

AGE POETRY AS AUTOBIOGRAPHIC ITEMS IN THE LITERATURE OF TURKIC NATIONS

Elmira Mammadova-Kekech*

Abstract— As in all world literature, human life is taken into consideration in the examples of Turkic nations literature. In this context, yashnames (age poetry) are noteworthy as a literary genre dealing with human life from beginning to end. Yashnames are poems that summarize human life. The word “Yash” we encounter in a number of Turkic nations literature means “age”. Foetus, infancy, childhood, adolescence, maturity and old age are the subjects of such poetry. In most yashnames characteristics of human life from one to one hundred years old are expressed. In the poems written on human life in general deal with life cycles only. However, some of the yashnames we have compiled draw attention as poems that summarize the lives of the poets themselves. In this context the yashnames of the poets from Azerbaijan, Turkey, Turkmenistan, Karakalpakistan have autobiographical characteristics. In the yashnames of the poets we will deal with in the article in details such as Ashug Bahman Gokcheli, Dollu Mustapha, Haji Loughman Korkut, Molla Maharram, Mollamurd, Molla Napas, Molla Juma, Ashug Mevlut Ihsani, Balli Bayraktaroğlu, Ebubakr Kardari Shokanuli, Fehmi Gur, Huseyinoghlu Bali, Talibi Coshkun, Veysel Jehdi, and Yurekli, as well as Ahmed Yassawi some details of their lives are quoted.

For example, poet Mevlut Ihsani recalls a bad accident while describing the ages of his life. The yashnames of poets we have mentioned in the article will be considered as autobiographical works, common features of all poems will be mentioned.

Index Terms— Age poetry, poem, yashname, autobiographical work, Turkic nations, Azerbaijan, Turkey, Turkmenistan, Karakalpakistan, Ashug

1 INTRODUCTION

Autobiographies are important examples of a literature nation, not only historically but also culturally. Items of literature about personal backgrounds and those having a documentary character, written by various authors and poets from the past utilize the oral and written cultures of different peoples of the world.

Such autobiographical works offer us considerable information of any writer or poet, especially those lived past centuries, information about their environment, their lives, and their literary personalities.

Apart from science of literature and its side branches such as theatre, poetry, and prose, autobiography includes very genuine reality, rather than fictional reality, and is depended on personal memories and commentaries. The genre is even older than the written word, back to ancient eras. The book Confessions, mentioning St. Augustine of Hippo's conversion to religion, is considered as one of the first written examples of the autobiography. Both Goethe's 'Dichtung und Wahrheit - [Poetry and Truth]' and Jean- Jacques Rousseau's 'The Confessions', German and French literary autobiographies respectively, are regarded as world famous. The most important feature of the autobiography genre is that the subject is not fiction; the author writes his or her own life story. Thus, in autobiography, the known subject creates the object what you need to know. Another feature of the autobiography is that it is a kind of history, a cultural and traditional documentary, and a moving panorama which reflects the writer's era and society¹.

Autobiographical works in world science of literature have always attracted the attention of many researchers; from the individual life histories in the works presented to us and much information about such works. Examples of such research on the genre: Janet Fairweather's article, 'Ovid's Autobiographical Poem, Tristia 4.10', Philippe Lejeune's book, 'On Autobiography', James Olney's 'Memory and Narrative: The Weave of Life-Writing', Dwight F. Reynolds' "Interpreting the Self: Autobiography in the Arabic Literary Tradition";, Pey-Yi Wu's 'The Confucian's Progress: Autobiographical Writings in Traditional China', Margaretta Jolly's 'Encyclopedia of Life Writing: Autobiographical and Biographical Forms.' As seen in those examples, research into autobiographical works has been conducted for Ancient Greek, Chinese, Arab and European literatures.

Jolly's Encyclopedia of Life Writing² examines the autobiographical works of poets and writers from different countries, covering Ancient, Classical, Medieval, Renaissance and Early Modern periods through to the twentieth centuries, considers autobiographical and biographical works from all over the world: Africa, the Middle East, Asia, Australia, Europe, and America. A number of Turkish writers are also mentioned.

