



## A Study on Proverbs and Idioms in Kirkuk Turcomen Hoyrat Chants in Terms of Their Subjects

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**Abstract:** This study aims to examine the Hoyrat Chants of Kirkuk, which are the product of oral literature and to show the richness of proverbs and idioms. While making references to Hoyrat chants that are among the products of oral culture, it is vitally important to make mention of Hoyrat chants that are one of the living examples of this culture and recited by Kirkuk Turcomen. Throughout the study, the subject of hoyrat chants was mentioned through proverbs and idioms, and how these values are rich in terms of their use in Kirkuk hoyrat chants was attempted to be shown through examples. Kirkuk Turcomen continues the national traditions that they inherited from history through hoyrat chants that are products of oral literature and leave them as a legacy to the next generations. This oral cultural heritage, whose hoyrat chants are used in every sphere of life and where every value of life finds itself, teaches many values to future generations as well as contributes to the education of the new generation. It is thought as a result of this study that the necessary importance would be given to hoyrat chants and a contribution would be made for their transfer to the next generations. It should not be forgotten that the significance of hoyrat chants need not be ignored in terms of conveying the rich cultural heritage belonging to Turks through hoyrat chants and that the treasures of the past lie in the construction of the future.

**Keywords:** Oral culture, Kirkuk, Proverbs, and Idioms, Hoyrat

### Introduction

The Turkish nation has a long history. Its literature is as old as its history. Literature is an essential tool in the transfer of all the historical, cultural, sociological, and psychological values of a nation. The Turkish nation has carried its cultural heritage wherever they were and tried to transfer it to the next generations, both orally and in writing, through its literature. Despite many difficulties, it went through, it claimed its cultural heritage, expressed it in different ways, and continued to keep it alive.

Every nation has its own culture, values, literature, and history. These are the cultural codes that belong to a nation extending from the past to the future. With these codes, nations continue to maintain their lives, protect their generations, extend their lives, and avoid being assimilated and buried in history by their genetic codes in the face of the prominent cultures of other nations. Every individual has a duty to make this transfer, but the most significant duty falls on to the literati of that nation. The transfer, protection, composition,

articulation, and endearment of all kinds of values of their nation show the weight of the task on the literati.

The Turcomen in Iraq, who have maintained their existence through various phases, have settled in this region as a result of the migration of the old Turcomen tribes from the east to the west due to various geographical and political reasons. After the Commander Abdullah Bin Ziyad fought and defeated the tribes in Iraq in 54 Hijri, the migration of Turcomen tribes to this region started. Migrations ended with the conquest of Iraq by the Ottomans in 941, and Turcomen, who had flocked here until that time, came together in Mesopotamia valley and established many states here. In 1401 M., Baghdad became the center of the Islamic caliphate and the majority of Turcomen tribes, which settled here until 1507 M., gathered in Kirkuk (Dakuklu, 1970).

Despite various pressures, the Turcomen in Iraq have tried to keep their language, customs, and traditions, literature, and culture alive. In particular, the hoyrat

chants, which are the products of oral culture that spilled from the hearts of the people with the sincerest feelings, kept the people alive and maintained their existence by passing on from generation to generation.

Hoyrat chants have been identified with Turcomen and have become the interpreters of their emotions and thoughts, feelings, what passed through their minds, what they saw but cannot be uttered, the oppression and persecution they underwent, their happiness, mind and the world of their perceptions.

Hoyrat chants, which have an essential place in every phase of the lives of Turcomen, are among the most significant products of the oral tradition. The artists turned to hoyrat chants under challenging times for guiding and instilling hope both for themselves and their people and expressed the story of the fate of the nation in short verses. The fundamental right of a nation or an individual is living. Iraqi Turcomen have also tried to keep and try to keep this anxiety, their linguistic and cultural heritage alive through hoyrat chants.

Hoyrat chants have entered every phase of Turcomen life in Iraq. Uttered in roads, harvests, marketplaces, creation of the most beautiful works of art, entertainment, and sorrowful times of the public, the hoyrat chants adorned the life of the people with sweet tunes and utterly different colors that accompanied the words. Turcomen in Iraq culturally constitute an important area within the entire Turkic world when viewed within political boundaries (Saatçi, 1996).

It is possible to find the riots, sorrows and agonies, reproaches, joys, laments, religious elements, counsels and advises, all kinds of criticism, etc., in hoyrat

chants. Hoyrat is a kind of verse of Turcomen oral folk literature written in verses that are passed down from generation to generation. According to Terzibaşı (1973), “these quadruples, written in a special style, are a kind of expression that is born from the artisanal processing of tiny words that carry deeper meanings and are interpreters to the inner feelings of the people.”

