

Metaethic Theory of Folklore with Existential Philosophy in the Poetry of Âşık Veysel in the Context of Albert Camus's Absurd Ethics

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Abstract

The roots of the aşık style of poetry lie in the ozan-baksı poetry tradition of the Turks in Central Asia. During this period, listening to epics recited by ozans around a fire lit in the middle of the camp at night was one of the most important social activities in the steppe life of the Turks. When the ozan-baksı tradition was brought to Anatolia, it began to be performed in coffeehouses that opened in Istanbul in the 16th century and evolved into the aşık style of poetry. Ozans, who were raised in Turkish communities and served as the tradition bearers of their societies, were regarded as folk sages. Âşık Veysel Şatıroğlu is one of the most important representatives of the Turkish aşık tradition. In Âşık Veysel's poetry, works representing the ontological and ethical aspects of existentialist philosophy can be seen because âşiks express the folk philosophy of their communities through their saz instruments, epics, and folk songs, and try to give meaning to their existence. Âşık Veysel sometimes expresses the feeling of loneliness defined by Sartre as "nausea" and Camus as "absurd," the meaninglessness of life, and sometimes expresses Kierkegaard's moral sphere of existence and ethical values. The subject of this study is to examine the poems of Âşık Veysel within the framework of existentialist philosophy and to analyze the poem "Dostlar Beni Hatırlasın" (May My Friends Remember Me) in the context of the reality of death in Albert Camus' *The Absurd*. The theory I will follow in my study is the *Folkloristic Metaethical Theory*, which I have developed through interdisciplinary approaches in the fields of folklore and metaethics, and the method is the *Folkloristic Foundational Metaethical Analysis Method*, which is the examination method of the Folkloristic Metaethical Theory.

Keywords

Aşık style poetry tradition; Bard-baksı tradition; Aşık Veysel; Albert Camus; Existentialist philosophy

1. Introduction

The tradition of minstrel-style poetry is a structure, a chain of activities that is rooted in the Central Asian minstrel-baxi tradition, which transfers Turkish folk philosophy from generation to generation and ensures the continuity of social norms. The tradition of minstrel-style poetry, which continued from the oral culture environment when Turks lived in Central Asia and then migrated to Anatolia, gained a new structure around coffeehouses in Istanbul in the 16th century. Bards, who are the tradition carriers and transmitters of folk philosophy of the society in which they grew up in Turkish communities, are considered *folk sages*. Bards have preserved the collective formation in folk life

for centuries and expressed the folk philosophy they put into words accompanied by their kopuz / instruments with their epics, folk stories, folk songs and undertook the spokesperson of the people. The element that acts as a context in the formation of folk philosophy is the folk life in which the bards were born, which enables the formation of the mentality.

From the moment man appears on the stage of history, he wants to give meaning to his existence and the universe he lives in. Existentialist philosophy, which emerged as a critical approach to traditional philosophy, is a philosophical movement that, although it is against traditional forms of philosophy, has taken its share from this process because it was shaped within the history of the development of the philosophy in question, and is structured on this philosophy. World War II played a major role in the strengthening of existentialist philosophy. After the World War II, people found themselves in a void and started to question whether they had any limits and what freedom meant. They could not name the chaos they were in and could not relieve their inner distress. They realized that they were living in an external world that was contrary to the order brought by reason, and they began to feel uncomfortable with this situation. Philosophers, who were themselves sensitive people, took on the role of spokespersons for sensitive people who were affected by what was happening, thought about this state of mind that humanity was in, tried to clarify this state of mind, and thus formed the cornerstones of existentialist philosophy. There are multiple definitions of existentialist philosophy (Sartre, 1997, p. 7); for example, "Existentialism is *depression* according to Weil, *despair* according to Mounier, *depression* according to Hamelin, *pessimism* according to Banfi, *rebellion* according to Wahl, *freedom* according to Marcel, *idealism* according to Lukacs, *irrationalism* according to Benda, and *nonsense* according to Foulquie."