However, the encyclopedia contains no information about the yashname, a genre unique to Turkish folk which addresses the stages of a human's life. In Turkish, yashname means works written about the ages. In other Turkish nations it is defined as vücudname (body name), yılname (year name),

¹ Ozyer Nuran. *Autobiography As A Literature Genre And Two Sample Type*. Hacettepe University Literature Faculty Journal Letters Volume 10 / Issue 1 / July 1993 / Pp. 73-85

(<http://www.edebiyatdergisi.hacettepe.edu.tr/index.php/EFD/article/viewFile/795/564>)

² Jolly, M. (Ed.). (2013). *Encyclopedia of life writing: autobiographical and biographical forms*. Routledge

and 'epic of life'. The length of a human life is generally depicted as being from one to one hundred in poems called yashnames in Turkish. In his research about Shakespeare's play *As You Like It*, Ulfat Bedelbeyli from Azerbaijan mentions that there are overlapping issues between the yashname and the themes of the play. According to Kaya, 'Yashnames which are created by troubadours are epics according to age categories mentioning the human life from birth to death.'³

We conducted a study on the yashnames in both the oral and written literature of Turkish, such as Azerbaijan, Turkey, Turkmenistan, Kazakhstan, Uzbekistan, Kyrgyzstan, Bashkortostan, the Crimea, and Uyghurstan, and have compiled over two hundred pieces of yashname literature. Generally, yashnames are descriptive poems about human life. Amil Çelebioğlu divided into the following groups, according to subject:

- Yashnames addressing the overall areas of human life;
- Yashnames about girls and women's lives
- Yashnames about the life of the poet⁴;
- Classifying life, such as seasons.

Meritorious scholar Dogan Kaya, who has written about yashnames, expanded this classification as follows:

- Yashnames mentioning the whole human beings;
- Girl/women subject yashnames;
- Yashnames about a poet's private life;
- Yashnames about social criticism;
- Yashnames about believe⁵.

As seen in enumeration of researchers' categories, autobiographical yashnames also constitute a separate group. Regarding this autobiographical description of the yashname, Dogan Kaya states: 'Yashnames are places that the bards give information about their lives. Such kinds of Yashnames also have the source to feature in the biographical work.'⁶ (2004: 16).

Autobiographical works are usually associated with the genre of the novel in world literature.

But the thesis that a writer's entire biography cannot be described in the novel has also been suggested by researchers, such as Narlı: 'Since the human life between birth and death, is a single, unbroken history and there is no single a novel based on this autobiographical novel doesn't exist. Since there is no possibility of writing a story describing the continuous life of the individual, autobiographical claims may remain only' a selection of memories.' If the writer is not aware of the fact that he is creating a narrative or generating a new identity his writings would be a commemorative not a novel ; in case aware his writing would be novel not an autobiography. Because the integrity in the novel, is beyond the cross-sectional nature of life. Using autobiographical information in a narrative text does not indicate that it is an autobiographical novel.'⁷

³ http://turkoloji.cu.edu.tr/HALK%20EDEBİYATI/dogan_kaya_yasnameler.pdf

⁴ Çelebioğlu Âmil. "Türk Edebiyatında Yaşnameler", Eski Türk Edebiyatı Araştırmaları, MEB.Yay., İstanbul, 1985, p. 369

⁵ Kaya, Doğan (2004). *Yaşnameler*. Ankara: Akcag, 16

⁶ Kaya, Doğan (2004), 16

⁷ Narlı, Mehmet (2009). *Autobiography and Novel / Autobiographical Novel*, Turkish Studies International Periodical For the Languages, Literature and

In this context, yashnames are different from other autobiographical works dealing with full descriptions of human life; the poetry written in the style of these works represents the human life as uninterrupted.

That the opportunity for a broader description of features is not available as it is in the novel genre is obvious. Despite this, human life, from beginning to end, is mentioned in a concise manner in yashnames. Azerbaijani scholar Naila Samadova, in her monograph 'The Memorial Literary History of Azerbaijan'⁸, counts yashnames as a genre among autobiographical works. As in other autobiographical works which information about the author's life, period, and background is provided, yashnames also provide us with a similar knowledge.

In this context, the yashnames of the following poets may be regarded as autobiographical examples: Ashug Bahman Gökcheli, Dollu Mustapha, Hacı Loughman Korkut, Molla Maharram, Mollamurd, Molla Napas, Molla Cuma, Aşık Mevlut İhsani, Balı Bayraktaroğlu, Ebabakr Kardari Shokanulı, Fehmi Gür, Hüseyinoghlu Balı, Talibi Coşkun, Veysel Cehdi, and Yürekli, as well as Ahmed Yassawi, noteworthy is the first yashname poet.

