

xan birden. –Men haqqındağı shuğıl gápłerģe erseñiz azıp ketesiz. Bárekella, Orazan ulı,-dep maqulladı otırǵanlar.” [4.109] degen abzactı sızǵan hám ózine usı dana juwapın belgili bir tárbiya alǵanlıǵın, keleshekte usı nárseni eslep qalıwı kerekligin túsingen, sonday-aq xannıń Mamannıń juwapın óziniń paydası ushın durıs qabil etkenligin, negizinde Mamannıń názerde tutqanı basqa nárese ekenligin ańlay alǵan oqıwshı, qollanıw basqıshın da durıs ózlestirgenin anıqlaw múmkin. Talqılaw dárejesi basqısı joqarıdağı úsh dárejege qaraǵanda mektep oqıwshıları ushın biraz qıyınshılıq tuwdıradı, sebebi bunda bastan ayaq talqıǵa tartılıwı, ideyası, teması, qaharmanlarǵa sıpatlama beriliwı, kórkem súwretlew quralları tabılıwı tapsırma etip beriledi. Bundaǵı oqıwshılar ushın eń qolaylı tapsırma hár qatırǵa qaharmanlar bólip beriliwı (xan, Murat shayıq, Maman biy, Esengeldi, Allayar, Amanlıq) olarǵa minezleme beriw tapsırma qılınıwı múmkin, 10 minut waqıt beriw jetkilikli. Sonıń menen birge, teksttiń ishindegi bir abzactı alıp, sol abzacqa ózleriniń qatnasın, pikirlerin qısqa jazıwdı tapsırıwǵa boladı. Misalı,

“Juma. Jurt bul kúndi isenimsizlik penen kútti. Sebebi, bul jerdiń hawası ózgermeli. Jaz ba, qıs pa, jıldıń qaysı máwsimi bolıwına qaramastan, kún ózgerip sala beredi. Jazda da alasapıran dawıl turadı. Alıs jaqlardan shań ákeledi, kóz ashtırmaydı yamasa jawın boladı, suwdan kiyimlerinń etińe jabısıp, tislerińe shań kiredi. Eldiń xanı Gayıp xannıń minezi de usı jerdiń tábiyatına meǵzes. Qápelimde ózgeredi. Usı jerdiń urıǵınday sál epkinge qıysayıp sala beredi. Sonıń aldın alıw kerek.” [4:105]. “Ne ushın jurt bul kúndi isenimsizlik penen kútti?” sıyaqlı oqıwshını oylanıwǵa májbúrleytuǵın sorawlar, sonday-aq “Avtor awıldın tábiyatı menen xannıń minezlemesin ne ushın bir-birine salıstırıp súwretledi, óz pikirlerini benen dálillen” degen tapsırmalar beriliwı maqsetke muwapıq boladı. Usınday tapsırmalar oqıwshılardı tekst ústinde islewge, oylanıwǵa, onı talqılawǵa, eń áhmiyetlisi jeke pikirlerin jazba bayanlawǵa baǵdarlaydı. Mine usı kónlikpelerdiń oqıwshıda qalıplese baslawı tórtinshi

dárejeniń orınlanıwına tiykar jaratadı. Sintezlew yamasa ulıwmalastırıw dárejesinde uzindide berilgen xan sorawları hám juwaplardın barlıǵın terip jazıwı hám usı pikirlerge ózleriniń qarama-qarsı yamasa tárep pikirlerin bildirip kishi kólemli esse jaratıw múmkin. Yamasa jenilirek tárizde bilayınsha soraw qoyıwǵa boladı. Uzindide berilgen xannıń sorawlarına siz qalay juwap bergen bolar edińiz? Ne ushın? Maman biydiń jeńiske erisiwın qalay bahalaysız, búgingi jaslar menen sol dáwir jaslarınń sóylewi arasında qanday parq bar dep oylaysız yamasa xannıń unamalı táreplerin kóre aldıńız ba, bul boyınsha pikirlerinizdi bildiriń sıyaqlı sorawlar hám olarǵa pikirlerin shártli túrde jazba bayanlawın tapsırma etip bergen maqsetke muwapıq boladı, sebebi pikirdi awızsha beriwge qaraǵanda jazba jetkeriw biraz quramalı hám kóp waqıtta meńgeriledi. Búgingi kúndegi ámelge engizilip atırǵan PISA testlerinde barlıq sorawlarǵa pikirdi jazba beriliwı talap etiledi.