Considering that human beings, who have reached abstract thought and started to create culture, are constantly trying to give meaning to their existence, it is inevitable that the tradition-bearer minstrels, who, as "sensitive people", put the folk philosophy of the society they live in into words with their kopuzes / instruments, express the thoughts of that society with epics, folk stories, folk songs, and undertake the spokesperson of the people, try to give meaning to their existence and unwittingly exhibit perspectives compatible with existentialist philosophy in their works. Among the periods of the Turkish minstrel tradition, Âşık Veysel Şatıroğlu, one of the most important representatives of the minstrel style culture tradition of the Republican Period, is one of the minstrels who produced works in this context. Existentialist philosophy has two aspects. The first is *the philosophy of being (ontology)* and the other is *the philosophy of ethics/values*.

In Âşık Veysel's poetics, works representing both aspects of existentialist philosophy can be seen. Veysel sometimes expressed the feeling of loneliness, meaninglessness, *nausea* as Sartre called it, absurdity (*incompatibility*) as Camus called it, and sometimes Kierkegaard's moral sphere of existence in his ethical values (Çobanoğlu, 2024a, p. 1).

The subject of this study is to analyze the poems of Âşık Veysel within the context of existentialist philosophy and to analyze the poem *Dostlar Beni Hatırlasın (Friends Remember Me)* in the context of the reality of death in Albert Camus' Ethics of Nonsense. The theory I will follow in my study is the *Metaethic theory of folklore*, which I put forward with interdisciplinarity in the fields of folklore and metaethics, and the method is the method of analysis of the *Metaethic theory of folklore is the Folkloric Grounding Metaethical Analysis Method*.

2. Minstrelsy and Minstrel Style Poetry Tradition

One of the distinctive traditions of the Turkish world, the tradition of Ashiq-style poetry has its origins in Central Asia, in the bard-baxi tradition of the Turks when they had Shamanist beliefs. In this period, minstrels traveled from town to town with their kopuz in their hands and sang epics. After the Turkish communities came from Central Asia and settled in Anatolia, the kams (shamans) of the Turkish oral literature tradition, in other words, the bards, members of the minstrel-baxi tradition, united around the tekke institution after the adoption of Islam and shaped the "Tekke Sufi Literature Tradition" and then created the "Ashiq Style Poetry Tradition" in the coffeehouses of Istanbul, which emerged as a Turkish and Muslim socio-cultural institution in the 16th century. In this period, minstrels evolved according to the city life and started to be known as *âşık*. In this long historical process, these exceptional personalities, who took the name of *minstrel* in Central Asia and *minstrel* in Anatolia, were respected in every period of Turkish social life, their words were given importance and they were welcomed at the head table.

The tradition of bard-baksı (the tradition of telling epics), which continued to develop in Central Asia with the epics listened to from the epic teller by gathering around the fire lit in the middle of the oba, moved to a new place after moving to Anatolia. This new place is the big coffeehouses in and around Istanbul. While the narration of the

epic genre continued from one branch, new types of narration suitable for urban life emerged. The epic genre was gradually replaced by folk tales and meddah narratives. "Perhaps the most obvious traces of the formation of the phenomenon of institutionalization of coffeehouses in the Turkish-Islamic world and the most important evidence that reveals the topography of the process in question are in the folk tales formed around the lives of minstrels. In almost all of these stories, the most important place where the art of minstrelsy is practiced is coffeehouses" (Çobanoğlu, 2000, p. 137).

In the 16th century, the large coffeehouses that began to open in Istanbul were places of socialization. In coffeehouses, people come together and socialize for different purposes such as drinking coffee, smoking hookah, drinking boza, listening to music, listening to minstrelsy, watching meddah, and chatting. Coffeehouses were also places where the political formations and movements of the period were discussed, ideas were expressed and debated. Minstrels came to these large coffeehouses and performed their performances, meddahs performed their one-man plays, in this respect coffeehouses were the places of interest of that period. The tradition of minstrel-style poetry continued in these large coffeehouses and preserved the form practiced by minstrels in Central Asia in the past. The minstrels continued to express the feelings and thoughts of the people by singing epics, telling folk stories, and singing folk songs with their instruments accompanying their poems, and as a carrier of tradition, they ensured the transmission of Turkish folk philosophy from generation to generation.