1. Autobiographical Properties in the Yashname by Ahmad Yassawi.

The first example of the yashname was given by Ahmad Yassawi (XII) and then transferred to mystical poetry and love poems by his successors. As noted by Hasan: "Khoja Ahmad Yassawi the leader of Turkic mystics, the elder of Turkistan, has been an important personality in the spiritual history of Turkic people for centuries. As the founder of the Turkic mystical literature, he made a great contribution to the development of our language, literature and culture."⁹

Yashnames are poems that deal with the gradualism of human life. In these poems the life path of a man is depicted from fall in the venter, to nine months of development, and to the death. Yashname of Ahmad Yassawi even mentions being in the world of spirits before the material shapes of the people are formed, and the description of the path of a live from one to sixty-three is given. That yashname forms most of the parts of the "Divan-i Hikmet" of Ahmad Yassawi, which provides us with information about his mythical and historical backgrounds. According to the myth, he entered solitude and spent the rest of his life there. In the yashname, the poet himself cites important autobiographical information:

*I communicated with the spirits when I was one
Was two when the Prophet to my eye came
I was at three when the saints asked my mood
At sixty-three in ordeal home¹⁰*

As can be seen in the examples given above, Yassawi mentions his communication with spirits at age one, the

History of Turkish or Turkic Volume 4 /1-I Winter 2009, pp. 901-909 / from: (http://turkoloji.cu.edu.tr/YENI%20TURK%20EDEBİYATI/mehmet_narli_oto_biografik_roman.pdf (11.01.15), 906

⁸ Samadova Naila. (2006) *The Memorial Literary History of Azerbaijan*. Baku: Nurlan

⁹ Hasan, Nadirhan. (2012) *Yassawi Studies In West*. Türk Kültürü Ve Hacı Bektaş Veli Araştırma Dergisi / 61, s. 151

¹⁰ Yesevi, Ahmet (1998). *Hikmetler*. Hazırlayan: İbrahim Hakkulov, Çeviren ve Sadeleştiren: Erhan Sezai Toplu. Milli Eğitim Basımevi. Ankara, p. 59

Prophet when he was two, and meeting the saints when he was three years old.

The poet states that he entered solitude when he was sixty-three years old. Fuad Koprulu, in his book "Early Mystics in Turkish Literature", addressed this issue and provided the following information about the biography of the poet, taken as an account from his yashname: "Since childhood, Ahmad Yasawi had never fallen short in his attachment to any sunna (a saying or action) of the Prophet. Consequently, because the Prophet migrated from this transitory world at the age of 63, Ahmad Yasawi wished to be buried as soon as he reached that age because he was attached to this sunna"¹¹.

As we know from his autobiography, Ahmad Yassawi had two masters: Arslan Baba and Yussif Hamadani. Ahmad Yassawi also mentions the names of these honourable persons in his yashname. The poet also mentions another legendary event which occurred at the age of seven when Arslan Baba found him and told him his secrets:

*Even I was so young Arslan Baba came across with some clues
He covered all the secrets
Thank God he awakened me from my ignorance¹²*

Again, Fuad Koprulu writes about the legendary incident during his childhood as taken from the poem: "According to legend, Arslan Baba was one of the foremost Companions (of the Prophet). One well known report states that he lived to age 400, and another to age 700. His traveling to Turkistan and being charged to teach Ahmad Yasawi were based on spiritual direction. It seems that during one of the Prophet's military expeditions, his noble Companions came to him hungry and pleaded for something to eat. The Prophet uttered a prayer and (the angel) Gabriel brought a dish of dates from paradise. One of the dates fell on the ground, whereupon Gabriel said, 'This date is the portion of a member of your religious community named Ahmed Yasawi'. Because anything held in trust was naturally to be given to its owner (cf. Koran IV: 58), the Prophet proposed to his Companions that one of them undertake this duty. But none of them responded except for Arslan Baba, who said that by apostolic favor he would be able to undertake this task. The Prophet then put the fallen date into Arslan Baba's mouth with his own hand and added a bit of his own blessed saliva. A covering immediately formed over the date and the Prophet instructed Arslan Baba how he would find Ahmad Yasawi and commanded him to devote himself to his education. From the time he was very young, Ahmad received various manifestations (of God's grace) and displayed extraordinary qualities that belied his age. In his work entitled Diwan-I Hikmat, he recounts successively, in a language appropriate to the Sufis, the spiritual powers that he had received. At age seven, when he was orphaned by the loss of his father, Ahmad, who since childhood had received the guidance of Khadir (a popular figure in Muslim legend, often identified with Elijah; see EI, s.v. 'al-Khadir' (A. J. Wensinck)) was raised by another, spiritual father. This was Shaikh 'Baba