Bahalaw dárejesinde oqıwshı shıǵarma haqqındağı pikirlerin juwmaqlastıradı, kerek bolsa avtordıń jiberen qáte-kemshiliklerin, erisken tabısların óz poziciyasın tutqan halda bahalaydı.

Affektiv basqıshda shıǵarma waqıyalrı, qaharmanları ózleriniń jeke ómirleri menen salıstırılıwı, ishki sezimleriniń kelip shıqqan halda ózleri qálegeninshe baha beriwge sharayat jaratıladı.

Psixomotor -bul eń quramalı basqısh bolıp, bunda úyrenilgen tekst yamasa shıǵarma boyınsha oqıwshı jeke dóretiwshilik jumıs isleydi, ilimiy maqala yamasa, ádebiy sın maqala jazıw sıyaqlı jumıslardı orınlaydı. Biraq, bul dáreje mektep oqıwshılarınıń barlıǵınan talap etiliwı orınsız. Bul dáreje bir sabaq yamasa bir sherek dawamında emes, jıl yamasa jıllar dawamında qalıplestiriliwı múmkin.

Juwmaqlastırıp aytqanda, Blum taksonomiyası sabaqlarda ápiwayıdan quramalıǵa qaray basqıshpa-basqısh ótiw, oqıwda hám úyreniwde oqıwshılardıń maqsetti durıs belgilew, tapsırmalardı sistemalı túrde orınlaw hám eń tiykarǵısı bilimlendiriw hám ǵamıyetke zárúr bolǵan erkin pikirli oqıwshılardı tárbiyalawda úlken áhmiyetke iye.

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REZYUME

Mazkur maqolada maktablarda qoraqalpoq adabiyotini o'qitishda Blum taksonomiyasidan foydalanish yo'llari T.Qayıpbergenovning "Maman biy afsona"si asari asosida o'rganildi.

PEZIOME

В статье рассматриваются способы использования таксономии Блума в преподавании каракалпакской литературы в школах на основе произведения Т.Кайипбергенова «Маман бий афсона».

SUMMARY

In this article, the ways of using Blum's taxonomy in teaching Karakalpak literature in schools are studied on the basis of T.Kayıpbergenov's "Maman biy afsona".

THE BRIDGE OF HEARTS FROM AMASYA TO NAVOIY: "FERHAT AND ŞIRIN LOVERS MUSEUM"

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Таянч сўзлар: Ali Shir Nevayy, Ferhat va Shirin, nomoddiy madaniy meros, muzey.

Ключевые слова: Али Шир Невайи, Ферхат и Ширин. Нематериальное культурное наследие, Музей.

Key words: Ali Şir Nevâyî, Ferhat and Şirin, Intangible Cultural Heritage, Museum.

Introduction

In Turkish Cultural History, folk tales are among the most important treasures of our culture and are among the first literary products of the transition from nomadic life to permanent settlement. Folk tales in Turkish folk literature are classified according to their subjects or sources. When classified according to subjects, they are addressed as love stories, hero stories, religious epic/social stories, and short stories (Albayrak, 2005). Especially the love stories were disseminated by minstrels and public storytellers in coffee-houses via oral transmission in the period when communication technologies (such as cinema, television, and radio)

were not widespread and became an indispensable type of oral literature that meets the literary needs of the people. Ferhat and Şirin, Leyla and Mecnun, Kerem and Aslı are the primary ones among these love stories (Albayrak, 2005).

The proliferation of mass media, rapid urbanization and the dominant culture brought on by globalization in the last century have affected the local oral culture and led the folk tales to be largely forgotten. Especially the younger generations are observed to be under the influence of the dominant culture and rapidly drifting apart from their values (Mazrui, Dikrri and Kafrawi, 2008; Oğuz, 2018; Huntington, 1996).

A study conducted on university youth (Çelepi, 2016), found that 30% of the participants stated that they did not know any folk tales when they were asked the following question: "How many fairy tales do you know?" It was also observed that most of the tales known by the youth were not Turkish tales. Little Red Riding Hood is the most well-known fairy tale with a ratio of 40%. Regarding the topic of this research, it was found that when the youth were asked about the protagonists in immortal love stories, they cited Kerem and Aslı (31%), Ferhat and Şirin (28%) and Romeo and Juliet (19%). However, the actual thought-provoking finding was the ratio of 20% which pointed to "none".