Views on minstrelsy differ from society to society. For example, in Ancient Greece, Plato, in his work *The State* (2022: 393c/83-84), characterized what minstrels said as lies/ fabrications and claimed that minstrels corrupted people's morals by accustoming them to lies. He stated that he would never give bards a place in the State he would establish. Cicero has a similar opinion in support of Plato's thoughts. In his work *On Obligations* (2017, p. 44), Cicero states that poets observe the truth even for the wicked in the extreme diversity of characters (Çobanoğlu, 2023a, p. 45). However, in Turkish folk philosophy, bards/ minstrels are highly valued. These leading identities were accepted by the society as *opinion leaders* and *folk sages*.

With the structuring of coffeehouses, the epic tradition, which forms the context for the *epic epic* genre, has changed shape. The coffeehouse space established a socio-cultural bond with the custom of going to the coffeehouse and created a context for the performance of the folk story genre, which is a type of expression in minstrel-style poetry. This new custom did not break the society's connection with folk philosophy and ethics, but it was the source of the formation of a different structure than before. At this point (Hobsbawm; Ranger, 2006, p. 6), there is an example of the re-creation of tradition by changing form. In rapid social transformations, the social molds in which old traditions are designed weaken, and therefore old traditions and their institutional carriers/performers lose their flexibility and adaptability to new conditions. The reason why the tradition of epic telling moved to the large coffeehouses around Istanbul can be justified both by the fact that we are living in a period of large-scale, rapid changes and by the adaptation of the bards, who are the institutional bearers/performers of this tradition, to the new conditions.

The tradition of minstrel style culture is a tradition that has ensured the transmission of folk philosophy between generations for a long time and that we can say has a very wide sphere of influence. Minstrels are nourished by the folk ideas and folk philosophy of the society in which they grow up. In their teachings, in their infrastructure, the traces of this collective formation, which I call *the thinking environment of the mind* or *the form of mentality*, are vividly present and preserved. Minstrels are artists, creative personalities. They internalize the cultural products they preserve with these different aspects in the context of folk philosophies and present the brand new structure they create with what they add from their own world of emotion and thought. They recreate the core structures they have created with the folk ideas of the society they belong to in every singing with the instrument/speech, and express them with different words for performance in every epic they sing and every folk song they utter (Çobanoğlu, 2024b, p. 57).

The performance of the tradition of minstrel-style poetry has been realized in three cultural environments: *oral culture environment*, *written culture environment* and *electronic culture environment*. From the 16th century to the 19th century, it continued in the *oral culture* environment with a focus on coffeehouses. In the 19th century, while the minstrels continued to perform their works in the coffeehouse environment, they also offered their works for sale by writing them down and printing them in order to provide consumers with easier access to their works.¹ This

¹ Milman Parry and Albert Lord (1960), who put forward the Theory of Oral Composition, conducted a 16 month field research in 1933, starting from Dubrovnik in Yugoslavia and covering Novi Pazar, Biyelo Polje, Kolašin, Gacko, Macedonia, Stolac and Bihac regions. This research sheds light on the 19th century Balkan field of the minstrel style epic tradition. In his field research, Milman Parry collected nearly 1500 epic texts from Christians (Croats and Serbs) and Muslims (Bosniaks). Of the collected epics, the ones that are stylistically closer to Homer's poems and longer are the epics collected

change that took place in Istanbul Cağaloğlu-Babiâli is the *written culture* environment. In the 20th century, minstrels now performed their works live, made tape recordings and offered them for sale as cassettes. Through the Istanbul Unkapanı Music Bazaar, the tradition of minstrelsy was transferred to the *electronic cultural environment* (Çobanoğlu, 2000, p. 8). Today, minstrels have moved to the internet and continue their performances by opening web pages and Facebook pages.

3. Who is Aşık Veysel Şatıroğlu?

Âşık Veysel Şatıroğlu (1894-1973) He is one of the most important representatives of the minstrel style culture tradition of the Republican Period within the periods of the Turkish minstrel tradition. He was born in 1894 in Sivrialan Village of Sivas, Turkey. He contracted smallpox, one of the epidemic diseases of that period, and was blinded in his right eye at the age of 7 with great misfortune, and then lost his left eye as a result of an accident a few years later. However, this adversity paved the way for positive developments in Âşık Veysel's life. His father put a saz in the hands of his blind son so that he would not be bored. In this way, Veysel begins to learn the instrument and progresses on the path of minstrelsy. The blindness of the minstrel made his spiritual side strong, deepened his emotions and enabled him to express what he felt with striking verses. When he became a young man, Âşık Veysel was married off by his family, but he could not find happiness in his first marriage and lost his little baby as a result of a disease. The misfortunes in the life of the minstrel were not limited to this, he was not accepted as a soldier to the front in the War of Independence that started in 1919 because of his blindness. The minstrel, who could not fight for his homeland, was very affected by this situation and expressed his feelings with his instrument. Although these negativities affected Âşık Veysel deeply, he managed to transform all these negativities into the joy of living. During this period, the minstrel married for the second time and this time he found happiness, had seven children and lived with his second wife until his death.

