



A meaning analysis about ‘feminine perception’ in the Turkish Folk Music lyrics

Banu Mustan Dönmez¹

Abstract

In this study, ‘feminine perception’ which exists in the Turkish folk music lyrics was discussed in terms of its mystical and mythological roots. In this study, it was strived that a feminine meaning had been attributed to the earth; the way of the metaphorization of the words ‘earth mother’, ‘Moon’, ‘Sun’, ‘Venus’ parading in Turkish language and folk songs is a proof for this.

Because the earth creates and feeds, it is called as ‘mother’; because it covers all the dirt and reveals the beauty although it is stepped on, it is dwelled on that it is the symbol of modesty and awe. Additionally, a living creature whose soul leaves from body, integrating with earth is perceived as the first attempt for mental migration (reincarnation) so it has been showed in the study that earth is seen as a bridge in the condition for mystical creator-created identity. . Lastly, it is detected that feminine perception related to ‘moon’, ‘sun’ and ‘Venus’ are included in the Turkish folk music lyrics with the reason that they were carried from the ancient matriarchal in Anatolian civilizations till today.

Keywords: Turkish folk music; feminine perception; mother worship; mysticism; mythology

¹ Assist. Prof. Dr. Inonu University, Faculty of Fine Art and Design, Department of Music Musicology the Main Branch of Science. bmustan@inonu.edu.tr, banumustan@hotmail.com

Introduction

As it can be understood from the name of the term, 'intangible cultural artifacts' can not be sensed via visual or tactile ways but it can be felt or heard via intellectual way so they are always in a volatility. Proverbs and idioms, lots of cultural artifacts especially music and literature are among the intangible culture artifacts. Knowledge which forms intangible culture lives in the public memory disorganized. Because of its collective attribute, that knowledge which public keep alive in their memories is called as collective or cultural memory. So this information store which is in human memory directs all the patterns of thought, discourse and behavior.

The purpose of this study is to handle feminine perception which is related to objects such as 'earth mother', 'moon' , 'sun' , 'Venus' in terms of mystical and mythological roots; in this way to show thought and perception style that exist in collective memories of Anatolian people on the music which is one of the intangible culture artifacts. The universe of research is 'Turkish Folk Music'. In addition to being a musicology study, it has got help from folklore, mythology and cultural history of Anatolia. One of the conjectures in study that words such as 'earth mother', 'sun', 'moon', 'Venus' which are used as metaphors in the intangible culture artifacts in Anatolia, are the motifs concerned with feminine apprehension specific to Anatolia, was showed by doing lyrics analysis in Turkish Folk Music.

Before making meaning analysis of feminine perception in Turkish folk music lyrics, it must be emphasized on the matriarchal historical past of Anatolia and the general reflection of this past on the cultural artifacts. The aim of this detail is being able to show bridge between cultural artifacts which are formed by historical process and collective memory. Because music is a contextual continuation of human thought and culture, musical analysis can be completed only by being handled with cases out of music.

1. The matriarchal historical past of Anatolia

The public perception related to gender of Gods is connected with whether social structure is matriarchal or patriarchal. In the period when history depended on woman hegemony, many of Gods worshipped were probably women. Although it has an ambiguous base, the legends of 'Amazons' for whom said that they have captured all the world and trailed in everyplace especially Eastern Black Sea, Caucasians and Aegean where they had gone, verify this

hypothesis (Thomson, 2007:171). Because there are lots of goddess belonging to woman hegemonies from matriarchal periods, the name of the radical geography that we live in is Anatolia. Although Roller (2004: 29) expresses that human being's first God is 'earth mother' is mentioned by Heseidos in the written culture, actually this perception way goes to early periods of history when writing was not invented. Thereby, the perception of 'earth mother' is related to not only Anatolia but also past memory of all humanity.