Until recently, the studies carried out within the scope of the protection of cultural heritage mostly focused on tangible heritage. On the other hand, "Convention for the Safeguarding of the Intangible Cultural Heritage" was initiated by UNESCO (United Nations Educational, Scientific and Cultural Organization) in 2003 (UNESCO, 2003). The definitions part of this convention defined intangible cultural heritage in its most general form as

"The practices, representations, expressions, knowledge, skills-as well as the instruments, objects, artifacts and cultural spaces associated therewith-that communities, groups and, in some cases, individuals recognize as part of their cultural heritage." (UNESCO, 2003).

This convention has had an impact especially on cultural preservation approaches and museology studies. While establishing museums for intangible cultural heritage, it is important to use technological methods and to transform museums into educational and cultural centers as venues where this heritage is learned and taught (Alivizatou, 2016; Basu and Madust, 2014; Yoshida, 2004). Culture can be enriched, disseminated, and transferred from generation to generation as long as it is taught and learned. Therefore, museums play an important role in cultural transmission by providing a venue for learning the culture (Kratz and Meritt, 2011; Shouyong, 2008; Yoshida, 2004).

Heritage areas demonstrate a dynamic and lively relationship with the human communities around them. Therefore, the protection of tangible heritage cannot be considered independently of the nearby intangible folk culture. Of course, the preservation of cultural heritage is a multi-stakeholder issue that requires active participation. Conservation practices cannot be considered separately from local governments, which are the closest administrative unit tiers for the public and have specific responsibilities in heritage protection (Karagül and Yıldız, 2020). In this context, Amasya Municipality took an important step by starting the "Ferhat and Şirin Lovers Museum" in Amasya where Ferhat and Şirin's story, an intangible cultural heritage stands out among the Anatolian variants (URL 1-2).

This study, first of all, aimed to provide information about the place of Ali Şir Nevâyî (1441-1501) in Turkish Cultural History and his masterpiece "Ferhad ü Şirin", an immortal love story by addressing the Amasya variant. The "Ferhat and Şirin Lovers Museum" was introduced along with its purpose, its place in tourism since its opening and the shortcomings observed in the operation of the museum. The study also discussed the steps and implementations for more effective and active use of the museum.

Ali Şir Nevâyî in the History of Turkish Culture

Nevâyî has a special place and significance in Turkish Cultural History which was not limited only to his literary personality, his works, and his contributions to the Turkish language. Nevâyî was exemplary figure; he was a fair statesman, a benevolent person, a great thinker who cared about and always supported scientific studies, managed to touch people's hearts in regard to national values and contributed to the solution of the modern period Turkish national identity crisis (Ercilasun, 2004).

Although Nevâyî had never been to Anatolia, he established a throne in the hearts of Anatolian Turks with his

exemplary personality and his works. By being a guest in the homes of everyone with his works, he became a great personality, the common ancestor of Turkish homelands and was regarded as a man of wisdom in Turkish Cultural History (Canım, 2002). He explained this situation in his work called Ferhad ü Şirin: "Even though I had no army, I conquered all Turkish and Turkmen provinces up to the Chinese border and Tabriz just by sending my Divan (collected poems)." (Alpay Tekin, 2012). Nevâyî was able to witness this in his lifetime. For this reason, he is regarded as one of the key figures, the "Pole star", the illuminator and guide of Turkish Cultural History from past to present, from today to the future.

Nevâyî is still remembered with the same excitement today, even though it has been almost six centuries since he was born. In fact, academic studies on commemorations and his works quench the longing for the periods of the Turkish Renaissance and allow us to embrace and take shelter in the souls of literary personalities such as Nevâyî in particular and Hoca Ahmet Yesevi, Yusuf Has Hâcib, Edip Ahmet Yukneki in general, who were instrumental in Nevâyî's integration with the Turkish-Islamic civilization in the scientific sense.

Each of the works by Nevâyî is our unique cultural heritage. Therefore, to protect this and similar cultural heritages that serve as a bridge between the past and the future is more important today than previous periods in the face of the threat of dominant culture brought by globalization. Cultural heritage, which conveys information about the past in the most concrete manner, plays an important role in the formation and preservation of the identities of societies, the development of aesthetic and artistic understanding and the creation of historical awareness.

