

Cries and Whispers in Karamanlidika Books

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Comparative Bibliographic Notes on Karamanlidika Editions of Turkish Folk Stories

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Introduction

Beginning from the second half of the nineteenth century, Turkish folk stories were printed first in Turkish using the Arabic alphabet, after a short while in Turkish in the Armenian alphabet (TwAa) and later in Karamanlidika. The published bibliographic studies are indispensable sources which provide us with related information about these books (Salaville & Dalleggio 1958, Salaville & Dalleggio 1966, Salaville & Dalleggio 1974, Balta 1987a, Balta 1987b, Balta 1997, Özege 1971–1979, Kut 1984, Stepanyan 1985 [2005]).

Regardless of the type of alphabet, if these bibliographical studies were not available, our information would be highly limited.

We must not forget that the Turkish language was written in various alphabets throughout its history. Books in TwAa were printed in “Armenian” letters and Karamanlidika books in “Greek” letters. The fact that these books are printed in different alphabets is only a formal difference. Of the many substantial factors which connect these works and relate them to each other the strongest is that they are all in the Turkish language, but also significant is that they were used in the Ottoman Empire, especially in what was later known as Turkey, and printed mainly in Istanbul. But we must not neglect to mention Venice, Vienna, Athens, Aleppo, Beirut and similar places. The readers of the books printed in the cities other than Istanbul were also inhabitants of this part of the world. Both demographic movements like deportation and population exchange which caused changes in the main demand and consumption, and the increase in literacy in the mother language led to a decrease in the publication of such works. Eventually their usage came to an end and consequently they became pieces of history, archival materials, elements of libraries¹. Therefore, these books, which are also subjects of research for Turcologists because of their

1 We as scholars always complain about the difficulty of accessing specimens in libraries, in private and official archives; the difficulty in obtaining those which are categorized as rare items of the antiquarian bookshops; that they cannot be compiled because of the lack of specific departments in the libraries in Turkey and that the ones which could be compiled cannot be submitted to the readers for technical reasons. I have obtained the majority of the Karamanlidika books which I have evaluated as sources in my research from the Centre of Asia Minor Studies in Athens.

language and context, are sources not to be neglected. They are of great importance for history, the history of religions, the history of literature, folklore, the history of books and printing, philology and dialectal research.

For research purposes, I have limited to sixteen the number of Ottoman editions of Turkish folk stories which have been printed and are still being printed today, although in significantly decreasing numbers, in Istanbul (Koz 1992). According to the relevant sources, the number of these stories which exist in the oral tradition and those which were discovered in manuscript exceeds 100. Another noteworthy issue is that the poet-singers have a considerable number of folk stories in their repertoires. Naturally, this number will reach several hundred by the addition of those which are still told and printed in Northern and Southern Azerbaijan and other countries where Turkish is spoken (Boratav 1946, 1988, 2002; Özege 1971–1979, Alptekin 1998).

The Armenian alphabet and Karamanlidika editions of Turkish folk stories began to be widespread by the 1870s. The confirmation of the printing dates and some other uncertain information has been attained through autopsy of the books themselves.

The number of Turkish folk stories printed in the Armenian alphabet, but in the Turkish language is fourteen. The two which were printed in the Arabic (Ottoman) alphabet were not counted among the fourteen. The number of the Turkish folk stories printed in Karamanlidika is only six. Four of these have been seen and examined by experts and two were seen only on back cover announcements.

Turkish folk stories which were printed in Karamanlidika were prepared by the evaluation of the Turkish and TwAa editions. We can see this either by text comparisons or from the notes put on the covers or frontispieces by the editors of the Karamanlidika books.

Analysis

My brief notes related to the Karamanlidika books I had the opportunity to examine, *Âşık Garîb*, *Kerem ile Aslı*, *Köroğlu* and *Şâh İsmâil*, are presented here. I am postponing publication of my views about the books *Arzu ile Kanber* and *Melik Şâh* until the day I see them on the shelves or in the boxes of an archive, or on the shelves and in the catalogues of an antiquarian or rare book dealer.

A. The Story of Âşık Garîb

The Story of Âşık Garîb and Şâh Sanem is quite popular. Anatolia, the Balkans, Crimea, Caucasia and Iran are the regions where this story gained widespread popularity, retold by the story tellers, reproduced in manuscripts and printed in great numbers.