Arslan', one of the Companions of the Prophet. Guided by spiritual direction (manevi isaretiyle) from the Prophet, he went to Sairam to become Ahmad's teacher."¹³

These examples show that Ahmad Yassawi's yashname noteworthy as a poem that tells life story with not only historical but also mythological aspects.

2. Autobiographical Information: Nineteenth and Twentieth Centuries Yashnames

Ahmed Yassawi had a profound impact on the poetry of the Turkic nations and founded the tradition of writing up yashnames. In those works, human life is portrayed almost as a stereotype, from one to a hundred years old, with childhood, adolescence, adulthood, and old age expressed through changes in spiritual and physical features. Encouraging good deeds and the permanence of the world are general teachings in yashnames. These yashnames can be defined as 'classic' yashnames, as they are written about the stages of human life in general, rather than about the poets' own lives; whereas yashnames with biographical and autobiographical features are often seen in the writings of the nineteenth and twentieth centuries poets, as we will now see.

2.1 Molla Cuma's Autobiographical Poem

Molla Cuma who is counted as one of the yashname poets in Azerbaijani literature, mentions his life story in the spiritual thematic davriya style. We wish to analyse this poem counted as one of the best examples of a yashname by Azerbaijani folklorists. Molla Cuma gives some important autobiographical information about this poem:

*I am of a family full of poets
I wonder about the earth like a crazy
Goyhnuk is the county I was born while Sheki the city
Layisqi is my village*

*I was born in Layisqi
My father is Salah, mother Rayhan
Name of my son is Khassan and elder brother Suleyman¹⁴*

As can be seen from this poem, Molla Cuma gives broad information about his own identity, place of birth, his village. Thus, this Yashname offers us some important biographical information.

2.2 The Autobiography of Mevlut İhsani, Reflected in His Yashname.

Mevlut İhsani, an Ashug in Turkey (a mystic troubadour or traveling bard, who sings and plays the saz, a form of lut), gives some details about his life through this poem, in which he mentions important events from birth to age twenty-one. As stated in his yashname 'The Epic of My Life', the poet was born in 1928: 'I was born in thirteen hundred forty-four [Muslim calendar]. They have registered the date.' In the following verses, he describes starting school at seven and losing

¹¹ Koprulu, M. F. (2006). *Early Mystics in Turkish Literature*. Routledge, 26

¹² Yesevi, Ahmet (1998). *Hikmetler*. Hazırlayan: İbrahim Hakkulov, Çeviren ve Sadeleştiren: Erhan Sezai Toplu. Milli Eğitim Basımevi. Ankara, p. 59

¹³ Koprulu, M. F. (2006). *Early Mystics in Turkish Literature*. Routledge, 20-21

¹⁴ Molla Cümə (199 5). *Əsərləri*. (Toplayan və tərt. P. Əfəndiyev). Bakı, "Maarif", 120-121

his eyes as a result of a disaster when he was nine:

*I was that young to contradistinguish right and left
When they gave a bomb in my hand
Not knowing it was loaded, exploded all of a sudden
Burned the eyes and cut my hand*

*My mom burst into tears
Screamed so much but no reply
Not before a month my eyes whitened
At the age of ten I became blind¹⁵*

It is true that the Ashug Mevlut İhsanı lost his eyes and wounded three of his fingers due to the explosion of a grenade found while playing with friends when he was in his third year at primary school. Although he could not see, he became the apprentice of a carpenter in his village and began learning the Koran with the help of the village imam when he was thirteen years old.

The autobiographical information provided by the poet mentions that he started playing the mandoline at the age of seventeen and that he married at twenty-one, but suffered greatly because of his mother-in-law. At the end of his yashname he compares his blindness to Prophet Joseph's imprisonment.

2.3. Autobiographical Yashname by Fehmi Gur

The yashname of Fehmi Gur, an Ashug from Turkey, describes his life from three to thirty-one and laments over the loss of his eyes at the age of three.