The Story of Immortal Love: "Ferhad ü Şirin"

Hüsrev ü Şirin Masnavi, which was first written in Persian by Nizâmî-i Gencevî in the 12th century was translated into Khwarezm Turkish by Kutb in 1341-1342 as an independent adaptation. Gencevî's Hüsrev ü Şirin was penned in Chagatai language by Nevâyî, the great poet of the Uzbeks, in 1484 with the name "Ferhad ü Şirin". However, "Ferhad ü Şirin" had a different quality and originality (Alpay Tekin, 2012; Ercilasun, 2004). In this work, Nevâyî collected the folk legends from historical sources and turned Ferhat's extraordinary love, sometimes colored by mystical love, into a legend. The fact that the folk story kept alive in the oral culture of Anatolia was addressed by Nevâyî as Ferhat and Şirin or that Nevâyî's work had such a wide place in the Anatolian folk storytelling tradition is important in terms of the literary relationship and cultural unity of East-West Turkishness. Of course, whether the story actually took place or not is highly debatable. However, the truth is that the immortal love story of Ferhat and Şirin has left deep traces in many different geographical areas, especially in Iran, Azerbaijan, Turkey and the Balkans. Over time, this love story did not remain only in classical masnavis, but also passed into Turkish folk literature. The emergence of this story, its development, its transformation into text and especially its place in Turkish folk literature has always been the subject of interest (Yılar, 2014). Naturally, the story has undergone some changes in the transition from written texts to oral literature and many variants emerged. The historical and geographical framework of the story also changed and some of it was adapted to Anatolia. Amasya variant is the most well-known variant of the Ferhat and Şirin stories that emerged in Anatolia (Uraz, 1978). Among the people, the natural venue of the Ferhat and Şirin story is virtually accepted to be the city of Amasya which is associated with the waterway (Uraz and Aksulu, 2006) from the Late Hellenistic-Early Roman period.

Amasya Variant of Ferhad ü Şirin

Before addressing the Amasya variant of the Ferhat and Şirin story, it would be useful to give information about the

venue that has an important place in the narration of the story and is defined as the place where the story takes place.

Amasya is an ancient settlement located in Anatolia called Asia Minor, in a narrow valley at the foot of the Ferhat, Harşena and Lokman mountains, dividing the Central Black Sea (Toruk, 2005). The city is located on both sides of Yeşilirmak, which flows through the valley like a gem. There is no definite information about who opened the city for settlement for the first time, called Amaseia in the Hellenic era, Amasia by the Romans and finally Amasya by the Turks. However, there is no doubt that there was settlement in the city during the Hittite Kingdom, including the times when the Hatti chieftaincy lived dispersed (Dönmez, 2013). The city, estimated to have a history of approximately 8.500 years, has been the cradle of many civilizations under the influence of different ethnic, cultural, religious, and political structures for centuries, as it is a complete intersection in terms of strategic and geographical aspects. Amasya, which was an important center of the Danishmendids with the arrival of the Turks in Anatolia, preserved this character during the Anatolian Seljuk period. It became an important Anatolian city where the Sultan's sons in the Ottoman dynasty were sent to gain administrative experience, under Ottomans auspices and therefore the city was identified with the name "City of Sultan's Sons". Amasya, which took on critical tasks during the War of Independence, has an exceptional place in the history of the Republic of Turkey as the city where the foundation of the republic was established (Tuzcu, 2013). Almost like an open-air museum. Amasya has such a deep historical past is very rich in terms of tangible cultural heritage with its palaces, inns, baths, king rock tombs, Islamic-Ottoman social complex, etc. which still keep the traces of each civilization alive today. In addition to these, Amasya has been the subject of the studies of travelers and scientists since the training of many people in fields such as science, art and literature was guided in Amasya, and it was rightfully addressed as "the Oxford of Anatolia", "Baghdad al-Rum/ Baghdad of Anatolia" and "Medina al-Hukema /The City of Philosophers" (Tuzcu, 2013).

One meter wide and two meters deep aqueducts, which have an important place in the love story of Ferhat and Şirin, are located before "Şahinkaya", 15 km south of Amasya and reach the city by gradually increasing in width and depth passing through the region called "Ferhatarası" among the people. This canal, which was cut at the foot of Ferhat Mountain at a height of 3 meters from the ground and completed by carving tunnels in 3-4 places, is 18 km long (URL2: Photo 1-2).