The passing process from matriarchy to patriarchy has been quite slow. Detail of economic and social causes of that process is out of the scope of study. But the passing process from matriarchy to patriarchy has been symbolized with the story of Lilith who is well known by Jewish and Christian faiths. Lilith who is also a symbol of today's feminist movement, was maybe the last remnant which was taken out of circuit matriarchal system of Amazon culture left in Middle East region. Adam's marriage with Eve and excluding Lilith was an indicator of passing from matriarchal social structure to patriarchal social structure. Because of the reason she didn't obey her husband, Lilith was punished and her old power was bereaved by God. God created Eve from the sixth rib of Adam by taking away Lilith from Adam who had been created with same footing conditions from soil. "Creation of Eve from the sixth rib of Adam by God -while this myth outclasses to man, hides Eve's holiness at the same time" (Grave-Patai, 2009: 108). With the same words, according to written Jewish sources institutionalized by patriarchy, today's humanity were children of obedient. Eve not of Lilith rebellious to her man. This myth has been recorded in patriarchal Torah because it was a story of passing matriarchal social structure to patriarchal social structure.

Under this title Mother Goddesses who are representative of abundance and plenitude will be shortly mentioned. Because the features 'plenitude and abundance' are more important and historically more privileged than the other features like 'health', 'hope', 'luck', 'harmony' and 'fidelity' which are attributed to Goddess.

A procreator, saturate, raiser, remedial entity who was 'mother', woman or man were objects to whom refuted, blessed and attributed divinity for all the helpless people especially in a world which threaten to human's life by wars, natural disaster, wild life and famine. It should be asked whether etymological origin of 'abundance' which was used in Anatolia and Middle East has come from Phrygia that is one of the oldest Anatolian folk called Cybele as

'Berekynthia' or not. The first object symbolizing abundance and with this reason, being accepted as identical with the earth was mother. In Greek mythology, the mother of mothers was the earth and earth Goddess was named as 'Gaia' (Erhat, 2008: 74). The names of this culture were Kubbaba, Kybele, Demeter, Gaia, Artemis, Virgin Mary and Mother Fatma, in sequence. Although they are in the patriarchal heavenly religions; Kubbaba, Kybele, Demeter, Gaia, Artemis, Virgin Mary and Mother Fatma were arising as a cult which remained from matriarchal collective memory of humanity.

Another tradition which is confirming the perception of woman as an object of abundance is '*bindalli*' that is still worn in henna nights. Because woman gives birth of the new generation and the species is identified with tree, prospective mother, who is maintainer and bearer of the new generation, has been comprehended with tree identically and wears '*bindalli*' dress. Again, the custom of throwing the wheat, candy, chick-pea and coin to the head of bride, which are the symbols of abundance, has come until today from mother worship periods of Anatolia.

Cybele's motherland is Anatolia. "Excavations which were done at Çatalhöyük and Hacılar have revealed that Mother Goddess Figure have dated back to B.C. 6500-7000. those dates which reflect the culture age before Sumerian make it clear that Mother Goddess was the native of Anatolia" (Erhat, 2008: 199). In Konya, Çatalhöyük; Mother Goddess statues which have leopards in both sides dates back to 6000 B.C. (Akurgal, 2000: 7).

Abundance Goddess Cybele was protecting human species from extinction, consequently she has common function with the earth. when seed was planted to the earth, it was giving the wheat, when seed was planted to the Cybele, she was giving a birth. Hence earth and mother, wheat and child was identical. L. Roller (2004: 50, 55) also correlated in certain points of his study that 'woman giving a birth' statuettes in Çatalhöyük and Hacılar, were found generally next to wheat depots so he correlated woman, earth and wheat are similar. "The symbolism of human reproduction here can express that human depend on cereals and other reclaimed plants" (Roller, 2004: 50).

The worship of mother is an old custom belonging to Anatolia is understood from the shapes of Antique Anatolian vases. Vases and idols which belong to Middle Bronze Age and next

ages, are in the shape of woman bodies and they have woman organs also Akurgal gave some visual examples of them in his book, (200: 20-21). Ceramic vases, pots and also our slender wasted tea glasses which that has reached today are the remnants of old mother worship ages.

Besides, moon worship, which have transferred from historical ages to today, is based on the matriarchal thinking. According to Grimal, "...Artemis has been identified with the moon from Antique Age (Grimal, 2009: 51). Also according to Thomson, "The sacred presence that has the most clear-cut between moon was openly Hekate. Three faced Hekate who came from Antique Age was expressing the different states of moon (Thomson, 2007: 219). According to us, the different states of moon changing rhythmic and cyclic has symbolized the menstrual cycle at the woman body.