The summary of the story according to the old printed publication made in the Arabic alphabet is as follows: The story tells of the love between Resûl (Âşık Garîb),

son of the rich tradesman Hoca Ahmed of Tebriz and Şâh Sanem, daughter of Hoca Sinan from Tbilisi. Resûl, who had got through his patrimony with his friends, had a dream and after drinking the wine given to him by a dervish fell in love with Şâh Sanem; Şâh Sanem had the same dream, drank the wine given by the dervish and fell in love with Resûl. He was playing saz and singing poems under a new name, Âşık Garîb; he found his sweetheart in Tbilisi, but the girl's father wanted from him 40 sacks of gold as the brideprice. Âşık Garîb left his mother and sister in his hometown and went abroad with the purpose of making money; he went to Erzurum and Aleppo. He turned back to Tbilisi after having procured the aid of the Pasha of Aleppo and with the benevolence of Hızır. Time had passed, and Şâh Sanem was about to marry to Şâh Veled. However, Şâh Veled, after noticing Âşık Garîb, forwent marrying Şâh Sanem. The two lovers were married. Şâh Veled then married Âşık Garîb's sister. (Koz 1992: 600)

Ten different Ottoman editions in lithography and typography, and many manuscript copies of *The Story of Âşık Garîb* have been discovered (Türkmen 1974, 1995, Fedai 1999, Kaya & Koz 2000: 63–91, 227–252). This number can be increased with the addition of others in my private library and other libraries. The earliest discovered Ottoman edition is from 1302 (1883) (M. Sabri Koz Library; for other editions: Özege, 1971–1979, I: 83, no. 1172; IV: 1846, no. 20908; V: 2155, no.1172). Numerous editions with the new (Latin) alphabet were made after 1928. The oldest one discovered of this type is dated 1931. The copies which appear from the examination of their form, paper and printing style to be the oldest Ottoman editions are unfortunately without date. In the page sections of these editions are enclosed the stories of *Âşık Garîb* and *Hurşîd and Mahmihri (Mehrû and Hurşîd)*, and in the margins the stories of *Tâhir and Zühre* and *Ferhâd and Şîrîn*. Two examples:

1. *Tevâtür ile Meşhûr ve Müteâref Olan âşık Garîb Hikâyesi ve ikinci kenârında Tâhir ile Zühre Hikâyesi ve üçüncü kenârında Ferhâd ile Şîrîn Hikâyesi ve dördüncü derûnunda Mehrû ile Hurşîd Hikâyesi cem' olunarak tab' olunmuşdur*, Istanbul, no date, 104 pp., lithography (M. Sabri Koz Library).
2. *Tevâtür ile Meşhûr ve Müteâref Olan âşık Garîb Hikâyesi ve kenârında Tâhir ile Zühre Hikâyesi ve kenârında Ferhâd ile Şîrîn Hikâyesi ve derûnunda Mehrû ile Hurşîd Hikâyesi cem' olunarak tab' olunmuşdur*, Istanbul 1302/1885, 72 pp., lithography (M. Sabri Koz Library).

The number of the TwAa editions is fourteen, and ten of them could be studied by researchers. The oldest of the ten is dated 1872; it has not been mentioned in the bibliographies and is noted for the first time here. One of the most recent editions has the date 1928:

1. *Hikâye-i Âşık Garîb. Türküleri ile Beraber. Türkî lisanından tercüme. İlk defa olarak tab olundu*, Matbua-i Hovsep Kavafyan, Asitane, 1802, 107 pp. (M. Sabri Koz Library [photocopy]).

2. *Hikâye-i Âşık Garîb ve Şâh Sanem. Türküleri ile Beraber*, Beirut 1928, 96 pp. (Stepanyan 2005: 358–359, no. 1561).

The number which could not be seen, but about which data has been obtained from secondary sources, is four. The printing dates of the three as 1860, 1863 and 1870 are not definite, though nonetheless important.

