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TYPOLOGY OF TURKMEN SAGAS

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INTRODUCTION

Saga is a literary genre that has been expanded in a literary way from generations to generations by man of letters (poets and bakshi) day-to-day by enlarging itself in terms of content according to unforgettable historical events of a nation such as nature, war, immigration and social events. The saga term passed from Persian to Turkmen language, this word was affected to recurring voice similarity (-st-> -ss-) and is now used as *dessan* in pronunciation and written forms. It is known that the use of the term "saga" in Turkmen literature is very extensive. "Saga", which is used in Turkmen speaking language, meets the multiple meanings such as "Historical case", "Narration", "story", "Povest" and "poetry". Example: Each division in the *Oguznama* of Andalp is in order; It is called "First Saga", "Second Saga". "About Genghis Khan" like usage, it gets the meaning of rumour and story (Garriyev, 1982: 26-27). Turkmen sagas have similar aspects in terms of subject, method and language; because oral and written performances of Turkmen literature are interconnected with one another, many protagonists and different events take place in them. (Durdiev, et al., 1967: 57). Saga is a verbal and written work of the past, written in the form of poetry and prose, which has an event pattern. In the folk sagas, it is often narrated two lovers' challenge to reach one another. In addition, folk sagas were formed after epos. Sagas such as *Sayatli-Hemra*, *Shasenem-Garip* and *Hüyrlukga-Hemra* were derived from *Görogli Epos* (Garriyev, 1982: 28-82-83). According to Garriyev's idea, the works of love are also called saga.

In Turkmen literature different terms are used to meet the saga trend. "Saga", word besides the words "Destan (*Dessan*)", "Epos, Şa *Dessan*", it is also used with the terms: "Avtorlu Destan", "Anonim Destan", "Halk Destanı", "Gahırmançılıklı Halk Destanı", "Erteki Eposu (Şahin, 2011: 55). Some of the saga terms are according to their content, according to their volume, some of them are according to their authors. The Turkmen sagas were made under different titles. Saga (*Dessan*) is defined under the titles of Avtorlu and Anonymous sagas, Epos (*Sha Dessan*) and Erteki Epos. In Turkmen saga tradition, bakshis undertake the task of telling sagas. Bakshi goes through himself while performing the saga, and shows the role of the characters in the work they are telling. This is an indication of how master Bakshi is (Shamirradov, et al., 1961: 174). Bakshi has an important place in the Turkmen verbal narrative tradition. The Turkmen bakshis perform their legendary performances to make this tradition become richer.

One of the methods that can be applied in saga type examinations is typology. The legends of the Turkmen sagas "Dövletyar", "Hocamberdi Han", "Şabehram", "Halalay-Garip" and "Melike Dilaram" sagas from the Turkmen sagas in the typological direction, the definition of Turkmen saga traditions and cultural richness will be revealed and also will bring a fixed definition to its typological aspects. In Saga studies related to typology, it is observed that many criteria were used by researchers when evaluating the saga types' characteristics. Many of these criteria are developed in the emergence of the saga protagonist, starting from the religion and sacred values of nations. Boratav tells us that they are in full unity with the saga protagonist in terms of ideas and emotions without any doubt (Boratav, II, 1991: 70). Saga protagonist is a national factor that holds the values of the people. Raglan explains the traditional heroic theorem by highlighting, "the connection between saga and ritual and myth. According to Raglan, the emergence of saga protagonist is based on rituals and myths. The protagonist template was created by putting it in a life story. The source of this template life is mythic type (Raglan, 1998: 135).

In the sagas all cultural and dynamic activities are carried out by the protagonist of the saga. An saga without a protagonist is unthinkable. In all of the sagas, there is a narrative style of protagonists' life story (Yıldırım, 1998: 150). Sagas are fictionalised according to the national values of the nations and told through the life of the protagonist. Cultural values of a society arouse through the protagonist in the literary work and the enemies he struggled with. S. Ibrahim expresses the difficulty of the hero's task by this testimony, "The people fight for themselves, the protagonist fights for everyone" (İbrayev, 1998: 3). The protagonist performs this challenging task with the strength he receives from society.

Saga types have a simple structure. All the types available in the saga are in the same purpose in all sagas. Although the place, time, and characters are variable, protagonist and antagonist's destiny will not change in any episodes in the sagas. Apart from the action, the physical characteristics of these types are similar. The protagonist character is bulky and strong from the physical direction in the society where he lives. Saga protagonist is an ideal man and model. The task of the hero; to defend the enemy's threat outside and, and inside, to make people lives comfortable (İbrayev, 1998: 131). There are minor characters around protagonist. But they are never more active than the protagonist. Saga characters are dsagated as ideal and exemplary types. The reason is that the heroes must represent the positive qualities of socio - cultural values in a unity. By inherited from generation to generation, saga values have caused the characterization of protagonists because of the cultural pattern after a certain period of time (Ekici, 2001a: 16). In order for a nation to become a nation, the