As a summary, because they are the symbols of abundance, wheat and moon (menstruation/ reproduction) were identified with woman. We find this in the assertion of Thomson which is about Goddess Persephone: "In that case, who is Persephone?" Is she a Moon Goddess like Roscher's suggestion? Is she a wheat girl as Cornford put forward? Is she a dead's' queen as the people who used to believe this and worshipped her formerly. From one point of view, she is all of them, a Goddess, a miss and a queen... (Thomson, 2007: 227).

2. The general appearance of feminine perception originated from the matriarchal base of Anatolia on the 'intangible cultural artifacts' and 'music'

Because intangible cultural artifacts and music have nested at each other, under that title firstly intangible Anatolian cultural artifacts is going to be analyzed then Anatolian Folk music is going to be studied in the context of feminine perception.

2.1. The general appearance of matriarchal base of Anatolia on the 'intangible cultural artifacts'

As it has been mentioned at the beginning of this study, intangible cultural artifacts are generally folk literature and music. Because the lyrics of music are the extension of folk literature, firstly the existence of matriarchal base on the folk literature should be emphasized briefly. First of all, it needs to be showed with a scale which handles the common points of both earth and mother to show why divine meanings are attributed to mother and earth.

Table 1: Mother and Earth

Accommodates and keeps the crop in its body	Saturates crop	Breeds crop	It is long-suffering and in spite of all the hanks, it bellows.
---	----------------	-------------	---

The common points of 'mother' and 'earth' shown in the table above, provide a metaphorization and identification of these two concepts with God and each other. The 'mother earth' phrase was composed because of the close relation between 'earth' and 'mother'. In Anatolia, the concept 'earth' is never used with 'father' figure such as 'earth father'.

Additionally, 'basic', 'essence' or 'primary' meaning are corresponded with the word the 'mother' in Turkish language: Such as 'main (mother) source', 'main (mother) causes', 'main (mother) idea', 'main (mother) theme', home (mother) country. Likewise, "Likewise, also in the mother-father expression, which expresses the parents, 'mother' word, is written advanced in Turkish language. Furthermore, Turkish proverbs and idioms such as "there is no beloved like a mother", "**Your mother alone will be wail on you**", "the milk suck from my mother comes from my nose", "they made my mother cry" are related to emphasize the mother. This usage as a remnant of rooted collective memory from the past periods of history is related to privilege given to mother by Anatolian people.

Besides, violent invectives among men is firstly oriented to 'mother' and 'woman' object. The origin of this Turkish custom that at first glance seems like disrespect is actually related with feminine perception: To increase the stress of any behavior, it needs to be directed to the holy values and figure of 'mother' and 'woman' play leading role in these holy values. Such conventional invectives can be directed to some objects that include holiness such as mother, wife, lineage, family line, the bible, religion, cult etc. Because, attacking to the holy value is the most accented one.

2.2. The function of music in the intangible cultural artifacts

Among the intangible cultural artifacts, especially in the oral cultures; music is used with functional causes rather than aesthetic causes. Assmann considers shamans, bards, monks, teachers, philosophers and others among the transitions of collective (cultural) memory

(Assmann, 2001: 57). One of this disorganized knowledge which is present in the collective memories of people is kept alive by means of music (with the saying of Assmann).

Words are impermanent; consequently the communities that have maintained their culture by means of words instead of writing have developed some strategies to make words permanent in their minds. Ong has tackled rhythmic, rhyming and rhythm sequences of words among these strategies (Ong, 2003: 49-50). If there are rhythmic, rhyming and rhythm sequences of words in oral cultures, we can say that music has the leading role in retention strategies. While Bohlman has handled the relation between folk music and oral tradition, he also mentions about features of every equipment (line, syllabic meter, rhyme and melody) related to music and functions of these equipment in transferring information (Bohlman, 1988: 15-16).

In order to be memorial, especially the texts which include religious/philosophical meanings are mainly represented with religious rituals in addition to poetic and musical forms in order to stress its importance. Assmann expresses the ritual's contribution to remember like this: "Rites or "ritual communication" are responsible for the circulation and reproduction of knowledge that keeps identity in unwritten cultures" (Assmann, 2001: 143). Praying the Quran recitative, performing the Greek tragedy accompanied with music and chorus, semah performance with striking melody and sacred lyrics are examples of text's presenting with melody, dance and ritual to make the text permanent.