It is possible to explain it with such expressions “the punned verses, called Hoyrat, Horyat, Koyrat, and Koryat, are the kind of composed songs whose composers are not known but are the finest and beautiful examples of folk literature and music (Terzibaşı, 1973). As stated by Terzibaşı, the most crucial feature of Turcoman hoyrat chants is that they are sung and recited with melodies.

Proverbs and idioms are stereotyped judged expression and cliched word combinations that are created as a result of a nation’s many years of experience and formed based on the ability of the language users to the extent that their language allowed them. Aksoy (1991) listed the features of proverbs as follows: “1. Proverbs are stereotyped (cliched) words. As the words cannot be changed and replaced by other words, albeit in the same sense, the form of the syntax cannot be distorted. 2. Proverbs are short and concise. 3. Most proverbs consist of one or two sentences.”

“Proverbs, which play a vital role in transferring the culture of a society from generation to generation, are concise words that describe a nation’s value judgments. Containing life experiences gained over the centuries, proverbs express the thoughts, longings, criticisms, observations, and judgments of that society” (Çotuksöken, 1983).

The idioms, used since ancient times, add depth, liveliness, and beauty to the expression. In other words, “idioms are stereotyped words that create new concepts by moving away from their original meaning. These words, which are a kind of language expression consisting of two or more words, are noun, adjectives, adverbs, simple and combined verb-profiled grammatical elements that prominently express our emotions and thoughts” (Elçin, 1986).

Idioms are words that reflect the worldview, lifestyle, traditions, customs, and beliefs, in short, the material-spiritual culture of a society (Aksan, 1990).

“As is known, both proverbs and idioms are among the assets that have a unique place, value, and importance in a nation’s common cultural heritage. These were developed as seedlings of emotions and thoughts that were nurtured and grown for centuries and continued to yield and continue to yield inexhaustible fruits in the language of the people and the words of artist thinkers. In particular, the poets adorned them with various literary arts, and for many reasons, they spoilt their originality with changes, additions, and deletions in syntax or words, and rendered them more beautiful and enhanced their appeal. The fact that artists take proverbs and idioms among their poetry further improved their emotions and thoughts and made them more effective” (Karahana, 1980).

## **Methodology**

### **Research Method**

This article was treated with the qualitative research method. The data was collected by document scanning and analyzed by content analysis. Thus, the main objective of this study was to discuss hoyrat chants that are among the products of oral culture over the

hoyrat sampling of Kirkuk Turcomen that is one of the living creatures of this culture, by taking together with the proverbs and idioms, and to show how precious these values are in terms of their use in Kirkuk hoyrat chants.

### **Population and Sampling of the Study**

The population of this article is the idioms and proverbs in the hoyrat chants of Iraqi Turcomen. Fifty-five hoyrat chants, which are tools that convey the experiences, wisdom, sorrows, joys, and troubles of Iraqi Turcomen throughout history from generation to generation, constituted the sampling of the study.

### **Data Collection and Analysis**

In his study, Öncel (2019) made a theme analysis together with the general structure of Şanlıurfa music, the definition, structure, types, musical history of the hoyrat form, and the musical note of the hoyrat chant that was recited. Tuzlu (2014), in his study, discussed the definition and shape features under the title of the literary structure of hoyrat chants, classified it under six types formed with the repetition of punned, rhymed, repeated word after rhyme and rhymed words, consisting of winged and more than four lines and provided examples for each type. In his study, Güç (2019) examined 26 hoyrat types belonging to the Kirkuk region and revealed the melody patterns of these hoyrat types. He determined that, out of 26 hoyrat types, 23 hoyrats had a single melody pattern in terms of melody, and three hoyrat types were performed with different melodies. Also, it was concluded that these 26 hoyrat types were quantitatively related to Segâh and Hüzzam zests, Uşşak and Gerdaniye zests, Hicaz zest, Rast and Mahur zests, Hüseyini, Gülizar, and Muhayyer zests and Çargah zest, respectively (Mahdi, 2010). A

detailed examination of the hoyrat chants with various features and subtleties in terms of literature and music was made in this study conducted by Mahdi. General information about hoyrat chants and a short history of studies, books, theses, articles, and proceedings on hoyrat chants were provided. Definitions of hoyrat chants from a literary and musical perspective, their etymology, views on where the word might have originated from the historical point of view were also examined. The data was collected and recorded by looking at the studies mentioned above. Content analysis was performed on the data obtained.