qualities that make them nation must be from within that nation (Yamakoğlu, I, 1993). As the saga type is a national heritage, it carries all the cultural values of the society that come out. The cultural values of a nation is perfectly narrated in the genre of saga. The characters in the saga, they carry the traces of the heritage of the people they have kept in their consciousness from past day-to-day. In general, in the culture of nations, there are similarities between character types in structural aspect. The reason for this is that they have experienced the same stages at different times. Saga is a literary genre that shows development and change by telling the generation to generation. The saga, which has come from past to present through oral narration, acquires national identity through the effects of geographical and cultural events. The characters in the saga are exemplary people with superior qualities that carry the ideal human qualities, and also they carry religious and national values of the nations (Duran, 2004: 79). In Turkmen sagas, the protagonist is the ideal human type that can be a model for the people. Characters possess properties of a nation's positive or common-equity values. "The characters are made up of real conditions within the community" (Kaplan, 2014: 51). The characters have emerged through the influence of a society's way of life and living conditions.

In Turkmen sagas, there is absolutely the main character type. While the nation is transmitting philosophy of life through sagas, protagonist type becomes the role model. Every thought, emotion, advice, praise and complaint is reported via the protagonist. The protagonists represent the nation and take their strength from the nation. Every action they take is delighted by the people. If the protagonist gets the appreciation of the people and their prayers, it is believed that he gets an eternal life.

Problem statement

Sagas, one of the common literary riches of Turkic republics, have an important place in Turkmen literature. Sagas are written and verbal works that contain the cultural characteristics of the societies in which they are produced. Turkmen sagas are often taken from different sources. The sagas are rewritten and executed by the master writers and the bakshis in Turkmen culture.

The sagas of Turkmen saga tradition are both written and verbal. When the writer is known they are called written, when the writer is unknown they are called verbal. Written sagas were created by saga-poets such as Nurmammed Andalip, Mollanepes, Magrupi, Sabande and Shaydayi. Oral sagas were performed by bakshi narrators. Since there is not enough typology studies on Turkmen's written sagas, this aspect of the studies in Turkish literature world is not exactly known. While detailed typological studies are on Kazakh, Uzbek and Azerbaijani etc. sagas, the same wealth is not

relevant for Turkmen sagas. This situation stands as a missing part and a problem for the Turkmen sagas. For this reason, examining written sagas such as the Turkmen "Dövletyar, Hocamberdi Han, Şabehram, Helalay-Garip, Melike Dilaram" from the typologic side will be an important step towards eliminating this deficiency.

Purpose of the research

The main aim of the thesis is to study the Sagas of Dövletyar, Hocamberdi Khan, Şabehram, Helalay-Garip and Melike Dilaram as a case of typology of Türkmen sagas. The developmental characteristics of saga types and the studies done in the field of typology are examined for the following purposes;

- (i) The characteristics of the female, horse and enemy types will be determined together with the Turkmen saga protagonist. It will be examined according to the characteristics of Dövletyar, Hocamberdi Han, Şabehram, Helalay-Garip and Melike Dilaram saga protagonists.
- (ii) The side-characters in the five sagas will be assessed and evaluated together with their individual characteristics. The side characters and the antagonist for the protagonist will be studied. Thus, typical characteristics of the characters in Turkmen sagas will be examined. Then, similar and different aspects of other saga types will be provided.
- (iii) A clear understanding of the typological characteristics of the Turkmen saga characters will help for the comparison with the Turkish saga world's characters. By evaluating similar and different aspects, constant definitions of the typological aspects of Turkmen saga protagonist will be revealed.

The Importance of Research

Many scientific articles, dissertations, book studies etc. have been made on Turkmen sagas. These studies are predominantly focused on motif testing, comparison or grammar of sagas. Limited studies have been made on the Turkmen written sagas from the typological point of view. Turkmen Dövletyar, Hocamberdi Han, Şabehram, Helalay-Garip and Melike Dilaram have not been studied in the typological direction, and no studies have been done on the characters in the sagas. The main point of the study is to examine the most important five sagas from the Turkoman sagas and to identify

the characters that emerged in these sagas. The fact that it is the first detailed typological study of the Turkmen sagas makes this thesis more meaningful.

Theoretical Value of Research

This thesis can be used as an auxiliary course material in character and typological studies on folklore works of other Turkic republics, especially Turkmenistan, and in the Faculty of Turkish Philology.

Scope and Limitations of the Study

Since the typological study on the written and verbal branches of the Turkmen sagas with written and oral tradition is limited, five written Sagas, which are representative and representative of these branches, have been chosen to examine this subject. In the selection, it was thought that five saga poems were the best examples of the field. These sagas are the written sagas of "Dövletyar, Hocamberdi Han, Şabehram, Helalay-Garip and Melike Dilaram". The five sagas in this study were published in Turkmenistan. The original prints of the sagas were used. The Turkmen texts of the present sagas have been obtained from different institutions of Turkmenistan. It has benefited from sources related to these sagas in various institutions of Turkey and other countries (libraries, universities and research institutes).