The number of the Karamanlidika editions is seven, but only two of them were examined and detected in the bibliographical works:

1. *Hikâye-i Âşık Garîb. Türküleri ile Beraber. Muahhiren Ermeniceden Lisân-ı Rûmîye Bu Defa Tahsis [Tashih] ilan basılmıştır*, İstanbul [Istanbul], 1872, 44, 2 pp. (Balta 1987: 67 and 71, no. 53).
2. *Âşık Garîb Hikâyesi ve Hürriyet Şarkuları*, Yerassimos Aleksandratos (Kitapçı, Pera), Konstantinopolis, 1914, 48 pp. (Lyrics of three songs which were composed after Liberation – Second Constitutional Period 1908 – are included at the end of the book) (Balta 1987b: 129, no. 103).

The number of *Âşık Garîb* books discovered in book dealers' catalogues and on the back covers of published books is five. These have been added to the bibliographical sources by an estimation that they had been printed before 1871, 1900 (Balta 1987a), 1911, 1912 (Balta 1987b) and 1911–1912 (Balta 1997).

The Story of Âşık Garîb was also the subject of a doctoral thesis and it was examined through its manuscripts, old printed publications and recent editions with particular attention to geographical locations, subject, characters and motifs (Türkmen 1974, 1995).

B. The Story of Kerem and Aslı

The Story of Kerem and Aslı is not less popular than *Âşık Garîb*. In addition to its present-day existence in poet-singer repertoires, the story exists in manuscript copies and many editions printed in Azerbaijani and Anatolian Turkish in the Arabic, Latin and Cyrillic alphabets. TwAa editions (eight editions between 1862 and 1926) and the Karamanlidika edition (only one, dated 1911) are worth emphasizing.

First of all, we shall give some information about the subject of the story. The summary of the story according to the old printed publications in the Arabic alphabet is as follows: The story tells of the love between Ahmed Mirza (Kerem; Mehmed Mirza in the Karamanlidika edition), son of one of the Shahs of Isfahan, and Kara Sultan (Aslı), daughter of the Shah's treasurer, an Armenian friar. The Shah and his treasurer, both childless, had eaten some apples from the tree in the private garden of the Shah and had subsequently each been blessed with a child. The Shah became the father of a son and the friar a daughter. They promised each other that they would marry their children to each other when they grew up, but the friar changed his mind because of the different religions, gave up his duty and settled in the village of Zengi, three days' distance away. After many years, Ahmed Mirza and his friend Sofu were on their way back from hunting when the former saw Kara Sultan in Zengi and fell in love. He gave himself the name Kerem, the girl took the name Aslı. The Shah, after becoming aware of the situation, wanted Aslı from her father for his

son but the friar didn't accept. The friar began to escape from one village to another, from one city to another with his family, but he couldn't elude Kerem and his loyal companion Sofu who were tracking them, fighting against tremendous difficulties. Aslı's conversion to Islam and the intervention of the Bey of Kayseri to marry the lovers were all in vain. The friar went on escaping. Once Kerem found his sweetheart in Aleppo. Because of the mediation of the Pasha of Aleppo, the friar agreed to the marriage of the young lovers. However, on account of the magic blouse given by the friar to his daughter, the young couple could not attain their desires on their wedding night. With agony in his heart, Kerem's deep sigh became a flame and burned him to ashes. After forty days, while Aslı was sweeping these ashes with her hair she was also engulfed in flames. The friar and his wife were sentenced to death by the Pasha of Aleppo as a penalty for the atrocity inflicted upon the lovers. He found a girl and married Kerem's loyal friend Sofu to her and attained at least his happiness (Koz 1992: 606).

The only known Karamanlidika edition of *The Story of Kerem and Aslı* which is found in the bibliographical studies is unfortunately an incomplete copy. More is the pity that the running away and tracking scenes in many chapters, and the final section telling of Kerem bursting into flames with his deep sigh and Aslı's similar combustion from a spark from Kerem's ashes are absent in this edition.

Perhaps this could be attributed to a desire to reduce the price of the book by abridging it. The abridgement is also obvious from shortenings in the story-telling and in the poetical sections from the first pages of the book and from the fact that the book comes to an end before the completion of the story, at the end of the fourth group of sixteen leaves (16mo.) (page 64), with a scene where girls were washing clothes on a river bank, one of the girls thought that she saw Aslı, and they began singing together.

If we compare page 64 in the Karamanlidika edition with the almost similar-sized pages of the Turkish editions in the Armenian alphabet, we can see that they have an average of 120 or more pages; the Turkish lithographic editions have larger-sized pages and an average of 80–100 pages, the later printings and those with the new alphabet also have the same volume.