## Findings and Comments

It is possible to see various topics in hoyrat chants. In hoyrat chants, particularly apart from the beliefs, values, and culture of the Turcomen society, individual issues, such as love, pain, longing, were covered. Also, general issues such as a complaint of destiny, friendship, wisdom, were handled by remolding them with a great depth of meaning and colors of national culture. The topics covered in hoyrat chants and the idioms and proverbs used in these hoyrat chants are classified as follows:

Table 1

### *Proverbs and Idioms in Kirkuk Turcomen Hoyrat Chants*

| Subject  | Hoyrat   | Proverb/ Idiom  |
|--|--|---|
| Öğüt ifade eden hoyrat<br>(A hoyrat that expresses advice)                                 | <b>Haddini bil</b> sözleşme  |   |
|  | Kim üst olsa güleşme   |   |
|  | Bir el polat olursa  | Haddini bilmek  |
|  | Ham elden pençeleşme<br>(Hicri Dede)                                       | (Knowing one's place)   |
| Yiğitlik ve kahramanlık ifade eden hoyrat<br>(A hoyrat xpressing bravery and heroism)      | Sağ kimse can yâridir  |   |
|  | Cevher hazne varıdır   | İyiliğe karşı iyilik her kişinin,<br>kötülüğe karşı iyilik er kişinin   |
|  | <b>Kötülüğe karşı eyliğ</b><br><b>Mert yiğidin karıdır</b> (Hicri<br>Dede) | kâridir (Responding a charity<br>with charity is a gain for<br>everyone. Responding an evil<br>with charity is a gain for a<br>man) |
| Tasavvufi inancı ifade eden hoyrat<br>(A hoyrat that expresses Sufi faith)                 | Ayağa bak başa bak   |   |
|  | <b>Oynayan kaş göze bak</b>  | Kaş gözü oynamak  |
|  | Nakşa bakma gözlerim<br>Nakş eden nakkaşa bak (Hicri<br>Dede)              | (Used for people who do not<br>give a sense of trust)   |
| İyi-kötü dost ifade eden hoyrat<br>(A hoyrat that expresses more or less a<br>good friend) | Gül tikennen   | Kadrini bilmek  |
|  | Ayrılmaz gül tikennen<br>Sen gülün <b>kadrin anla</b>                      | (Know the value of someone<br>or something)   |

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|   | Zahmette gül tikennen (Hicri Dede)<br>Gel gör ne berbad oldum  |  |
| Milli şuur, yurt sevgisi ifade eden hoyrat<br>(A hoyrat that expresses national consciousness, love of homeland)                      | Öz yurdumda yad oldum<br><b>Düşüm kara günlere</b><br>Yaman dilde yad oldum (Nazım Refik Koçak)                                  | Kara günlere düşmek<br>(To fall into darker days)  |
| Talih ve şanssızlığı ifade eden hoyrat<br>(A hoyrat that expresses fortune and misfortune)  | Civanım gül ağlama<br>Aç gözleriv bağlama<br><b>Gün gelir bu da geçer</b><br><b>Zamana bel bağlama</b> (Nazım Refik Koçak)       | Gün gelir bu da geçer, zamana bel bağlamak<br>(This will also pass one day, relying on time) |
| Beddua ifade eden hoyrat<br>(A hoyrat that expresses curse)   | Yüz ağla kal<br>Yüz yalvar yüz ağla kal<br>Ya da <b>yüz suyu dökme</b><br>Yurduvda yüz ağla kal (Nazım Refik Koçak)              | Yüz suyu dökmek<br>(Beg so hard to debilitate one's honor)                                   |
| Aşktan, sevgiliden, zamandan, felekten şikâyeti ifade eden hoyrat<br>(A hoyrat that expresses complaint of love, beloved, time, fate) | Bilmem kime dad edim<br>Nahsı dostu yad edim<br>Yar menen <b>yüz döndermiş</b><br>Be kime feryad edim (Nazım Refik Koçak)        | Yüz çevirmek<br>(Turn away from)   |
| Öğüt ifade eden hoyrat<br>(A hoyrat that expresses advice)  | İyi sat harap alma<br>Her geldi söze kanma<br>Biriye acız olsav<br><b>Aybın üzüne çalma</b> (Mustafa Gökkaya)                    | Birinin aybını yüzüne vurmamak<br>(Not to tell one's shame on his/her face)                  |
| Öğüt ifade eden hoyrat<br>(A hoyrat that expresses advice)  | <b>Demir tavunda gerek</b><br>Sıcağ değerek<br>Tuz ekersev ne çıkar<br>İğid ol sen şakar ek (Mustafa Gökkaya)                    | Demir tavında dövülür<br>(Strike while the iron is hot)                                      |
| Hikmet ifade eden hoyrat<br>(A hoyrat that expresses wisdom)  | Horuz baynamağ ister<br>Kırlığı saynamağ ister<br><b>Lep demeden leplebi</b><br><b>Dikkat aynamağ ister</b><br>(Mustafa Gökkaya) | Leb demeden leblebiyi anlamak<br>(Be as sharp as a needle)                                   |