The Innovation of the Research

Sagas are one of the literary texts which transmit the past of the nations both as oral and written form. As the saga type is a national product, it carries all the cultural values of the nation that it has come from. They are the works reflecting the social, cultural and thought structures of the peoples and periods that they formed. Naturally, the protagonists of the sagas carry the ideal and exemplary patterns of societies. It is because the protagonists play an important role in representing the positive qualities of the socio - cultural values in a collective unity. As the protagonist types in the sagas are developed from the religion and holy values of the nations, these characteristics of the types are the values of a nation in the positive nexus. The folkloric values of Turkmen people will be reflected by the typological examination of the written sagas "Dövletyar, Hocamberdi Han, Şabehram, Helalay-Garip and Melike Dilaram".

CHAPTER 1

Saga types Development and Qualifications

Sagas reflect the social, cultural and thought structures of the peoples and eras in which they are formed. Kara Düzgün has argued by explaining that the protagonists and the ideal human type were introduced that the saga protagonists of this type have become a social phenomenon within a certain frame of time, including the era and future of peoples, not only the work they are involved in (Kara Düzgün, 2014: 1).

When literary works are scrutinized in detail, it is known that "character" has many adjectives and these adjectives are used as analogy in the descriptions of people. For this reason, these characteristics of the types are the values of a nation in the positive direction. The evaluation of Yıldırım, in relation to "character" is as follows:

The protagonist is the main character, but there are also other characters in the work, and these groups can be described as "side-characters" ... (Yıldırım, 1999: 17-18).

The "character" has the cultural values of the community. The "character" in the direction of the people's will is in certain patterns. Character is accepted as character by being open to changes in its time and to being taken over by society.

In literary works, studies have been done on the subject of character. According to Mehmet Kaplan, "The concept of" character "in literary work is completely different from the concepts of character and personality. Characters are significant in social aspect. They represent, within the literary work, fundamental assets that the society believes in a certain period "(Kaplan, 2014: 5). L. Raglan used the typology method in "The Hero," one of the most important sources of work on traditional protagonist form. This method emphasizes the necessity of studying oral products, especially saga works (Raglan, 1949: 136-138). J. Campbell, a scientist who analyzed folklore products by psychoanalysis, describes protagonist as "a heroic male or female who has heroic personality and overcomes various conflicts by both local and personal problems" (Campbell, 2013: 30). This view is supporting the proposal that "the protagonist becomes typified or heroic as long as it is far from ordinary" (Kara Düzgün, 2014: 73). The protagonist should be able to share his

acquisitions in order to be inspiration source and to make innovations in the society. While researchers such as C. M. Bowra and J. Fontenrose linked the source of the saga protagonist character to the "shaman", J. G. Frazer preferred to use concepts such as "priest" and "priest-king" (Bowra, 1952: 91-131).

In the sagas all cultural and dynamic activities are carried out by the protagonist of the saga. The future of the nation is the responsibility of the protagonist. Ş. İbrayev expresses the difficulty of the hero's task by this testimony, "The people fight for themselves, the protagonist fights for everyone" (İbrayev, 1998: 3). The protagonist performs this challenging task with the strength he receives from society.

Studies on Typology

Many researchers have worked on this field of Typology. One of the most important works on the type of protagonist in the field of oral literature belongs to Lord Raglan. The work of Lord Raglan's "The Traditional Hero" (Raglan: 1998) reveals the characteristics of the general protagonist type found in mythology and verbal sources and reveals a classification that determines the stages in the type-making process. Thomas Carlyle "Heroes" (Carlyle, 2004), based on the characteristics of people who have an important place in history, reveals the typology of a protagonists. Bowra draws attention to the issue of the hero's roots in her work "Heroic Poetry" (Bowra, 1952). By studying Greek, Fin, Armenian, Russian, English and Uzbek, Kyrgyz, Manas of the Saha Turks, Alpamish, Er Sogotoh, gives examples and information about the protagonists of these sagas. Campbell, "The Infinite Hero's Journey" (Campbell, 2013) gave examples of work from the different myths and revealed a common heroic pattern in the myths of all cultures in general. (Campbell, 2013: 13-59). In M. Kaplan's "Research on Turkish Literature III, character Analyzes" (Kaplan, 2014), he examines the characters that have an important place in Turkish Literature.

The characters in the saga, they carry the traces of the heritage of the people they have kept in their consciousness from past day-to-day. Saga is a literary genre that shows development and change by telling the generation to generation. The saga, which has come from past to present through oral narration, acquires national identity through the effects of geographical and cultural events.