The editions of the story we refer to here have appealed very much to the Anatolian folk because Aslı's father is an Armenian monk, Kerem went to many cities and towns of Anatolia while chasing Aslı, and the story mentions many mountains and rivers of Anatolia.

The TwAa editions were much-liked by the Armenian folk for these reasons. Four of the eight editions we find in the bibliographical sources have been seen and examined by researchers, the other four were chosen among reliable listings in the secondary sources. The identification records of the oldest and most recent of the four examined editions are:

1. *Âşık Kerem Hikâyesi. Türküleri ile*, G. Bolis (Istanbul), 1862, 164 pp. (Stepanyan 2005: 121, no. 419).

2. *Hikâye-i Âşık Kerem ile Aslı. Türküleri ile Beraber*, Harutyun Asaduryan Matbaası, İstanbul, 1925, 150 pp. (Stepanyan 2005: 348–349, no. 1515).

The identification record of the only Karamanlidika edition seen is: *Hikâye-i Âşık Kerem*, Konstantiniye, 1911, 64 pp.

Two other Karamanlidika editions of this story, printed in 1912 or earlier, can be noted as they are mentioned on the back cover of a book named *Hikâye-i Şâh İsmail*, printed in Odessa in 1912. The *Âşık Kerem* book listed here may be the one which was not available for autopsy and was complete with 112 pages (Balta 1987b: 114, no. 90).

Many manuscript copies of the story are known (Boratav 1946, 1988, 2002; Elçin 1949, 2000; Duymaz 2001, Köktürk 2007). There are also many illustrated lithographic and illustrated typographic Ottoman editions. Only eleven of them are identified and recorded (Özege 1971–1979, I: 83; II: 861; IV: 1846).

The identification records of the oldest and most recent of the examined editions are:

1. *Tevâtür ile Meşhûr ve Müteâref Olan Âşık Kerem Dîvânı'nın Tekmil Nüshası Kenârında Ziyâde Olarak Âsmân ile Zeycân ve beyne'n-nâs Meşhûr Olan Arzu ile Kanber ve Âşık Ömer'in Dahi Ba'zı Ebyâtı ve Eş'ârları Cem' ve Tertib Olunmuştur*, İstanbul 1300/1883, 72 pp., lithography (M. Sabri Koz Library).
2. *Kerem ile Aslı Hikâyesi*, İkbâl Kütübhanesi, İstanbul, 1329/1913, Şems Matbaası (Özege 1971–1979, IV: 1846).

Because it is a popular folk story, it continued to be printed in the new Turkish alphabet as a folkloric book and also rewritten by several authors after 1928 and until the present day.

Many of the Ottoman editions are without a date. According to this we can see that the *Âşık Kerem* books in TwAa and Karamanlidika are from earlier dates. In my opinion, using such information is not convenient for achieving conclusions.

The printed bachelor's thesis prepared by Şükrü Murat Elçin on this story was the only source for a long period (Elçin 1948 [2000]). The published doctoral thesis of Ali Duymaz is a detailed study which examines the story thoroughly (Duymaz 2001).

C. Köroğlu

Among all the folk stories, this story is the one which is the most identical to an epic (épopée), even with its present-day form, and it is accepted as an epic by many scholars. Pertev Naili Boratav was the first to analyze it in detail in his works, *Köroğlu Destanı* and *Halk Hikâyeleri ve Halk Hikâyeciliği* (Boratav 1931 [1984] and Boratav 1946 [1988, 2002]).

It consists of many chapters (a tale with a proper name and stories encircling the principal story-telling). This epic/folk story has been studied many times in subsequent years (for a general overview of these studies, see Koz 2005). A manuscript kept at the Georgian Academy of Sciences is dated to the first half of the nineteenth

century (it is claimed that the original copy is older than this one) and composed of thirty-eight chapters (branches); it was inaccessible to scholars, but there is evidence that it was published in Baku (*Koroğlu* 2005). In addition to this, I have also drawn attention to a small branch of the epic, the oldest of which is dated 1246/1829 (Koz 2007).