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| Beddua ifade eden hoyrat<br>(A hoyrat that expresses curse)   | Bugün ayın ondördü<br>Ne dedim yara döndü<br>Dönerse <b>daşa dönsün</b><br>Bele billem yar öldü (Mustafa<br>Gökkaya)   | Taşa dönmek<br>(Turn to stone)   |
| Öğüt ifade eden hoyrat<br>(A hoyrat that expresses advice)  | İyi çalış bişesen<br>Ne semiz ol şisesen<br><b>Eyliğiv başa kakma</b><br>Neki <b>mahcup düşesen</b><br>(Mustafa Gökkaya)   | İyiliği başa kakmak, mahcup<br>olmak<br>(Rub a charity on someone's<br>nose, feel embarrassed) |
| Milli şuur ve yurt sevgisi ifade eden<br>hoyrat<br>(A hoyrat that expresses national<br>consciousness, love of homeland)                    | <b>Oğruvca baş koymuşam</b><br>Gözümünden kan geliri<br>Adını yaş koymuşam (Siddik<br>Bende Gafur)   | Uğruna baş koymak<br>(Devote one's life to someone<br>or something)                            |
| Aşk ve sevgi ifade eden hoyrat<br>(A hoyrat that expresses love and<br>affection)   | Bir dene<br>Bin sünbülde bir dene<br>Geceler koymaz yatım<br><b>Aklım alıp</b> bir dene (Reşit Ali<br>Dakuklu)   | Aklını almak<br>(Sweep somebody off his/her<br>feet)   |
| Dua ifade eden hoyrat<br>(A hoyrat that expresses prayer)   | Hasa meni<br>Apardı Has'a meni<br><b>Tut elimden</b> lütfeyle<br>Yetir bir hasa meni (Reşit Ali<br>Dakuklu)  | Elinden tutmak<br>(Take someone by the hand)   |
| Aşktan, sevgiliden, zamandan, felekten<br>şikâyeti ifade eden hoyrat<br>(A hoyrat that expresses complaint of<br>love, beloved, time, fate) | Geç oldu<br><b>Ömür bitti</b> geç oldu<br>Yar bizden itap eder<br>Kak gideceğin geç oldu<br>Men sennen ayrılmazdım<br>Yetişmedim geç oldu (Reşit Ali<br>Dakuklu) | Ömrü tükenmek<br>(Run out of life)   |
| Dert, keder, hüznün ifade eden hoyrat<br>(A hoyrat that expresses pain, sorrow,<br>grief)   | Yana kaldım<br>Od tuttu yana kaldım<br><b>Gözden düşenler</b> kimin  | Gözden düşmek<br>(Fall from favor)   |