Studies on Turkmen Sagas

After Tsarist Russia domination over Turkmenistan, Russian archaeologists travelled to this country in order to get familiar with this geography. Russian researchers have published notes in books, magazines and newspapers that they have gained in their travels in different parts of Turkmenistan. Among the Russian researchers in Turkmenistan from 1920 to 1991, V. Barthold, A. N. Samoylovic, V. Uspenskiy, V. Belyayev, P. Skosirev, G. Veselov, E. Y. Bertels, V. M. Jirmunskiy, N. K. Dmitriyev and N. F. Lebedev et al .; Turkmen researchers H. G. Koroglu, Abdilhekim Gulmuhammedov, B. A. Garryev, A. Kekilov, M. A. Sakali, A. S. Mirbadeleva, B. Mämmetyazov, Meti Köseyev, A. Aşırov, S. Garriyev et al. wrote some books on Turkmen sagas or published their works in various journals and newspapers.

Turkmenistan declared its independence in 1991. Sagas prohibited to be published, from this period on, have begun to be published. Turkmenistan National Golyazmalar Institute and Turkmenistan National Civilization Heritage Center were established. The works prepared by the Turkmen writers and researchers such as Annagurban Aşırov, Käbe Borcakova, Amanmırat Baymıradov, Amangul Garriyeva, Kakacan Durdiyev have been published from " Heritage Center Publications ". In the same period, Turkmen sagas were also studied in Turkey and other countries. Türkmen folklore experts such as Nerin Köse, Metin Ekici, Fikret Turkmen, Isa Özkan, Mustafa Arslan, Ali Duymaz, Naciye Yıldız, Ali Berat Alptekin, Ahmet Gökçimen and H. İbrahim Şahin have worked on Turkmen sagas and published them in Turkey.

CHAPTER 2

Saga Definition in Turkmen Folk Literature

Saga is a literary genre that has been expanded in a literary way from generations to generations by man of letters (poets and bakshi) day-to-day by enlarging itself in terms of content according to unforgettable historical events of a nation such as nature, war, immigration and social events. Some of the saga terms are according to their content, according to their volume, and some of them are according to their authors. In Turkmen literature different terms are used to meet the saga trend. "Saga", word besides the words "Destan (Dessan)", "Epos, Şa Dessan", it is also used with the terms: "Avtorlu Destan", "Anonim Destan", "Halk Destanı", "Erteki Eposu".

Saga (Dessan): This term has a wide usage in Turkmen Literature; it is identified as "Poem and parable mixed literary work" (Hamzayev, etc. 1962: 252). The same term is used in the Turkmen Soviet Encyclopedia; heroism, love and fantasy, as well as the life of the bakhsis (T.S.E.3, 1981: 131). The "dessan" word is used more intensely in the Turkmen saga tradition.

Avtorlu Dessan: The sagas that have an important place in Turkmen Literature have two types; a) Saga poems with a certain author (Avtorlu) b) Saga poems (anonymous) without a certain author. In Turkmenistan Literature examples are; Nurmuhamet Andalıp, "Oğuznama", "Leyli-Mecnun", "Yusuf-Züleyha", "Zeynel Arap", "Father Rovşen". Şeydayı: "Rose-Senuber". Abdulla Sabende: "Gul-Bilbil", "Shabehram". Gurbanalı Magroup: "Dövletyar", "Yusup-Ahmet", "Tulum Hoca", "Seypelmelek-Medhalcemal" and "Buy Beg-Bealı Beg" and Mollan PES's "Zöhre-Tahir".

Anonymous Dessan: In Turkmen Literature, saga tradition, Sagas that are not known by whom they were written or produced are called "anonymous saga". Sagas such as "Görogli", "Shasenem-Garip", "Necep Oglan", "Hüylukga-Hemra" described in Türkmen oral tradition enter into anonymous saga group. These sagas have become richer by content while they were narrated by bakhsis (Mämmetyazov, 1998: 42).

Epos (Şa Dessan): Turkmenese epos is the exact meaning of the saga work in Turkey and works with the volume of heroism.

Erteki Epos: Stories about heroism called as Altay, Tıva, Hakas, Şor, Kazak, Tatar ve Başkurt Türklerinde "mögelik tool" ,"batırlık ertegi", "batırlar turındağı ekiyetler", "batırlar turahındağı ekiyetler/tılsımlı ekiyetler", Turkmen have used the term " erteki epos" for the narratives about the heroisms.

Classifications of Sagas in Turkmen Folk Literature

Classification studies were carried out on Turkmenistan sagas, both in Turkey and abroad. Turkmen sagas; grouped according to subject, form, organization and types. Seyit Garriev, who has made important studies on the Turkmen sagas, studied sagas under the six main titles. Some of the sagas according to their content and some others were classified according to their formation. He also classified the love sagas into realistic love sagas and fantasy love sagas. He notified that they are different from each other (Garriyev, 1982: 38-54).

CHAPTER 3

Research Method

In the thesis, Fin Theory and Proop method were used together with the document review in qualitative research methodology. There are also theories and methods that focus on typologies of character types. In addition to the Fin method used in the context of texts, other methods have been used together to obtain concrete findings and conclusions. Stith Thompson's Motif Index of Folk Literature and Saim Sakaoğlu's "The Stone Cutting Motif in Anatolian Turkish Sagas and the Catalog of These Sagas" were used as a catalog.