Besides academic studies and texts compiled from oral tradition, a small branch which is referred to with names like “First Branch”, “Istanbul Rumour” or “Appearance of Köroğlu” was printed. This short text which was printed with the titles *Meşhûr Köroğlu*, *Köroğlu Hikâyesi*, *Hikâye-i Köroğlu* appeared in at least fifteen lithographic editions, some with 32 and some with 16 pages. Identification records of nine of them were found (Özege 1971–1979, III: 1121). There are several unexamined copies in the M. Sabri Koz Library and some in other private libraries.

Two old lithographic editions of *Hikâye-i Köroğlu* in Ottoman have been seen. Two of them are interesting: although printed without a date, one bears a handwritten record on its first page that it had been bought for 50 Paras on 3 Zilhicce 1286 / 6 March 1870 (Dağlı & Üçer 1997, V: 214, M. Sabri Koz Library) and the other one was printed in 1295/1876 (Kadir Pürlü Library). The latter was introduced and published by Harid Fedai (Fedai 1998, Fedai 2002). The number of the old Köroğlu editions may increase if we take into consideration the typographic editions, editions made in the Latin alphabet and those printed in other Turkic communities (Koz 2005: 330).

The identification records of the oldest and most recent “dated” Ottoman editions in my library are (cf. also fig. 1):

1. *Meşhûr Köroğlu* (title: *Köroğlu Hikâyesi*), Istanbul 1299/1882, lithography (M. Sabri Koz Library).
2. *Meşhûr Köroğlu* (title: *Köroğlu Hikâyesi*), Kitapçı Hafız Şevki, Bayezid, Çadırcılar Street no. 147 and 149 and Kitapçı Hafız Aziz and his son Raif, Hakkâklar Çarşısı no. 1, Dersaadet, 1342/1923–1924, 16 pp. (M. Sabri Koz Library).

We must not make decisions by looking at the dates of these editions. The lithography editions, many without a date, must be dated back to the 1850s. Printings of this branch of the folk story went on until recent years.

The summary of the story according to the old printings which were specified above and made in the Arabic alphabet is as follows: The story tells of the events in the life of a hero called Köroğlu (“son of the blind”), the son of the stableman of the Bey of Bolu, whose eyes were made blind by the order of the Bey. The Bey of Bolu didn’t like the horse brought to him by his stableman, punished him by blinding and sent him back to his village with the horse he had brought. The stableman made his son feed the horse in a dark stable where there was no sign of light. The horse had extraordinary peculiarities. The son became a dare devil, a brave young man. The young man went to Bolu and settled on the hill named Çamlıbel which is just opposite the mansion of the Bey. Because nobody could compete with him, the men

of Bey were under serious threat when they passed by. He acquired the name Koroğlu and constructed a tower for himself on top of Çamlıbel.

Koroğlu saw a beautiful girl in the Kurdish/nomad camping site on the plateau and wanted her from her father. The man convinced Koroğlu to go and kidnap Ayvaz, son of Kasapbaşı (chief butcher) in Üsküdar. Koroğlu kidnapped Ayvaz. They sent Kenan, son of Tamerlane, after Koroğlu to save Ayvaz. Koroğlu, at the moment when Kenan was intending to kill him, began singing and reached an agreement with him. Koroğlu gathered some men around him, saw a girl in the city, fell in love with her and got married. He returned to Çamlıbel, and left his wife there. With his gang of forty men Koroğlu had many adventures.

Years later Koroğlu's son Hasan, whose mother was left in the city, came to his father. Hasan fell in love with Benli Hanım, daughter of the Black Vizier. She had been shown to him in a dream by an old patron. Hasan kidnapped Benli Hanım, but six sons of the Black Vizier and two thousand soldiers were tracking them. Hasan and Benli Hanım were in great trouble, they fought with the pursuing crowd until they were exhausted. Hasan called for his father's help by burning one of the hairs given to him by Koroğlu. Koroğlu ran to help his son and in a short while, he found them in the cave where they were concealing themselves. Then his gang also arrived and Kenan killed the Black Vizier; the sons of the Black Vizier gathered their soldiers and ran away. Koroğlu took Hasan and Benli hanım to his mother and married them there. They went on living sometimes in the city and sometimes on top of Çamlıbel (Koz 1992: 604).