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|   | Görünce yana kaldım (Reşit Ali Dakuklu)<br>Su alı   |   |
| İyi-kötü dost ifade eden hoyrat<br>(A hoyrat that expresses more or less a good friend)   | Yürek coşar su alı<br>Hal ehli <b>haldan bili</b><br>Hiç sormadan sualı (Reşit Ali Dakuklu)                 | Halden anlamak<br>(Show sympathy)   |
| Aşktan, sevgiliden, zamandan, felekten şikâyeti ifade eden hoyrat<br>(A hoyrat that expresses complaint of love, beloved, time, fate) | Bu dama<br>Kumru konar bu dama<br>Tamah felek torudur<br>Girme sakın bu dama (Osman Mazlum)                 | Tamah etmek<br>(Desire something so much)   |
| Beddua ifade eden hoyrat<br>(A hoyrat that expresses curse)   | Budama<br>Bir kuş kondu bu dama<br>Miskinin ahından kork<br><b>Yuvasını budama</b> (Osman Mazlum)           | Alma mazlumun ahını, çıkar aheste aheste/ yuva yıkmak, ah almak<br>(Don't make an aggrieved man sigh, you will pay for it by and by, /break up a family, be cursed) |
| Öğüt ifade eden hoyrat<br>(A hoyrat that expresses advice)  | Dama girme<br>Karanlık dama girme<br><b>Uyma eller sözüne</b><br>Aldanma dama girme (Osman Mazlum)          | Elin sözüne uymak<br>(Act on a stranger's advice)   |
| Yiğitlik, kahramanlık ifade eden hoyrat<br>(A hoyrat that expresses bravery and heroism)  | Sevabı<br>Sev toprağı sev abı<br><b>Miskin yetim okşayan</b><br>Kazanır hac sevabı (Osman Mazlum)           | Yetim başı okşamak<br>(Help orphans)  |
| Tasavvufi inancı ifade eden hoyrat<br>(A hoyrat that expresses Sufi faith)  | Yaya gönül<br>Oktan dön yaya gönül<br>Hak yolu varken malın<br><b>Satma dünyaya gönül</b><br>(Osman Mazlum) | Dünyaya gönül vermek<br>(To give one's heart to the world)  |
| Dilek ve temenni ifade eden hoyrat<br>(A hoyrat that expresses wishes and requests)   | Seher oldu gülüm sen<br>Hayatım sevgilim sen<br><b>Hayır huvah ol gönül yap</b>                             | Hayırhah olmak, gönül yapmak, zulüm etmemek   |

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|  | Sakın <b>etme zulüm</b> sen (Osman Mazlum)   | (Become benevolent, make heart, not to persecute)  |
|  | Seherin serabı var   |  |
| Tasavvufi inancı ifade eden hoyrat<br>(A hoyrat that expresses Sufi faith)   | Süzülmüş şarabı var<br><b>Dünyada gafil olma</b>   | Gafil olmak<br>(Become careless)   |
|  | Ahret hesabı var (Osman Mazlum)  |  |
|  | Seher fecri sadıktır   |  |
| Tasavvufi inancı ifade eden hoyrat<br>(A hoyrat that expresses Sufi faith)   | Bülbül güle aşıktır<br>Hep kapılar bağlansa<br><b>Tövbe kapısı açıktır</b> (Osman Mazlum)                      | Tövbe kapısı açıktır<br>(Door of repentance is open.)                                      |
|  | Dağı düze  |  |
| Beddua ifade eden hoyrat<br>(A hoyrat that expresses curse)  | Zülfüvü dağd üze<br>Ürekte bir <b>ah çeksem</b>  | Ah çekmek<br>(Heave a sigh)  |
|  | Dözdürrem dağı düze (Cemal İzzeddin Mehmet Sait)   |  |
|  | Yaradandı  |  |
| Tasavvufi inancı ifade eden hoyrat<br>(A hoyrat that expresses Sufi faith)   | Derdim çok yaradandı<br><b>Derdimin dermanına</b><br><b>Derman</b> he yaradandı (Cemal İzzeddin Mehmet Sait)   | Derdine derman aramak<br>(Seek a remedy for someone's affliction)                          |
|  | Üz ağ gider  |  |
| Yiğitlik, kahramanlık ifade eden hoyrat<br>(A hoyrat that expresses bravery and heroism)                           | Yar bizden uzağ gider<br><b>Namerde baş eğmeyen</b><br>Ölse de <b>üz ağ gider</b> (Cemal İzzeddin Mehmet Sait) | Namerde baş eğmemek, yüzü ak olmak<br>(Bend head to a vile person, become cleand and pure) |
|  | Dağ olu  |  |
| Dert, keder, hüzn ifade eden hoyrat<br>(A hoyrat that expresses pain, sorrow, grief)                               | Demir kızsa dağ olu<br><b>Dertlerimi sayarsam</b><br><b>Dere dolar</b> dağ olu (Cemal İzzeddin Mehmet Sait)    | Dertleri saymakla bitmemek<br>(Have innumerable troubles)                                  |
|  | Zulme karşı  |  |
| Milli şuur ve yurt sevgisi ifade eden hoyrat<br>(A hoyrat that expresses national consciousness, love of homeland) | Zulm olur zulme karşı<br><b>Kurban ederiz canı</b><br>Bu şanlı yurda karşı (Cemal İzzeddin Mehmet Sait)        | Canını kurban etmek<br>(Sacrifice one's life)  |