The Pattern of the Study - The emergence of the Turkmen Saga protagonist and characteristics

The protagonist types in the Turkmen sagas are similar to the ones in the Turkish world sagas. It is possible to reveal the characteristics and emergence of the Turkmen saga protagonist type by taking advantage of the studies of researchers in this field, especially in Turkey.

The protagonists in the saga are exemplary people with superior qualities that carry the ideal human qualities with religious and national values of the nations (Duran, 2004: 79). In Turkmen sagas, the protagonist is the ideal human type that can be a model for the people. The characteristics that protagonists possess are the positive values and the common values of a nation. Protagonists are created by the conditions that he lived in the society. Characters have emerged, influenced by a society's way of life and living conditions. "The protagonist is the main character", but there are other characters in the work these group can be described as "side characters" (Yıldırım, 1999: 17-18). In the sagas, the central character is the protagonist. The others are side characters that help him for his success and the antagonist (enemy) character.

Limitation and Sampling

The study's limitation is typological studies on sagas. The sampling is according to the types and characteristics of the Sagas of Dövletyar, Hocamverdi Han, Şabehram, Helalay Garib and Melike Dilaram.

Data Collection and Analysis

There may be similarities between side characters and antagonists, as well as the protagonist in the sagas. For example, in Oguz Destan there is Irkıl Hoca, In Dede Korkut there is Dedem Korkut who are same characters with same roles in these two sagas. They therefore form a character. That is so, V. M. Jirmunskiy likens the existing characters in the sagas to chess pieces. As in chess, saga characters also have stereotypes (Çobanoğlu, 2007: 100).

While determining the characteristics of Turkmen saga protagonist following sources have been used "The Traditional Protagonist" (Raglan, 1998), Thomas Carlyle "Protagonists" (Carlyle, 2004), "sources Heroic Poetry" (Bowra 1952) and various articles by E. M. Meletinskiy, Joseph Campbell's "The Infinite Journey of the Hero" (Campbell, 2013) and M. Aça's "Some New Approaches to the Concept of Totality Approach and Alpine Approach to Turkish Sagaureanism" (Aça, 2000). The proposed model patterns were prepared to evaluate the protagonist type encountered in Turkmen sagas in general..

Characteristics of the protagonist type in Turkmen sagas

1. The birth of the protagonist is heralded beforehand.
2. The protagonist is the member of a noble family.
3. The protagonist is usually the only child of the family and he has no siblings. (Sometimes the biggest or the smallest.)
4. There is not much mention of the childhood period of the protagonist and he grows up short time.
5. The person who gives the name to the protagonist is a person who is honorable or blessed, and the name given is also holy.
6. From the creation of the protagonist, physical strength is extraordinary and narrated with wild animals.
7. In Turkmen sagas, hunting has an important place.
8. The protagonist is protected by divine powers. (Khidr, Pir, Evliya, Aksakal and Father)
9. The most important assistant of the protagonist is his horse.
10. The protagonist starts his adventure to fulfill an ideal.
11. The protagonist gets away from home after the adventure.
12. The protagonist is usually alone in combat or in the most dangerous moments.

13. The protagonist is brave.
14. The protagonist faces many difficulties in the adventure.
 - 14.1. Extraordinary creatures: Giants, dragons and fairies, etc.
 - 14.2. Evil relatives and close acquaintances: Father, sister, spouse, friend, etc.
 - 14.3. Cruel statesman: Sultan, vizier, etc.
 - 14.4. Magic, trick.
15. The protagonist travels underground or on the ground while struggling. In some sagas he dies and gets resurrected.
16. The protagonist gets the help of some people in his adventure.
17. The protagonist meets the girl he will marry in her adventure.
18. The protagonist returns from adventure.
19. The protagonist dies.
20. After the protagonist, the sons or grandchildren continue to the fight.

Side characters in Turkmen Sagas

It is called "side characters" ordinary and extraordinary persons or creatures in the adventure of the protagonist and they helped him to get rid of the troubles and reach his ultimate goal as soon as possible.

The usual helper types in the Turkmen sagas are: horse, forty bold, woman, bezirgan, traveler shepherd, father (wise person) and so on. Apart from these, assistants and assistant women were also included.

Antagonist (Enemy) characters in Turkmen Sagas

In the sagas, the crews or the entities that created mischief, separation and chaos among people were perceived as antagonists. The Antagonist types are divided into two groups: ordinary and extraordinary enemy types.

CHAPTER 4

In this section, Türkmen Dövletyar, Hocamberdi Han, Şabehram, Helalay-Garip and Melike Dilaram sagas have been studied from the typological point of view. First of all, the episodes of the five saga poems and the studies on the sagas are given. In the thesis, the type of protagonist in five destiny examined from the typological direction and examined according to the characteristics of the protagonist type in Türkmen sagas given below.