The printing dates of the TwAa editions are also old. Four of the six known editions, those with the dates 1872, 1873, 1875 and 1933, were examined by researchers; the editions of 1865 and 1870 could only be recorded with their identification data. The identification records of an old and a recent one which could be examined are as follows; the first one is introduced here for the first time:

1. *Hikâye-i Kör Oğlu*, Şirket-i K. Markaryan & K. Papazyan, Tabhâne-yi B. Cezveciyan, Istanbul 1873, 48 pp. (M. Sabri Koz Library; see fig. 2).
2. *Hikâye-i Kör Oğlu*, Der Sahakyan Matbaası, Haleb (Aleppo), 1933, 32 pp. (Stepanyan 2005: 371, no. 1625).

It is worth paying close attention to the early printing date of 1865 which accompanies one of the TwAa editions of *Koroğlu Hikâyesi*.

This book has three Karamanlidika editions which were seen and examined:

1. *Hikâye-i Koroğlu*, Asitane [Istanbul], 1872, 34 pp. (with two illustrations) (Salaville & Dalleggio 1974: 49–51; see fig. 3).
2. *Koroğlu Hikâyesi*, Atina, 1890, 32 pp. (Salaville & Dalleggio 1974: 195–196).
3. *Ünlü Koroğlu ve Âşık Garip ve Letâif-i Hayâl*, Dersaadet [Istanbul], 1909, 32 pp. (Balta 1987b: 64, Balta 1997: 237–238).

It is mentioned in the sources that there is another Karamanlidika edition of Koroğlu which was printed in "Konstantiniye" (Istanbul) in 1911.

D. Şâh İsmâil

Şâh İsmâil Hikâyesi, although it has no relation to the famous ruler of the Safavid dynasty of Iran, involves both affection and heraldry, and it is one of the most famous folk stories to be both read and listened to with pleasure.

The summary of the story according to the old printed publications made in the Arabic alphabet is as follows: It tells of the love affair of Şâh İsmâil, son of the Sultan of Kandahar, and Gülizar, daughter of a bey of the Turkomans. The childless Sultan and his wife had eaten the apple given to them by a dervish and afterwards have a son. The peelings of the apple which were given to Sultan's mare caused her too to give birth to a foal. The dervish came back when the boy was fifteen years old and named the boy Şâh İsmâil and the foal Kamertay. Şâh İsmâil fell in love with Gülizar, daughter of the Bey of the Turkomans (nomads), when he saw her hunting on the plateaux. The young boy's father asked the Bey of Turkomans for permission that the youngsters be married. The bey accepted, but the girl's mother, after becoming aware of the situation, dismantled the tents and moved the tribe to India. Şâh İsmâil wanted to go after his beloved, his father grew angry, but his mother cried and asked for the assistance of her husband. After preparing for travel, Şâh İsmâil on Kamertay went to the gates of the castle, broke the gates closed by his father with his mace and started off. During his voyage, he saved seven brothers of a girl named Gülperi from enslavement to a giant. He established a friendship with a brave man named Arab Üzengi. Şâh İsmâil kidnapped Gülizar while she was just getting married to somebody else, and with the permission of her brothers took Gülizar with him together with Gülperi and also Arab Üzengi, who turned out to be a beautiful girl disguised as an Arab, and returned to his homeland. When Şâh İsmâil's mother saw that her son came back with these girls, she asked the Sultan to kill his son. In obedience to his wife's will, the Sultan wanted to kill his son after seeing the girls; however with the intervention of the mediators he gave up his decision and instead only blinded his son. Afterwards, Şâh İsmâil's eyes were cured by pigeons and he took the throne to become the ruler after Arab Üzengi had killed the Sultan. He got married to Gülizar first and Gülperi afterwards (Koz 1992: 611).

Şâh İsmâil Hikâyesi is an interesting tale consisting of motifs like the hero's marriage to three women, the hostility between father, mother and son, nomadic Turkoman traditions and the place of the Bey and his wife within these traditions, and a young woman in the disguise of an Arab warrior.

It is known to exist in manuscript copies, lithographic and typographic editions in Ottoman and new Turkish. There are twenty known editions in Ottoman, but only thirteen of them could be identified (Özege 1971–1979, II: 568–569). Two identification records, one old and the other recent, are:

1. *Hikâye-i Şâh İsmâil and Gülizar*, Takvimhâne-i âmire, Istanbul, 1280/1863–64), 1, 113 pp. (Özege 1971–1979, II: 568).
2. Ebü'l-kasım Firdevs, *Şâh İsmâil. Şark'ın Eski Masallarından*, Cemiyet Kütüphanesi, Istanbul, 1332/1914, 64 pp. (Özege 1971–1979, II: 569).