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| Dert, keder, hüzn ifade eden hoyrat<br>(A hoyrat that expresses pain, sorrow,<br>grief)   | Ėam meni<br>Nece bastı Ėam beni<br><b>Gecemi gündüz edip</b><br>Bırakmırı Ėam beni (Seyyit Sait<br>Demirci Erbilli)<br>Bir de var<br>Yolu keser bir davar | Gecesini gündüz eylemek<br>Gecesini gündüz eylemek<br>(Work fingers to the bone)  |
| ÖĖüt ifade eden hoyrat<br>(A hoyrat that expresses advice)                                | Mala, <b>hüsne güvenme</b><br>Ölüm kapsı bir de var (Seyyit<br>Sait Demirci Erbilli)  | GüzelliĖine güvenmemek<br>(Not to trust one's beauty)   |
| Aşk ve sevgi ifade eden hoyrat<br>(A hoyrat that expresses love and<br>affection)         | Kemer belden incedi<br>SapaĖ gölden incedi<br>Güzel sevmeĖ suç ise<br><b>Boynum kıldan incedi</b> (Ali<br>MarufoĖlu)                                      | Boynu kıldan ince olmak<br>(One's neck is thinner than<br>bristle)  |
| Aşk ve sevgi ifade eden hoyrat<br>(A hoyrat that expresses love and<br>affection)         | Göz gözü sıkıncadı<br><b>Ok yaydan çıkıncadı</b><br>Sevdanın yaşın sorma<br>Aşk evin yıkıncadı (Ali<br>MarufoĖlu)   | Ok yaydan çıkmak<br>(The genie is out of the bottle)  |
| Dert, keder, hüzn ifade eden hoyrat<br>(A hoyrat that expresses pain, sorrow,<br>grief)   | Derde derman araram<br>Divanemi kurtaram<br>Dedim gevl yaradan geç<br>Dedi yakam yırtaram (Ali<br>MarufoĖlu)  | Derde derman aramak<br>(Seek a remedy for an<br>affliction)   |
| Özlem ve ayrılık ifade eden hoyrat<br>(A hoyrat that expresses longing and<br>separation) | <b>Yaşı aktı</b> üzüne<br><b>Hükmü yoktu</b> gözüne<br>Gevil öz suçun bildi<br><b>Kapandı yar dizine</b> (Ali<br>MarufoĖlu)                               | Gözünden yaş akmak, hükmü<br>olmamak, dizine kapanmak<br>(Shed tears, become invalid,<br>throw oneself at somebody's<br>feet) |
| ÖĖüt ifade eden hoyrat<br>(A hoyrat that expresses advice)                                | Aranmaz cevher sütte<br>Atrı yoktu nergiste<br>Öz yerin tanımayan<br><b>Küçük düşer</b> mecliste (Ali<br>MarufoĖlu)                                       | Küçük düşmek<br>(To humiliate)  |

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| Dert, keder, hüzn ifade eden hoyrat<br>(A hoyrat that expresses pain, sorrow, grief)  | Usta avı tez avlar<br>Elen evvel göz avlar<br><b>Dil yarası</b> sağlamaz<br>Ölene tek niz avlar (Ali Marufoğlu)                                  | Dil yarası<br>(Tongue injury)  |
| İyi- kötü dost ifade eden hoyrat<br>(A hoyrat that expresses more or less a good friend)  | <b>Kıymeti yok</b> sönenin<br><b>Öz sözünnen dönenin</b><br>Ataşına kız yanar<br>İnat baba nenenin (Ali Marufoğlu)                               | Kıymeti olmamak, sözünden dönmek<br>(Have no value, go back on one's word) |
| Özlem ve ayrılık ifade eden hoyrat<br>(A hoyrat that expresses longing and separation)  | Rast geldim bir dervişe<br>Dedi sarıl barışa<br>Koçağ oğlan koçağ kız<br><b>Ayağ çalma</b> hayr işe (Ali Marufoğlu)                              | Çelme takmak<br>(Trip someone up)  |
| Aşktan, sevgiliden, zamandan, felekten şikâyeti ifade eden hoyrat<br>(A hoyrat that expresses complaint of love, beloved, time, fate) | Gün ahıma<br>Dolandı gün ahıma<br>Sen vurdun sen öldürdün<br>Sen <b>girdiv günahıma</b> (Nasih Bezirgân)<br>Yaradan bir<br>Halik bir yaradan bir | Günahına girmek<br>(Wrong someone)   |
| Dua ifade eden hoyrat<br>(A hoyrat that expresses prayer)   | Avcu <b>gözü kör olsun</b><br>Kurtulum yaradan bir (Nasih Bezirgân)<br>Bu yaşım<br>Kırka girdi bu yaşım  | Gözü kör olmak<br>(Become blind)   |
| Dert, keder, hüzn ifade eden hoyrat<br>(A hoyrat that expresses pain, sorrow, grief)  | Ohay etmedim bir gün<br>Hiç durmadı bu yaşım<br><b>Gözümde yaş görmesev</b><br>İçerdedi bu yaşım (Mecit Hamit Mühendis)                          | Gözyaşı dinmemek<br>(Tears not ceased)                                     |
| Beddua ifade eden hoyrat<br>(A hoyrat that expresses curse)   | Yaşına<br>Kan katmavun yaşına<br>Buna çok zulm oluptu<br>Kıymavın genç yaşına  | Yüreği yanmak<br>(Tear one's heart out)                                    |