The rocks were carved, and stone vaults were built on the stream beds to meet the water needs of the city of Amasya, between the Late Hellenistic and Early Roman periods. Ferhat Water Canal, which has been registered and protected today, is a rare artifact in the world cultural heritage list in terms of its planning, material use and construction technique (Urak and Aksulu, 2006).



Photo 1. A Section from the Ferhat Water Canal-I.



Photo 2. Section from the Ferhat Water Canal-II.

The Amasya variant of the immortal love story can be found below in its simplest form (Demiray, 1954):

"A woman named Mehmene Banu was ruling in Khorasan. She had a very beautiful, very charming niece named Şirin. Mehmene Banu had a mansion built for her beloved niece and gave the painting job of the mansion to the famous painter Bahzat and his son Ferhat.

One day, Mehmene Banu and Şirin went to visit the mansion. It was here that Şirin and Ferhat met for the first time, and then their hearts began to ignite with the unquenchable fire of divine love.

It was a warm spring day. Mehmene Banu was taking a walk in the country with Şirin. At the foot of the grove, they came across clear water that murmured sweetly. Şirin wanted this water to flow into her mansion too. Upon this request, Mehmene Babu had the town criers announce:

"Whoever brings this water in front of the mansion, I will give him whatever he wishes,".

Ferhat started the task with a 1500 kilo(!) crowbar and succeeded in a short time. In response to this, he was taken to the palace at his own request.

One day, Şirin and Ferhat talked to their hearts' content at the palace. As Ferhat was taking his leave, he heard the wail of the thinnest strings of his heart. With trembling lips, Şirin, who was looking at his receding shadow, sang this song No one has seen the soul desert the body, Now I have seen it with my eyes, here is my soul who is gone.

One day, Mehmene Banu, who heard that Ferhat and Şirin were lovers, had the young lover imprisoned. With his touching instrument and heartfelt folk songs, Ferhat made the hearts of those passing by the dungeon ache and brought tears to their eyes.

One day, Mehmene Banu dreamt of a cherubic old man. The old man said, "O Mehmene Banu, either get Ferhat out of prison tomorrow or you will perish." Mehmene Banu woke up with fear. She immediately gave orders to her viziers and released Ferhat.

As soon as Ferhat was released from of the dungeon, he made his way into the forests. He wandered in the mountains, made friends with wild animals, crossed countries, and came to the vicinity of Amasya.

One day, the ruler of Amasya, Hormuz Shah, was hunting in the forests when he heard a touching voice. The Shah ordered that the owner of this voice be brought him. The viziers made their way into the forest. Under a tree, they came across a shabby man surrounded with wild animals, playing his instrument. They brought him before the Shah. Ferhat narrated all his feelings to Shah with his sad instrument and touching songs. Hormuz Shah, who was a kind-hearted person, had tears in his eyes. He promised that he would find a remedy for his troubles. He wrote a letter to Mehmene Banu: "As soon as you receive my letter, send Şirin here with her dowry to marry Ferhat. If you do not obey my order, I will declare war and take the girl by force."

Mehmene Banu was enraged when she received this letter and tore the letter. Hearing this, Hormuz Shah declared war against Mehmene Banu to have Şirin marry Ferhat. The battle was very bloody. Mehmene Banu's most precious wrestlers were being knocked down to the ground by Ferhat's crowbar. Finally, Mehmene Banu suffered a great defeat. Şirin was taken prisoner by the forces commanded by Ferhat and brought to the palace before the Shah.

While the wedding preparations were about to begin, Hüsrev, the son of Hormuz Shah, fell ill with Şirin's love. When everything became so complicated, the Shah and his wife were confused as to what to do. Hüsrev's governess found a solution. Ferhat was informed that if Şahinkaya, which is 15 kilometers south of Amasya, was split and water was brought to the city, the wedding would begin immediately.

This time Ferhat attacked the rocks with a 3000 kilo(!) crowbar. He brought the water the city in 39 days with a water canal.

When Hüsrev's governess heard this news, she thought of a trick to get sultan's son what he wished for. She disguised as a crone and took a plate of yeast fritters with her. He went to Ferhat. false tears flowing from her eyes, she said: "Alas, my son. You drilled these mountains for Şirin, didn't you? But Şirin died suddenly last night. Now fritters are being distributed for her."