In addition to four editions printed in Athens, Konstantinopolis (Istanbul) and Odessa, one more edition without date or place of printing was also included in the sources. Two editions with the same name, but different places of printing are:

1. *Hikâye-i Şâh İsmâil yani Şâh İsmâil'in Tarih-i Tevellüd ve Terbiyesi ile Müteaddid Ahvalinin Beyanı ve Söylemiş Olduğu Biyitleri*, Atina, 1909, 62 pp. (Balta 1987b: 68, no. 53).
2. *Hikâye-i Şâh İsmâil yani Şâh İsmâil'in Tarih-i Tevellüd ve Terbiyesi ile Müteaddid Ahvalinin Beyanı ve Söylemiş Olduğu Biyitleri*, Odessa, 1912, 47 pp. (Balta 1987b: 109–110; M. Sabri Koz Library).

Although there is information regarding the editions printed before 1871 and 1900, they have been identified, but could not be examined.

Six of the TwAa editions have been identified, those with printing dates 1875, 1875, 1879, 1912, 1924 could be examined, and those with the year 1870 were seen on a book dealer's list.

Identification records of one old and the other more recent editions in TwAa are:

1. *Şâh İsmâil ile Gülizar Hanım*, G. Bolis (Istanbul), 1875 (Kut 1984: 75).
2. *Hikâye-i Şâh İsmâil ile Gülizar Hanım Türküleri ile Beraber*, H. Asaduryan Matbaası, Istanbul, 1924, 48 pp. (Stepanyan 1985: 177; Stepanyan 2005: 347).

Conclusion

There are only slight textual alterations in the Turkish editions, especially those printed with lithography; however, in the Karamanlidika and TwAa editions, while the skeleton of the story can be perceived, the presentation of the book, story-telling, selection of words, and names of persons and places show considerable changes.

Karamanlidika editions of Turkish folk stories were made by utilizing the Turkish and Turkish in the Armenian alphabet editions. This relation can be seen by comparing the texts and also from the notes placed by the publishers on the covers or frontispieces. It is also seen that the editors sometimes made excessive and at other times unimportant interventions in these books. Unfortunately, the spellings of the words are not coherent; there are a lot of misspellings and typesettings with errors, some words lost their meanings, verses were also spoiled. For these reasons, the correct readings of Karamanlidika Turkish folk stories are possible by comparison of the texts with other editions and by knowledge of the dialectic peculiarities of the Turkish language in the places where the Karamanlides lived.

The materials and texts related to Karamanlidika folklore and folk literature, compiled, adapted and translated literary works, as well as historical, religious and juridical texts should become the subjects of study in universities, especially the universities in Turkey, as a sub-branch of Turcology; research in the field should be promoted and Turkish and Greek scholars should work in close cooperation.

The spelling applied in the Karamanlidika books printed at various times creates a difficulty when converted into the Latin alphabet. For this reason, transcription problems must be handled by a small study group composed of scholars who can read Karamanlidika editions; the rules and letters of the alphabet should be determined and shared by the interested parties. We observe that some of the Karamanlidika books were printed in a very elaborate Ottoman. This is another problem to be solved in order for such texts to be transcribed into the Latin alphabet.

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Fig. 1: Meşhur Köroğlu'nun Hikâyesi (title: Hikâye-i Köroğlu), Bayezid'de Hakkâklar Kapusu'nda Ahmed Hilmi Efendi'nin Dükkânı, İstanbul 1306/1889, 32 pp. (lithography=M. Sabri Koz Library).



Fig. 2: Hikâye-yi Kör Oğlu, Şirket-i K. Markaryan ve K. Papazyan, Tabhâne-yi B. Cezveciyan, İstanbul 1873, 48 pp.



Fig. 3: Hikâye-yi Köroğlu, Muahhiren Ermeniceden Lisân-ı Rumîye ile yazılarak bu defa tahsis [tashih] ilan basılmıştır, Asitane [Istanbul] 1872, 34 pp. (Centre for Asia Minor Studies).