Meaning analysis of Turkish folk music lyrics should be also handled by considering the fact that one of the strategies to transfer the text from generation to generation is music in oral cultures. Music has been an important material not to forget the deep-rooted perception of ancestors that the clearest evidence of this situation in Anatolia geography is bard's offering their meaningful lyrics with the *'folk song'* or *'phrase'* form.

2.3. The general appearance of Anatolia's patriarchal base in Turkish folk music

We mentioned at the beginning of this study that we want to handle the feminine perception related to some objects such as 'Earth Mother', 'Moon', 'Sun', 'Venus' used in the Turkish folk music lyrics, in terms of their mystical and mythological origins. So there should be

emphasized on the concept of mysticism generally. As a summary, mysticism is a world view which doesn't discriminate between creators and created and it bases on unity of being in other words pantheism. Eyyüboğlu (1987: 41) expresses that in order to understand the mystic current in its own coherence, there should be looked its own place, age of original source and development also he searches the traces of this current in the Antique Greek culture, Indian-Persian culture and monotheistic religions. Likewise, in addition pre-Islamic background of mystical vision was available in Anatolia, it also took place in Islam after arising of Islam. Consequently, because Anatolian mysticism is blended with pre-Islam mythological elements, in this study it was taken help from mythology, too.

From Antique ages till today, while mother has been the creator of human; since the earth is the creator of mother, it has been comprehended as the mother of mother; and it was almost considered equal with God. In this context, Korkmaz (Korkmaz, 2005: 688) defines the 'earth' word as "One of the four elements, which is perceived as eternal and joins the creation of entity types". It was referred that this thought had been seen also, at the Gaia figure (mother earth) in the Greek mythology. Namely, earth which was perceived as feminine in Anatolian culture, takes place in the Turkish folk poem and music as directly or indirectly.

Now, opinions related to 'earth' and 'mother' in the Anatolia, there is a need to show in the lines of bard. Earth is expressed in the speech of Bard Seyyid Meftuni by this means;

I'm Seyyit Meftuni, I admire you/ you mercy me, be my cure

Black earth became a real mother for us/ She embraces me, makes me find.

(Date accessed: 2010 http://www.turkuler.com/sozler/turku_dost_cemalin_benzer.html)

The Bard (*Âşık*) Veysel Şatıroğlu's 'Black Earth' poem is a good example of handling the earth that is one of the most important mysticism figures belong to Anatolia. In the known poem, holy properties have been attributed to the 'earth' because of its forgiveness, self-sacrifice, faithfulness, saturation and covering the pollution and revealing the pulchritude. Besides, when the lines of the poem are examined carefully, because earth is apprehension as

'a loyal lover' and more loyal than 'many other beautiful ladies', there is another evidence that a feminine meaning is attributed to earth;

I was bound to many beautiful ladies/ I've never seen neither fidelity nor benefit
I took whatever I needed from earth / My faithful lover is the black earth (Bakiler, 1989: 85)

On the continuation of Veysel's folk song, the earth was not seen as segregated from creator, and apprehension as a bridge which provides identity of creator-created;

If you seek the right it's an open point / God is close to man, man is close to God
The hidden treasure of God is under black earth/ My faithful lover is black earth
(Bakiler,1989: 86).

Likewise the bard's line below;

All bodies are made of earth / die your desire, before you die.

Or

Veysel is enamored of the nature/ We were created from earth so we are the siblings
(Bakiler, 1989: 151)

Such lines of bard are indicators that mystic vision which has not got dilemma of creator-created has an expression by means of earth. Because of public divine perception of mysticism belongs to Anatolian, we can claim that Anatolian Sufism can not be perceived apart from earth.