This news struck Ferhat's heart like a lightning. He suddenly threw the crowbar in his hand into the air, aiming to drop it in his head and kill himself, which he did.

Hearing this news, Şirin went crazy. They took her to the body of her lover. The young girl threw her body on Ferhat's corpse. She cried with deep sobs. The tears that had been going on for years stopped, the deepening sobs finally stopped. Now, Şirin had left her body completely in her lover's arms and surrendered her soul to God. While the black-hearted nanny was watching this tragic situation from afar, a monster descending from the mountains ripped her to pieces.

Upon receiving the news, the heart of Hormuz Shah ached with a deep pain. He organized a majestic funeral for them. The bodies of these two martyrs were taken to the top of the mountain, today called Ferhat Mountain, and buried side by side, amid the lamentations of sonorous and sweet-voiced hafizes.

Years later, two saplings grew on the graves of Ferhat and Şirin, every year, one of these saplings would give red roses and the other white roses. When the saplings would grow enough and meet one another, a thorny bush would come between them and prevent them from meeting in full. The red and white roses are the pure souls of Ferhat and Şirin, and the bush is the evil spirit of the witch woman who was torn apart by the monsters."



Photo 3. The Sculpture Depicting the Formation of Ferhat Water Canal in Amasya.

The story of "Ferhat and Şirin" was shaped according to the region and social texture and became integrated with the style of the Turkish people. After the XV. Century, it became a part and property of our anonymous literature in the folk tale genre. The anonymous narration gained immortality with manuscripts in print. It acquired a high-quality

depth throughout history and has been the material of many genres such as Karagöz, eulogy show, poetry, cinema, theater, opera, and ballet (Bars, 2012).

"Ferhat and Şirin Lovers Museum"

Local governments have important roles and responsibilities in the protection and transmission of tangible and intangible cultural heritage (Karagül and Yıldız, 2020). In this context, the "Amasya-Scientific and Cultural Tourism Center Project", prepared by the Municipality of Amasya in 2011 and supported by the Turkish Central Black Sea Development Agency, was put into practice at the end of 2013 in the area where the story of Ferhat and Şirin is said to take place (URL 1-2). The project was prepared by taking into account partially the "Ferhat Water Canal Protection Proposals and Landscaping Project" (Urak and Aksulu, 2006) which was carried out under the leadership of the Amasya Governorship in the previous years. The project primarily aims to create a spacious area at the exit of Amasya, which previously had a cramped layout, by developing areas for recreation and social activity functions. With this project, the citizens of the city are able to get a break to some extent (URL3: Photo 3-5). With this project, The Lovers Museum opened on Ferhat water canal which is under protection presents the story of Ferhat and Şirin, as well as the love stories of Leyla and Mecnun, Kerem and Aslı, Mimar Sinan and Mihrimah Hatun from Turkish folk literature, and Romeo and Juliet from world literature. In addition, Anatolian Culture in regard to Fiancées, Anatolian Poet-Singers (Karacaoğlu, Dadaloğlu, Aşık Veysel), men of the heart such as Mevlana and Hacı Bektaş-ı Velî are also included in the museum. Furthermore, the museum proudly carries the title of Turkey's first and only Lovers Museum (URL 1-2).



Photo 4. The Tomb of Ferhat and Şirin.

Table 1 provides the number of visitors in the Ferhat and Şirin Lovers Museum during the period of 2014-2019 and the number of tourists visiting Amasya during this specific period (MBSDA, 2018; Zobu, 2021). Due to the COVID-19 pandemic, museums were mostly closed in 2020, so they were not included in this table. In addition, the table does not distinguish between domestic and foreign tourists, but the rate of foreign tourists is estimated to be about 3-4%. The museum does not charge soldiers, people over the age of 65, children under the age of 12 and disabled individuals. Considering this practice, the total number of museum visitors is expected to partially increase, but the numbers are still far behind the level it deserves.

Year	Number of Tourists	Number of Visitors/ Lovers Museum
2014	487816	25265
2015	478531	29523
2016	485466	32299
2017	615907	76505
2018	580500	71727
2019	719559	71433

Table 1. Number of Tourists and Lovers Museum Visitors in Amasya from 2014 to 2019.