*I have lost my eyes when aged three
I am yearning to world since then
My fate have been typed bad
When it gave me that news¹⁶*

This yashname demonstrates how a childhood accident gave the poet a great mental pain, causing him to suffer deeply. The poet mentions that he was married at the age of twenty-nine, but that he was never happy because he had enemies following him all the time. The yashname is hence an elegy about human life.

2.4. The Epic of Age by Talibi Coşkun

The poetry of Talibi Coshgun has an important place among Turkish autobiographical yashnames. In this he tells his life story from birth to the age of seven. He mentions that he was pampered and loved by his parents:

*I was trained decently until I was ten
Rested under the best places
When I was eleven I have worn most clothes
I used to eat the best food as well¹⁷.*

He describes the age of twelve specifically because his father was called to the army owing to an outbreak of war at

that time. When he was thirteen his father died and the days of sorrow started. In this age epic, Talibi mentions that he falls in love at fifteen and gets married at seventeen; he also recalls his life in the army, his return home, and the disagreements he had among friends.

2.5. The Poem Mentioning the Life Path of Veysel Cehdi

Another important example of an autobiographical yashname belongs to Veysel Cehdi, highlighting every significant event in his life from one to sixty-four. One of the distinctive features of Veysel Cehdi's yashname is that he states both the event's onset and end dates. He not only mentions his date of birth using both the Muslim Calendar (1323) and the Gregorian Calendar (1907), but he also details his life up to the age of sixty-four and states that he wrote this poem in 1974. In terms of content it is consistent with the yashname style of Talibi Coşkun, but this particular yashname gives the poet's biography in even more details. Veysel Cehdi mentions that he was brought up well by his parents, but course of his life changed at the age of nine when his father was called to the army. He tells how he also joined the army, recalls his marriage and his work at a newspaper at the age of fifty-nine:

*I started working at a newspaper when I was fifty-nine
Got used to the work at sixty¹⁸*

2.6. Yashname by Ali Cevat Yürekli.

Another autobiographical yashnames belongs to Ali Cevat Yürekli from Turkey. The poet starts the yashname by noting that he was born in 1950, and then the way he lives up to the age of fifty-one.

*I was born in nineteen hundred fifty
I have always cried never smiled
When I am an adult I became a slave of the order
Although I am said to be an indomitable¹⁹*

In this poem, Yurekli's autobiographical information including starting his first day at school, his rebelling against injustice, getting married and finally his complying to life.

2.7 The "Life" by Balı Bayraktaroğlu

This is an example of a yashname containing certain events and developments from the poet's own biography. Turkish - born poet Balı Bayraktaroğlu provides some important information about his life:

*When it was 1323
I was born...
We were all peasants in an adobe
Swaddled in the cradle and put me sleep²⁰*

The poet's birthplace and the date of this poem tells us about his origins and his role. Indicating that he was born in

¹⁸ Kaya, Dogan (2004), 407

¹⁹ Yürekli Ali Cevat. (2005) *Dediler*. Ozanlar Birliği Kültür Derneği Şiir Antolojisi, Ankara, 376

²⁰ Kavruk Hasan - Özer Metin (2006). *Geçmişten Günümüze Malatya Şairleri*, Malatya, 2006, s.38

¹⁵ Kaya, Dogan (2004), 269-270

¹⁶ Kaya, Dogan (2004), 180

¹⁷ Kaya, Dogan (2004), 402

the year 1323 (Muslim calendar) to a farm family, the poet also mentions his well-off father who joined the army when the Great War broke out, his difficulties, his leaving school, the death of his mother when he was eight, and the hardships of his siblings after they were all orphaned:

*Two brothers and two sisters
Shared my sorrow gently
I was not that strong for hard work
I was left an orphan and made a sobbing person²¹*

He later mentions with sorrow his 'shepherding of lambs in order to support himself, farming at the age of fifteen, and threshing at the age of twenty. The poet also describes how the engine was a great innovation in the life of a peasant and tries to summarize his life up to sixties:

*When I was forty-five the machine became popular
Assaults became more common at fifty
My eyes were bleeding blood when I was sixty
All the plains turned to hills²²*

In the last line the poet gives his own name, together with information about his place of birth, and that he spends his later life in grief:

*Bad destined Balı Bayraktaroğlu
Arguvan is my county while Gümüşlü village
One nuisance became my enemy
Desolated me in my late age²³*

Except for Molla Chuma (1854--1920), all the poets mentioned in the second part of this article were born in the twenties century. From this point we can count them as having individual characteristics.