Investigation of the saga hero by the characteristics of the protagonist type in Turkmen Sagas

1. The birth of the protagonist is heralded beforehand.
2. The protagonist is the member of a noble family.
3. The protagonist is usually the only child of the family and he has no siblings. (Sometimes the biggest or the smallest.)
4. There is not much mention of the childhood period of the protagonist and he grows up short time.
5. The person who gives the name to the protagonist is a person who is honorable or blessed, and the name given is also holy.
6. From the creation of the protagonist, physical strength is extraordinary and naratted with wild animals.
7. The Protagonist goes hunting.
8. The protagonist is protected by divine powers. (Khidr, Pir, Evliya, Aksakal and Father)
9. The most important assistant of the protagonist is his horse.
10. The protagonist starts his adventure to fulfill an ideal.
11. The protagonist gets away from home after the adventure.
12. The protagonist is usually alone in combat or in the most dangerous moments.
13. The protagonist is brave.
14. The protagonist faces many difficulties in the adventure.
 - 14.1. Extraordinary creatures: Giants, dragons and fairies, etc.
 - 14.2. Evil relatives and close acquaintances: Father, sister, spouse, friend, etc.
 - 14.3. Cruel statesman: Sultan, vizier, etc.
 - 14.4. Magic, trick.

15. The protagonist travels underground or on the ground while struggling. In some sagas he dies and gets resurrected.
16. The protagonist gets the help of some people in his adventure.
17. The protagonist meets the girl he will marry in her adventure.
18. The protagonist returns from adventure.
19. The protagonist dies.
20. After the protagonist, the sons or grandchildren continue to the fight.

In addition to the protagonists of the five sagas, side characters have been studied as well. Side characters are considered in two categories; first is helper, second is enemy characters. In the sagas in the thesis, both the helper and enemy types were encountered.

The side characters and antagonists in the 5 sagas studied in this thesis are given below.

In the saga of "Dövletyar"; horse, forty valiant, inns, bearers, merchants and dervishes are side characters. Antagonists are kizilbash and cheater.

In the "Hocamber Han" saga; side characters such as wife, sister and sultan were encountered.

In the "Şabehram" saga; Good giant, fairy, caravan owner (Sarayman) are side characters. Giant and vizier are the antagonists.

In the "Helalay-Garip" saga; Mother, sultan, lover, odalisque are side characters. Father (sultan) is the antagonist.

In the "Melike Dilaram" saga; Elderly (father) and Kenan sultan are side characters. Father (sultan), mother and son, and cheater butcher are antagonists.

CONCLUSION AND RECOMMENDATIONS

Result

Sagas are the works of the national culture in spite of the change process by transferring the generations to the generations by the saga narrators. Sagas, through oral narration from the past to the present day, are shaped by the cultural elements of the period and the region described. For this reason, sagas help identify the historical and cultural values of peoples. Important events that a nation has experienced became sagas over time by the written and oral narration of poets and writers.

Since the protagonist types in the Turkmen sagas show similarity with the types in the Turkish world sagas, the characteristics and emergence of the Turkmen saga hero protagonist type have been explained by making use of the works of the researchers in this field, especially in Turkey. The protagonists in the saga are exemplary people with superior qualities that carry the ideal human qualities with religious and national values of the nations. In Turkmen sagas, the protagonist is the ideal human type that can be a role-model for the people. In this respect, the protagonist (Dövletyar) in the saga of "Dövletyar" is an ideal Turkmen type. In the Turkmen sagas, they attributed characteristics such as strong, courageous and warlike to the type of protagonist. The Turkmen protagonist character has a similarly life with Turkmen's geographical life styles. The existence of sagas containing mythological motifs such as Oguz Kagan and Dede Korkut in the Turkmen narrative tradition is an indication that these works are mythical. The Turkmen sagas are not directly mythical but they are works of mythical elements. From the sagas studied, "Şabehram" and "Melike Dilaram" carry mythical elements, whereas "Dövletyar", "Hocamberdi Han" and "Halalay-Garip" don't have any mythical elements.

Turkmen national and religious values are the most important factors in shaping the characters in Turkmen saga tradition. The Turkmen people determine the reasons for their existence and their way of life according to their morals. Turkmen protagonist type is shaped in this tradition. The Turkmen people value the inn, the gentleman (bey) and the elderly. They are people with holy aspects. In Turkmen sagas, the most prominent aspects of the protagonist types are that they have special characteristics according to morals. The Saga that brought the concept of morals to the forefront is "Dövletyar". There are morals in other sagas, but they have not been brought up to the foreground as much as "Dövletyar". In Turkmen sagas, there is absolutely the protagonist type. While the nation transmits the philosophy of life through sagas, it also makes a promise to the protagonist type. Every

thought, emotion, advice, praise and complaint is reported via the protagonist. The protagonists represent the nation and take their strength from the nation. Every action they perform is appreciated by the society. If the protagonist gets the appreciation of the people and their prayers, it is believed that he gets an eternal life. In the sagas that are examined, the word of the nation is Dövletyar and Hocamberdi Han. Because these two sagas have been subjected to heroism. Depending on the protagonist, the national problems has come to the forefront. In this case, a national spokesman was needed, and this work was undertaken by Dövletyar and Hocamberdi Khan. "Şabehram", "Helalay-Garip" and "Melike Dilaram" are designed on a fantastic and lyrical theme that is so, being spokesman to society aspect is weak on these 3 sagas.