Photo 5. *Ferhat and Şirin Monument on top of Mount Ferhat.*

A study conducted to identify the profiles of domestic tourists coming to Amasya (Eryılmaz, 2020a) reported that the majority of the tourists were young, educated, and usually came from the surrounding provinces on day trips with their own vehicles. The question "Which places do you want to visit first in Amasya?" elicited the following responses about the Ferhat and Şirin Lovers Museum. The ratio of individuals who wanted to visit Ferhat and Şirin Lovers Museum as their 1st preference was 3.8%, as their 2nd preference was 8.9% and as their 3rd preference was 10.6%. These low preference ratios can be explained by some reasons such as the fact that the Ferhat and Şirin Lovers Museum is mostly overshadowed by other touristic places in the city center, the museum is opened recently, and the museum is outside the province. On the other hand, the topics such as the guidance services offered in the museum, the design of the museum, the quality of the materials used in the museum, the level of satisfaction of the oral and written information texts in the museum and the adequacy of the technologies used still need to be studied.

Another study conducted among individuals who have never visited the city of Amasya (Eryılmaz, 2020b) asked the following question: "What are the first three things that come to mind when Amasya is mentioned?" The answers showed that the ratio of people who thought of Ferhat and Şirin's story when Amasya was mentioned was very low (1st preference, 5.3%; 2nd preference, 14.1% and 3rd preference 10.3%). The majority of the participants (86.6%) in the same research stated that they did not come across any promotional materials related to Amasya in the last year. On the other hand, the participants who came across promotional materials about Amasya stated that they accessed this information via the internet or social media (73.1%) compared to other means. At this point, it is necessary to mention that an official website or social media address

promoting the city of Amasya in general and the Ferhat and Şirin Lovers Museum in particular has not been established yet. It is obvious that the analysis of risk areas (Nalcioğlu, 2018; Wróblewska, 2019) should be conducted well, especially if the museum approach is to be used in the protection of intangible cultural heritage.



Photo 5. *Aerial View of Ferhat and Şirin Lovers Museum.*

Starting Point Rather Than Conclusion

"Ferhat and Şirin Lovers Museum" is definitely a successful initiative to transfer our intangible cultural heritage on love from generation to generation. However, it should not be forgotten that approaches to cultural preservation and the understanding of museology have acquired a new dimension especially with the "Convention on the Protection of Intangible Cultural Heritage". Today, museums have very important roles and functions in the protection of tangible and intangible cultural heritage. As their main functions, museums serve the purpose of transferring cultural values, which are accepted as heritage, from generation to generation. Changes and developments in both the concept of cultural heritage and the understanding of museology have expanded the areas of responsibility for museums in transferring cultural heritage. The important thing now is to reconstruct our museums in line with the opinions of field experts in the light of the current academic knowledge on this subject. Otherwise, it would not be an acceptable approach to present intangible cultural heritage subjects such as folk tales as they are with the classical museology perspective. In this context, it is promising that the Municipality of Amasya has started working to ensure that our cultural heritage is kept alive, transferred, and maintained as a whole by taking the opinions and suggestions of field experts and by paying attention to all kinds of risk areas in the museum to minimize the shortcomings in the current museum practices.

In conclusion, what has been done and written so far should be a starting point.

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РЕЗЮМЕ

Anatoliya geografiyasida mashhur bo'lgan "Ferhad ü Shirin" asari, Turk madaniyati tarixida donishmand bo'lgan Ali Shir Nevaiy tomonidan o'lmas sevgi hikoyasi sifatida yozilgan. Hikoya tabiiy ravishda yozma matnlardan og'zaki adabiyotga o'tishda ba'zi o'zgarishlarga uchradi va shuning uchun ko'plab farqlar paydo bo'ldi. Bu o'tish davrida hikoyaning tarixiy -geografik doirasi ham o'zgardi va u Anatoliyaga moslashtirildi. Amasya varianti bu xilma -xil shakllardan biridir. Ushbu tadqiqot Amasya turkumidagi voqea sodir bo'lgan joy haqida muhim ma'lumotlarni taqdim etishga qaratilgan. O'tgan asrda jadal urbanizatsiya va vujudga kelgan globallashuv natijasida birinchi o'ringa qo'yilgan dominant madaniyat nomoddiy madaniy merosimizga, ayniqsa, sevgi hikoyalimizga tahdid solmoqda. Muzeylar nomoddiy madaniy merosni avloddan -avlodga o'tkazishning samarali usullaridan biri bo'lganligi sababli Amasyada "Ferhat va Shirinni sevuvchilar muzeyi" tashkil etilgan. Tadqiqotda ushbu muzeyni umuman tanishtirish, uning tashkil topganidan buyon turizm-dagi o'rnini va faoliyatida kuzatilgan kamchiliklar muhokama qilinib, muzeydan yanada samarali va faol foydalanish g'oyalari berildi.