3. Autobiographical Characteristics and Historical Information in Yashnames Written During the Soviet Era

Poets not only mention certain events and details of their life stories, but also quote important information and provide descriptions of the periods which they present to us in some yashnames. In this respect, the yashmamas written during the Soviet era not only describes the poets' autobiographies, but also reflects the Soviet system. From this point of view the yashnames of Ashug Bahman Gokcali and Mollamurd are most interesting. Yashnames written by Ashugs of the Soviet period and mention the 1917 revolution, the joy of the labourers and peasants, the foundation of communism and Bolshevism, and the applause for the new regime from those who had previously suffered a lot before greatly under very bad conditions.

In those yashnames, developments at the beginning of the twentieth century are mentioned and the establishment of the Soviet Republic in Azerbaijan and Turkmenistan are de-

scribed. Thus, readers can obtain historical information about this period as well as the poets' autobiographies. Those characteristics can be seen in the yashname of Ashug Bahman:

*In the year 1901
I was born
Became an orphan at five
All that passing time was troublesome for me²⁴*

As can be noted, Ashug Bahman tells his date of birth in the first verse. In the following verses the Ashug mentions his poverty, and becoming someone's servant. The Ashug, facing hardships, resembles the foundation of the Soviet Union to a rising sun. We can examine in particular the verses praising the kolkhoz (collective farm):

*You the farmer get the joy of life
.....
Now all the farmers are well-off
We send all our thanks to the founder of the system²⁵*

On the whole this yashname like an excerpt from a history deals with specifics to the Soviet period, such as the 'struggle with kulaks (wealthier peasants during the tsarist period), male -female equality, the principles of a non-class system, brotherhood, and the five-year plans of Soviet sovereignty. The Ashug compares the period before the Soviet Union to his being a servant to darkness, as opposed to the sunny incoming days. In the last verses of the poem, he explicitly praises the Soviet Union.

4. Biographical Information: Molla Nafas and Mollamurd

The poems of Turkmen Ashugs Molla Nafas and Mollamurd are different from the yashnames we have studied in this article, as they give us information about the biographies of their contemporaries rather than themselves. Some steps of the life of a person named Karaoglan is narrated by Molla Nafas. He briefly outlines the life of the Turkmen chief from the age of one to forty and delivers us some historical information. The poet not only mentions his growth like a soldier and his bravery, but also his battle with enemies in the Kharzem city of Urganch, alongside his brother Dostmuhammad. We can obtain some information about 19th century Turkmen history.

In yashname Mollamurd, the bravery and heroism of a man called Qurbanmurad from the age of ten until his death at twenty-nine are praised. Some information is reached through the biography of a historical personality that the poet knows.

5 CONCLUSION

The yashnames which we have studied gives us an interesting information about the autobiographies and the periods of cer-

²¹ Kavruk Hasan - Özer Metin (2006), 38

²² Kavruk Hasan - Özer Metin (2006), 39

²³ Kavruk Hasan - Özer Metin (2006), 39

²⁴ Aşıq Bəhm ə n. (2005), *Vücutnamə. Azərbaycan aşıq şerində n seçm ə lər*: 2 cilddə / tərt. ed. Ə. Axundov, İ. Abbaslı, H. İsmayılov II cild, Bakı : Şə rə Qə rb, 278

²⁵ Aşıq Bəhm ə n. (2005), 278

tain poets. In those yashnames certain moments of human life are described. Yashnames developed as a genre from the 12th century and the first examples were given by the mystic poet Ahmad Yassawi. He has an important information, both epic and historical, about his autobiography, and leaves some hints to researchers. But those poets who follow this tradition have taken human life as a whole, from the age of one to one hundred, and describe life in the hereafter. Of course they are all based on the Khuran and Islam, which pointed eternity. Poets of the centuries, tried to reflect on their lives in the form of yashnames, and wrote their autobiographies in this style. The contents of those poems are the poets' lives; they are summaries of their childhoods, youth, old age, and tackles issues such as the First and Second World Wars, and the history of the USSR.

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* Assos. Prof.; Institute of Folklore ANAS; Baku Euroasian University; Khazar University