As we have mentioned above that earth to which feminine quality is attributed can vitalize as it claim live. The reason why Pershepone, who is a mythological hero, is not only regarded as a 'Moon Goddess' and 'Wheat Girl', but also a 'Queen of Deaths' is that. Since that a feminine quality was attributed to the earth, female Persephone who vitalized by giving births can also claim lives, it was normal. In other words, as Âşık Veysel Şatıroğlu connotes at the beginning of his poem, because earth gives 'food', accordingly 'vitality'; likewise as our bard has expressed at the end of his poem it also claims lives;

Day comes she embraces Veysel (Bard's name) / My faithful lover is black earth

Although earth is stepped on, it is accepted as sacred not only because of generating and saturating, but also because of covering all dirt and cleaning them. For this reason, Korkmaz expresses that phrase of 'being earth' means as *being* modest (Korkmaz, 2005: 690). Thereby, idioms which related to the 'dust' and 'earth' such as 'rubbing face to foot's dust', 'being earth to somebody's foot', 'stooping to rub the face' are used to express; stooping, respecting and saluting. We can exemplify an anonymous Middle Anatolian Folk *song* for this situation, of which source person is Bard Neşet Ertaş;

I wanted to be earth and arrive to beloved/ I wanted to rub my face to her foot
 I thought to riddle of her/ It seems that it was a secret which is riddled by gnostic
 Access Date: 2010. http://www.turkuler.com/sozler/turku_derde_dustum_dermanini_html

This situation is expressed by means of one phrase which was written by Sadık Hüseyin Dede with these lyrics;

I have seen the shah of all beautiful women/ She put on dress and red was pieced.
 I have rubbed my face to her foot's dust/ I have seen that her trouble was due to me
 (Access Date: 2010 <http://www.turkuyurdu.com/bugun-guzellerin-sahini-gordum-3260.html>)

Or the suggestion of 'rub your face to earth' means 'be modest' which takes part in the anonymous *lyrics of semah* below, this expression has been originated by the situation that modesty is a feature attributed to earth;

Dance the semah for the love of creator/ Come after surrendering yourself to God
 Chant after getting permission of Shah/ Rub your face to earth then come.
 (Access Date: 2010 [http://www.edebiyatdefteri.com/siir/266505/yaradan-askina-\(-semah-\).html](http://www.edebiyatdefteri.com/siir/266505/yaradan-askina-(-semah-).html))

Besides, earth is a requisite of transmigration (reincarnation) that is a pantheistic opinion. In other words, in order to spirit's entering into another body, which is decomposed from its own body, firstly it needs to be mixed up in the earth. Bard Veysel expresses this situation with these lines;

Mustan Dönmez, B. (2011). A meaning analysis about 'feminine perception' in the Turkish folk music lyrics. *International Journal of Human Sciences* [Online]. 8:1. Available: <http://www.insanbilimleri.com/en>

Veysel says that he wants to climb the high mountain/ Trees has bedecked with green leaves
One day, my body falls into the earth/ It mixes up with the earth and will be dust (Bakiler, 1989: 138)

In order to see the same meaning again, we should glance at *folk song* below of which pen name is Pir Sultan Abdal;

Our skin is laid out here/ Thanks to God we have seen our fellow
One day the earth will cover our body/ And dear; it will perish our body
(Korkmaz, 1994: 306).

In this *folk song*, 'sinking into the earth' and 'perishing' is annotated the death, accordingly this clauses are used as a metaphor which expressed the genesis, putrefaction, precession, changing in the world. Also similarly, in a *folk song* of which pen name is Şah Hatayi and taken from Bard İsmail Daimi;

Unless Şah Hatayi dies/ Unless his body becomes earth
Unless a friend leaves his friend/ Friend does not appreciate you
(Access Date: 2010 <http://www.turkudostlari.net/soz.asp?turku=6519>)

In these lyrics, death is described as 'body's being earth', this phenomenon is the first phase of reincarnation.

Another example regarding feminine perception seen in the Turkish folk music lyrics is again from bard Veysel Şatıroğlu, as follows;

I fell in love with three beauties / One of them is *şems*, other is *kamer* and the other is Elif
I was amazed due to their love/ One of them is *şems*, other is *kamer* and the other is Elif
Access Date: 2010 <http://www.turkudostlari.net/soz.asp?turku=13692>

Şems means 'sun' and *kamer* means 'moon' in old Turkish. We understand in the following of this *folk song* that what was meant by Elif was a woman;

One of their houses is at the mountain top/ Other's is in my dreams

One of them is just fifteen years old / One of them is *şems*, other is *kamer*, the other is Elif

As it is seen at the lines; sun of which house is at the mountain top; moon of which is in bard's dream and Elif is a woman who is just fifteen years old. However, it is understood with these lines below that bard attributes feminine meaning to sun and moon from the following lyrics of *folk song*;

One of them has finger full of rings / Other's has wrist full of bracelets.