|  |  |  |
|--|--|--|
|  | <b>Üregiviz koy yansın</b> (Mecit Hamit Mühendis)  |  |
| Dert, keder, hüznün ifade eden hoyrat<br>(A hoyrat that expresses pain, sorrow, grief)   | Gügerçin sim kafasta<br>Yum göziün son nefeste<br>Aşkıvdan kan ağlıram<br>Düşmüşem canım hasta<br>(İbrahim Kolçuoğlu)  | Gözünü yummak, kan ağlamak, hasta düşmek<br>(Shut one's eyes, bleed for someone, fall ill) |
| Özlem ve ayrılık ifade eden hoyrat<br>(A hoyrat that expresses longing and separation)   | Menim bu şüşe gevlim<br>Benzer serhoşa gevlim<br>Yar küskün yola düştü<br>Dönesen daşa gevlim<br>Korkaram bir gün gider<br><b>Emegiv boşa gevlim</b><br>(Mehmet İzzet Hattat Kerküklü) | Emeği boşa gitmek<br>(Efforts to go down the drain)  |
| Aşktan, sevgiliden, zamandan, felekten<br>şikâyeti ifade eden hoyrat<br>(A hoyrat that expresses complaint of love, beloved, time, fate) | Kazdı geçti<br>Sonadı kazdı geçti<br>Felek elinde balta<br><b>Mezarım kazdı</b> geçti<br>(Dendenoğlu Mustafa Kemal Ahmet)  | Mezarını kazmak<br>(Dig one's grave)   |
| Aşk ve sevgi ifade eden hoyrat<br>(A hoyrat that expresses love and affection)   | Harab adı<br>Kim sever harab adı<br>Gel bayğuş <b>gir kalbime</b><br>Men billem harabadı<br>(Dendenoğlu Mustafa Kemal Ahmet)   | Kalbine girmek<br>(Enter into one's heart)   |
| Hikmet ifade eden hoyrat<br>(A hoyrat that expresses wisdom)   | Bina taşı<br>Kayadı bina taşı<br>Doğru yaş töken gözler<br><b>Söndürür bin ataşı</b><br>(Dendenoğlu Mustafa Kemal Ahmet)   | Ateşi söndürmek<br>(Put off the fire)  |
| Aşktan, sevgiliden, zamandan, felekten<br>şikâyeti ifade eden hoyrat   | Yareledi<br>Un verdim yareledi<br>Vefasız <b>yar kalbimi</b>   |  |

|   |   |  |
|---|---|--|
| (A hoyrat that expresses complaint of love, beloved, time, fate)                        | Yüz yerden yaraladı<br>(Dendenoğlu Mustafa Kemal Ahmet)<br>Bağa vay   | Kalbini yaralamak<br>(Wound one's heart)   |
| Dert, keder, hüzn ifade eden hoyrat<br>(A hoyrat that expresses pain, sorrow, grief)    | Bağvana vay bağa vay<br><b>Gül kıymetin bilmeyen</b><br>Elindeki bağa vay (Mustafa Namık Salahiyeli)<br>Ağla yanan                          | Elindekinin kıymetini bil<br>(Cherish everything that one owns.)                             |
| İyi-kötü dost ifade eden hoyrat<br>(A hoyrat that expresses more or less a good friend) | Yan otu ağla yanan<br><b>Gülennen güledev dost</b><br><b>Ağla da ağlayanın</b> (Kemal Latif Erbilli)<br>Arka çıkmaz<br>Alçak su arka çıkmaz | Gülenle gül, ağlayanla ağla<br>(Smile with the one that smiles, Cry with the one that cries) |
| Öğüt ifade eden hoyrat<br>(A hoyrat that expresses advice)                              | Bir fakir döğülürse<br>Hiç kimse <b>arka çıkmaz</b><br>(Mehmet Fazıl Yunus Kene)  | Arka çıkmak<br>(Give someone a back)   |