РЕЗЮМЕ

Шедевр, широко известный в анатолийской географии, "Ферхад ü Ширина" был написан как бессмертная история любви Али Шир Неваяи, человеком мудрости в истории турецкой культуры. История, естественно, претерпела некоторые изменения при переходе от письменных текстов к устной, и, следовательно, появилось множество вариаций. В этот переходный период исторические и географические рамки рассказа также изменились, и он был адаптирован к Анатолии. Вариант Амасьи - одна из этих различных форм. Это исследование было направлено на предоставление важной информации о месте, где произошла история в вариации Амасьи. Доминирующая культура, выдвинутая на первый план быстрой урбанизацией и зарождающейся глобализацией в прошлом веке, угрожает нашему нематериальному культурному наследию, особенно нашим любовным историям. «Музей любителей Ферхата и Ширина» был основан в Амасье в связи с тем, что музеи являются одним из эффективных методов передачи нематериального культурного наследия из поколения в поколение. Цель исследования - представить этот музей в целом, обсудить его место в сфере туризма с момента его основания и недостатки, обнаруженные в его работе, а также предложить идеи для более эффективного и активного использования музея.

SUMMARY

The masterpiece widely known in the Anatolian geography, "Ferhad ü Şirin" was penned as an immortal love story by Ali Şir Nevâyî, the man of wisdom in Turkish Cultural History. The story naturally underwent some changes in its transition from written texts to oral literature and hence many variations have emerged. In this transition, the historical and geographical framework of the story also changed, and it was adapted to Anatolia. The Amasya variant is one of these different forms. This study aimed to provide essential information about the place where the story took place in the Amasya variation. The dominant culture brought to the forefront by the rapid urbanization and emerging globalization in the last century has threatened our intangible cultural heritage, especially our love stories. The "Ferhat and Şirin Lovers Museum" was founded in Amasya in line with the fact that museums are one of the effective methods of transferring intangible cultural heritage from generation to generation. The study set out to introduce this museum in general, discuss its place in tourism since its foundation and the shortcomings observed in its operation and provide ideas for more effective and active use of the museum.

ХІХ ҲАМ ДИДАКТИКАЛЫҚ ЛИРИКАСЫНЫҢ ИЗЕРТЛЕНИҢҮ

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Таянч сўзлар: дидактика, дидактик лирика, адабиётшунослик, адабиёт назарияси, каракалпок адабиёти.

Ключевые слова: дидактика, дидактическая лирика, литературоведение, теория литературы, каракалпакская литература.

Key words: didactics, didactic lyrics, literary studies, theory of literature, karakalpak literature.

ХІХ ҲАМ каракалпак классик поэзиясындағы дидактикалық қосықларды изертлеуде филология илимлеринин кандидаты Қ.Турдыбаевтың мийнетлерин атап өтиў орынлы. Ол 2005-жылы «ХІХ ҲАМ каракалпак әдебиятында дидактикалық қосықлар (жанрлық өзгешелиги хәм раўажланыў тарийхы)» деген темада кандидаттық диссертациясын қорғап шығады. Усы диссертация тийкарында 2009-жылы «Дидактикалық шығармалар – руўхый байлығымыз»

атамасындағы монографиясы жәрияланды. Монографияның илимий жаңалығы соннан ибарат, онда изертлеўши ХІХ ҲАМ каракалпак әдебиятындағы дидактикалық жанрға тийисли болған қосықларды бөлип алып, олардың жанрлық өзгешелигин теориялық көзқарастан ашып беріўди мақсет етеди.

Дидактика сөзи грек тилинен (didaktikos) алынған болып, үйретіўши, тәлим беріўши дегенди аңлатады. Бул атама дәслеп ХІІІ ҲАМ Европада педагогикаға