In the Turkmen sagas, the protagonist has certain characteristics. " Dövletyar" This method can be applied to all other Turkmen sagas which are prepared to examine the protagonist as a whole in "Hocamberdi Han", "Şabehram", "Helalay-Garip" and "Melike Dilaram".

The basic qualities of the protagonist in the Turkmen sagas that emerged from the evaluation of the examined and studied sources are the following:

1. The birth of the protagonist is heralded beforehand.
2. The protagonist is the member of a noble family.
3. The protagonist is usually the only child of the family and he has no siblings. (Sometimes the biggest or the smallest.)
4. There is not much mention of the childhood period of the protagonist and he grows up short time.
5. The person who gives the name to the protagonist is a person who is honorable or blessed, and the name given is also holy.
6. From the creation of the protagonist, physical strength is extraordinary and narrated with wild animals.
7. The Protagonist goes hunting.
8. The protagonist is protected by divine powers. (Khidr, Pir, Evliya, Aksakal and Father)
9. The most important assistant of the protagonist is his horse.
10. The protagonist starts his adventure to fulfil an ideal.
11. The protagonist gets away from home after the adventure.
12. The protagonist is usually alone in combat or in the most dangerous moments.
13. The protagonist is brave.

14. The protagonist faces many difficulties in the adventure.
 - 14.1. Extraordinary creatures: Giants, dragons and fairies, etc.
 - 14.2. Evil relatives and close acquaintances: Father, sister, spouse, friend, etc.
 - 14.3. Cruel statesman: Sultan, vizier, etc.
 - 14.4. Magic, trick.
15. The protagonist travels underground or on the ground while struggling. In some sagas he dies and gets resurrected.
16. The protagonist gets the help of some people in his adventure.
17. The protagonist meets the girl he will marry in her adventure.
18. The In the sagas, when the main hero goes to the adventure, it is often alone.returns from adventure.
19. The protagonist dies.
20. After the protagonist, the sons or grandchildren continue to the fight.

In the five sagas studied, twenty criteria of the characteristics of the protagonist type can be ordered in terms of content match-up; "Dövletyar", "Şabehram", "Helalay-Garip", "Melike Dilaram" and "Hocamberdi Han". The characteristics of the protagonist type in the Turkmen sagas match with those of the protagonist types in sagas related to heroism and love. However, it has also been determined that some saga protagonist types do not fit well with these criterias. Heroic sagas have more similarities, while love sagas have less.

While the majority of the criterion was seen in the epic heroism story of " "Dövletyar", epic love story of "Şabehram", "Helallay-Garip" and "Melike Dilaram" were less common in terms of these criterions' match-up. According to the information given by researchers, When the compilation of the "Hocamberdi Han" saga was made, they declared that they couldn't reach the whole of the text. For this reason, some of the criterias are not seen.

In the sagas, when the protagonist goes to the adventure, he is often alone. The protagonist is alone even in the most difficult moments of the struggle against the enemy. The protagonist is usually in these situations, he may be trapped by trickery and falls into prison. The hero, with superior features, may need some assets or creatures that he could get help when he falls into difficult situations. For this reason, ordinary and extraordinary persons or creatures that help the protagonist to get rid of the troubles he encounters in his is called "side (helper)-characters". Ordinary helper

characters in Turkmen sagas: horse, forty valiant, woman, bezirgan, seyyah or shepherd. Apart from these, assistants and assistant women are also included. In the saga of "Dövletyar", helper characters around the protagonist, horse (Serhoş), mother, lover, (Gülçemen, wife (Humay), forty valiant, bezirgan. "Hocamberdi Han" saga, these are wife (Tazegül), shah (Akmuhamet Shah), brother (Murat Han). In the saga "Şabehram", these are the owner of the inn (Sarayman). In the saga of "Helalay-Garip", they are mother, king, (Adil Shah), servant, (Dessegül). In Melike Dilaram, the elderly father and Kenan city shah are the side (helper) characters. The horse and woman are the most prominent among the side characters. The most important helper of the protagonist in Turkmen sagas is his horse. He is on the fight, with his horse. In the most difficult situations it helps him. Their main characteristics of the horse are:

In the Turkmen sagas, the characteristics of the horse character as a side character:

1. The most prominent feature of the extraordinary horse type is that it has a divine creation. Such horses do not come from the earth.
2. The horse character lives with the protagonist and dies together.
3. In heroism sagas, horse character comes from a horse race descended from the sky or from the water.
4. In heroism sagas, horse character is physically very strong.
5. In heroism sagas, there are names of the horses which are belong to the protagonists.
6. The horse is with the protagonist, in his most difficult situations.