If I love the older, pity for the other/ One of them is *şems*, other is *kamer*, the other is Elif

As it is seen in the lines above, feminine specialty is attributed to the sun and moon by means of as if sun and moon put jewelry on their wrist and finger. Similarly in another *folk song* of which pen name is İzzeti from Şarkışla region, woman is likened to sun, moon and Venus star;

I couldn't speak a couple of words / Was her face like a moon or a sun?

I supposed that she was Venus star/ Her light just burned me away.

Access Date: 2010 http://www.turkuler.com/sozler/turku_mecnunum_leylami_gordum.html

Or in the lines belongs to 'Seyit Meftuni';

Beloved! your beauty looks like a sun or a moon/ I can't look at your face, it burns me

Shine of you can burn out a lover / It makes me wilted like rosebud.

Also, in lyrics of another *folk song* of which pen name is Pir Sultan Abdal, likening women's eyebrow to crescent which is one of the moon state is related to attributing the feminine meaning to moon, in other words it is related to identifying woman with moon. Because 'the crescent eyebrow' clause which is used to describe the eye brow, is not used for man;

Do not turn your face after seeing me / I still love you, my heart is with you.

Do not frown your crescent eyebrows/ it is not your sin, it's mine.

a folk song of which pen-name belongs to Âşık Sıtkı;

Due to a beauty's yearning / I have felt the pain

I have enamored to his moon face/ I have felt the pain due to her love

Again, another türkü whose lyrics and pen-name belongs to Mahmut Erdal;

Is your face moon or sun/ When I look you, I want to look again

Is your eyelash arrow and is your eyebrow bow? / I want to stick this arrow into my heart

Again, in the lyrics of another *folk song* of which source person is Bard Ali Ekber Çiçek;

You are called as Venüs/ I am called as plaintive Kerem

In these lyrics, Kerem is used to express bard's himself as a plaintive lover and Venus is used to convey his beloved.

In these lyrics above, we have understood that woman is perceived as identical with moon, sun and Venus, it seems that it has been inherited from Archaic matriarchal worship age of the bards.

Selene (269), Bendis (74), Luna (196) and the others who we can not mentioned here which are Moon Goddesses belong to different cultures, are women (Erhat, 2008). Above, it has been also mentioned that Artemis was perceived as identical with Selene (Grimal, 2009: 51). Even a set of specific situations of women happens in the process determined by Moon (Eyüboğlu, 2007: 44). Because of the phases of the moon is parallel with women's menstrual cycle, menstrual cycle is named as 'moon state' in Turkish Language. Bards have perceived moon as 'woman' just like it has been inherited from their ancestors. As Eyüboğlu mentions; "moon is the face of beloved, it is the appearance of happiness. Beautiful woman's face, forehead, chest, cheek is moon." (2007: 50). The ancestor of these Moon Goddesses has always been an abundance Goddess 'Cybele'.

As for the sun, during the history of humanity it has perceived as both woman and man. Helios, Ra, Inti and other Sun Gods are men. However sun which metaphor enlightenment is perceived as Goddess especially in Hittites. In Arinna which is guessed as the old name of today's Çatalhöyük, the sun is perceived as a different version of Kybele, just like the moon in Hittites Age in Anatolia. Arinna city (today's Çatalhöyük) which is the hometown of

Cybele as well as Sun Goddess is important in terms of showing the close relation between Cybele and Sun Goddess. Venus² which symbolizes womanhood is Love and Beauty Goddess.

It can be said as a conclusion that: 'sun', 'moon' and 'Venus' which are mentioned by Anatolian bards at their lines are nothing but short of matriarchal worship cults which have been inherited from the past to present. This way of thinking that has been transferred by our bards from the past to present, has also taken place in music which is one of the most important intangible cultural artifacts.