As can be seen from the examples given above, there are many proverbs and idioms in hoyrat chants that are the products of oral literature. Hoyrat chants are a significant cultural heritage for Turcomen in Kirkuk. They are sung everywhere, and live hoyrat duets are being held. One of the most critical features of the hoyrat chants is that they are sung with music. Minstrels both make the opposing minstrel, and the listeners think by demonstrating his skills in coffeehouses, weddings, festivities, TV screens, etc. Besides, like the types of poetry that are sung in the form of a duet in Turkish Folk Literature in Anatolia, poetry type is pleasantly sung in the form of “Kaşar be kaşar” in Kirkuk Turcomen.

Kirk Hoyrat chants act as vehicles that convey experiences, involvements, sorrows, joys, and troubles

of Iraqi Turcomen throughout the history from generation to generation. It is possible to see various topics in hoyrat chants. In hoyrat chants, particularly apart from the beliefs, values, and culture of the Turcomen society, individual issues, such as love, pain, longing, were covered. Also, general issues such as a complaint of destiny, friendship, wisdom, were handled by remolding them with a great depth of meaning and colors of national culture. The fact that the Hoyrat chants do not lose their importance even today rests in their naturalness and richness of thought and that the people find their reality, life, and culture and address all these under various topics (Paşayev, 1998).

The proverb, which has an anonymous character and considered as a heritage from ancestors, corresponds

to the expression of “eskiler sözü (word of ancestors) of the Iraqi Turcomen as a concept that brings its form and content with a concise mold within time and social environment with a historical process.

Proverbs and idioms include events about a nation’s past, forgotten historical facts, traditions, and customs. Therefore, through proverbs and idioms, it is possible to learn the beliefs and faith, world view, development, language, material and spiritual values, and many more features of a nation (Paşayev 1998). It can be seen when looking at the Turcomen proverbs that they are a beautiful mirror of Turcoman life and mentality (Dakuklu 1970).

The relationship of hoyrat chants with proverbs and idioms emerges through the art of quotation. The quotation is in the form of transferring half of a sentence or in full or with its meaning. Especially the verses, hadiths, kalam-i kibar, and lines of other poets constitute the primary materials of quotations. It was determined that there were no quotes in the sampling of fifty-five hoyrat chants, and wise sayings in hoyrats were hoyrats’ materials. The wise sayings, resembling proverbs in hoyrat chants, constitute the main materials of hoyrats, but this primary material is known as proverbs in the eyes of the public. For this reason, it is not accurate to consider the wise sayings in hoyrat chants as quotations and to regard them as proverbs (Terzibaşı 1975). In this regard, Aydın Oy also states that proverbs are not autonomous types, and are mentioned either in genres such as folk songs, ballads epics or in everyday conversations, but these words with high artistic power are treated as a separate genre (Oğuz 2006).

## Conclusion and Recommendations

Although the development of language, literature, and art is in line with the course of history, the changes occur depending on a basic structure, and the genres form unique shapes within the texture of this structure. Hoyrat chants are like that too. It is the state that the stanzas, the first form of a verse of the Turcomen, developed and intensified in terms of meaning. Today, the hoyrat chants continue to exist with the Turcomen as a common tradition in the Kirkuk region. Hoyrat chants, which have various genres, have great depth of meaning as they are processed with a pun, which is a fine art of meaning. For this reason, even though they are written in everyday language, it is necessary to read hoyrat chants carefully and think upon them to understand all the messages that they want to convey.

Hoyrat chants, which are products of oral literature, are very significant sources apart from proverbs and idioms, which are other products of oral literature. They assume an essential role of a conveyor in not forgetting, preserving, and transferring our culture, which will be left as a legacy to future generations. In this respect, the necessary emphasis should be given to the hoyrat chants, and the transference of culture to the next generation should be realized, and students and children should be prevented from learning wrong information by teaching hoyrat chants to students at schools and children at home.

It should be kept in mind that the importance of hoyrat chants need not be ignored in order to convey the rich cultural heritage of the Turcomen without being forgotten, and the belief that the treasures of the past lie in the construction of the future.

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