In saga of "Dövletyar" the horse named "Serhoş" meets all the criteria given above. In other sagas, the horses of the protagonists are not described with their specific qualities and their names are not given as in the saga of "Dövletyar". The protagonist is married to a specially chosen ordinary or extraordinary woman. These women are distinguished by their special talents, their intelligence and their beauty. In the Turkmen sagas, the woman character is divided into two;

1. **Ordinary woman character.**
2. **Extraordinary woman character.**

The woman character, which is divided into two according to the characteristics of creation, exhibits common features in many aspects.

The characteristics of an ordinary woman character:

- 1.1. The woman is a member of a noble family.
- 1.2. She has an extraordinary beauty.
- 1.3. She's gifted.
- 1.4. Her intuition is quite strong.
- 1.5. She always guides and helps her partners.
- 1.6. She's loyal.
- 1.7. She chooses the man she will marry after the man has resolved several exams.
- 1.8. One of her most important qualities of woman is motherhood.

In the Sagas studied, in Dövletyar, Mahim, in Hocamberdi Han, Tazegül, in Shabehram, Sahipcemal, in Helalay-Garip, Dessegül are the examples. From these women, "Mahim in Dövletyar" has more criterias than the rest of the women characters. The extraordinary woman character has some differences in the characteristics of the ordinary woman character.

Extra features that extraordinary woman character has compared to ordinary woman are:

- 2.1. The most common motif around the extraordinary female type is the metamorphosis.
Metamorphosis is used with bird motif.
- 2.2. The extraordinary type of woman is water or sky origin.
- 2.3. The extraordinary female characters found in the sagas are usually fairy
- 2.4. The extraordinary type of woman in the protagonist's wife's position helps for the victory during the heroic struggle, and she is the bearer of extraordinary items.
- 2.5. She can live longer than compared to ordinary people.
- 2.6. Only after they have married their loved ones, they come on earth. Otherwise they do not live on earth.

In the saga of Şabehram, the fairy Balahusn is married to the protagonist has all criterion above among the sagas studied. In other sagas, no extraordinary woman character was found.

There are two elements that are for sure, one is the protagonist and the other is antagonist. in the sagas, antagonist is the emergence reason of protagonist. In other words, if there is no element

that creates chaos, no protagonist is needed. The characteristics of the antagonist help to create the lines that define the protagonist.

It is possible to divide the antagonist type in Turkmen sagas into two in terms of creation:

- 1. Ordinary antagonist.**
- 2. Extraordinary antagonist**

There are special features of the antagonist in the Turkmen sagas.

General characteristics of ordinary antagonist in Turkmen sagas:

- 1.1. He is usually a representative of a noble family.
- 1.2. He is worldly-minded person who pursues authority and pleasure.
- 1.3. He lacks human qualities and has lost his spiritual values.
- 1.4. He is a cruel ruler who persecutes and injures his people. Therefore, he is not loved by the people.
- 1.5. All kinds of evil and deception are resorted by him with the love of authority and richness.

The antagonist, in five sagas which are studied in in this thesis, carry these criterias: in the saga of "Dövletyar", Kızılbash, "in Şabehram, vizier, "Shal Abbas in Helalay-Garip. "In Melike Dilaram, he is the father of the woman. Extraordinary antagonist type is seen in love and fantasy sagas.

General characteristics of the extraordinary antagonist in Turkmen sagas:

- 2.1. It has an unusual enormous size.
- 2.2. It doesn't come from earth, mostly from underground or extra-terrestrial worlds.
- 2.3. It has the ability to use magic, or it has magical items.
- 2.4. Compared to ordinary people, it has extraordinary abilities like flying, shape-shifting.
- 2.5. Like the protagonist of the saga, it is the leader of his own world.
- 2.6. Compared to human race, it lives a very long life.
- 2.7. It is decisive and cruel.

This type is not found in all of the five sagas studied in this thesis. It only happens in "Şabehram." in this saga, the extraordinary enemy of the protagonist is Dövezzele. The enemy types given above are found in all Turkmen sagas. As the protagonist, the antagonist has also a main goal. The five characters in this thesis are similar to the Turkmen saga tradition's other saga characters but which are not examined. The saga is literary work, which has the emergence story of a nation and its values, and helps us to get past's knowledge to the present day. Similar typological studies on other elements such as character on Turkmen sagas, reveals the national, religious and sociological cultural riches and values that the Turkmen people have.

Recommendations

1. This thesis can be used in schools for Turkish and literature lessons.
2. This thesis can be used as resources and course materials in the Turkish Philology, Turkish Language and Literature departments of the universities.
3. This thesis can be evaluated by sociologists on behalf of the search for solutions by comparing the events of the present day with the past.
4. It is a work that feminists can also pay attention to reveal women's place, preeminence and ideal woman in society.

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