Conclusion

In this study, the meaning analyze has been done about the appearance of 'feminine perception' in the *folk song* lyrics which have been inherited from the matriarchal age. In this study, it has been determined that the ways of perception which are specific to a culture stay dispersedly especially in collective memory of public and this collective memory defines tangible/intangible cultural artifacts structurally. Besides it has been concluded that matriarchal base which belongs to Anatolian culture was resulted by a rooted history; this rooted history defines intangible cultural artifacts such as the lyrics of Turkish folk music, idioms, proverbs in addition to the heritage of tangible cultural artifacts of Anatolia.

It is concluded that in Turkish folk music lyrics, the earth is perceived as a mother because of its saturating; as a symbol of modesty and greatness because of its covering and cleaning all the scum and revealing beauty; besides that for a soul's entering into another body, first of all, it needs to be mixed with the earth as a first phase of reincarnation, accordingly in Anatolian mysticism, earth is perceived as a bridge of identicalness of creator-created.

Besides, we get the result that the cults of 'sun', 'moon' and 'Venus' resulted from the feminine perception created by archaic mother worship is perceived as identical with woman and also it is understood that these conceptions reflect to Turkish folk music directly.

² The origin of Zührevi comes from Zühre of which Persian meaning is Venus.

References

- Akurgal, E. (2000), *Cultural History of Anatolia* [Anadolu Kültür Tarihi], Ankara: Tubitak Publications.
- Assmann, J. (2001), *Cultural Memory* [Kültürel Bellek], (Trans. Ayse Tekin), Istanbul: Ayrinti Publications.
- Bakiler, Y.B. (1989), *Bard Veysel* [Âşık Veysel], Ankara: Ministry of Culture Publications.
- Bohlmann, P.V. (1988), *The Study of Folk Music in the Modern World*, Indiana University Press.
- Erhat, A. (2008), *Dictionary of Mithology* [Mitoloji Sözlüğü], Istanbul: Remzi Publishing House
- Eyüboğlu, İ. Z. (2007), *Anatolian Beiefs* [Anadolu İnançları], İstanbul: Derin Publications
- Eyuboglu, I. Z. (1987), *History of Mysticism Sects Cults in the Day Light*, [Gün Işığında Tasavvuf Tarikatlar Mezhepler Tarihi], Istanbul: Gecit Publishing House.
- Graves, R.-Patai, R. (2009) *Hebraic Myths, Genesis Book* [İbrani Mitleri, Tekvin-Yaratılış Kitabı], (Trans: Ugur Akpur), Istanbul: Say Publications.
- Grimal, P. (2009), *Greek Mythology* [Grek Mitolojisi], (Trans. Işık Erguden), Ankara: Dost Publishing House.
- Grimal, P. (1997), *Mythology Dictionary* [Mitoloji Sozlugu], (Trans. Sevgi Tamguc), Istanbul: Sosyal Publications.
- Korkmaz, E. (2005), *Alevi and Bektashi Terms Dictionary* [Alevi-Bektasi Terimleri Sözlüğü], Istanbul: Anahtar Publishing House.
- Korkmaz, E. (1994), *Pir Sultan Abdal Poetry*, [Pir Sultan Abdal Divanı], Istanbul: Anıt Publications.
- Ong, W.J. (2003), *Oral and Written Culture* [Sozlu ve Yazılı Kultur], (Trans: Sema Postacioglu Banon), Istanbul: Metis Publications.
- Roller, L.E. (2004) *On the Way of Head Goddess: Anatolian Kybele Culture* [Ana Tanrıça'nın İzinde: Anadolu Kybele Kültü], (Trans: Betül Avunc), Istanbul: Homer Publishing House.
- Thomson, G. (2007), *Prehistorian Eagea* [Tarih Öncesi Ege], (Trans: Celal Uster), Istanbul: Homer Publishing House.

Internet

- http://www.turkuler.com/sozler/turku_dost_cemalin_benzer.html (Access 19-01-2010)
- <http://www.turkuyurdu.com/bugun-guzellerin-sahini-gordum-3260.html> (Access:19-01-2010)
- [http://www.edebiyatdefteri.com/siir/266505/yaradan-askina—\(-semah-\).html](http://www.edebiyatdefteri.com/siir/266505/yaradan-askina—(-semah-).html)(Access:19-01-2010)