Veysel's life changed after he met Ahmet Kutsi Tecer, a teacher, poet, politician and playwright known for his work in folklore, who loved Karacaoğlan, Yunus Emre, Emrah and Dertli the most among Turkish folk poets. Âşık Veysel's poem won first prize at the First Sivas.

Folk Poets' Festival organized under the leadership of Ahmet Kutsi Tecer. During this period, the War of Independence under the command of the great leader Mustafa Kemal Atatürk was won and the Republic of Turkey was established. One of the cultural moves of the newly established republic was the opening of Village Institutes. Âşık Veysel, who won first prize in the Folk Poets Festival, started to work as a saz instructor in these institutes, which were opened for the education of children in the villages with the advice of Ahmet Kutsi Tecer. He worked in Arifiye, Hasanoğlan, Çifteler, Kastamonu, Yıldızeli and Akpınar Village Institutes. Veysel, who improved himself while teaching the saz here, adopted the principles of the new republic, gave works in line with these principles, managed to unite the members of Turkish society as a whole in the crucible of Turkish folk philosophy, and applied Turkish folk philosophy to his life and works.

The minstrel, who lived for seventy years, has many works. Particularly his works *Gidiyorum Gündüz Gece*, *Güzel-liğin On Par Etmez*, *Dostlar Beni Hatırlasın (Friends Remember Me)* have been interpreted by different artists in different genres of music, and are still current among the new generation. One of the characteristics of the minstrel is his gardening. Veysel, who cultivated a fruit garden, is the representative of being productive. He died in 1973 and the graves of the minstrel and his wife are in Sivrialan, the village where he was born. After his death, his statue was erected in Istanbul's Gülhane Park, his bust was placed on his grave, his house was turned into a museum, and the face mask taken when he died was also placed in the museum. Veysel's folk philosophy, which he shaped according to the mythological background, historical background, traditions and ethical understanding of the society he lived in, and his skillful processing of it in his works accompanied by his saz, "the seeing eye of his blind eyes", had a wide resonance in Turkish society and moved the minstrel to a different point from his contemporaries.

Âşık Veysel conveys his knowledge not only by performing and singing poetry but also by using different forms of expression. It is possible to see in his poems how he conveys his knowledge to people, how he uses folklore products to express his folk philosophy, and how he, as the bearer of moral, social and religious traditions, demonstrates them by doing/living/acting in his daily life. In Âşık Veysel's works, both the human effort to give meaning to the universe, which is passed down from the oral culture tradition, and the ethical values produced by human

from Muslims (Bosnians). All of the compilations were made with electronic recording devices. Instead of a dictated or annotated text, the performance was recorded directly with voice recorders. Parry's field research stands out among the world folklore studies in this respect (Çobanoğlu, 2024, p. 229).

beings in line with this effort take place together.

4. Folk Philosophy and Existential Philosophy

Philosophy is an intellectual activity, a systematic of thought that is put forward through correct and consistent reasoning in order to reach the truth. In the development processes of humanity, philosophy has progressed by first focusing on nature and then on human beings, thus many philosophical movements have emerged. Existentialism is one of these philosophical movements. Existentialist philosophy (Gürsoy, 1987, p. 38-49) is, on the one hand, a *philosophy of being (ontology)* that accepts the existence of the individual as the point of departure and, on the other hand, a *philosophy of ethics, a philosophy of values* that tries to understand the place and value of the individual in the world and society and that strongly feels the sense of responsibility underlying his/her actions. The names that laid the foundation of existentialism or defined themselves as existentialist philosophers are *Soren Kierkegaard, Frederick Nietzsche, Jean-Paul Sartre, Simone De Beauvoir, Albert Camus, Martin Heidegger*.

The values created by human beings are based on their mythological background, historical infrastructure, social norms and ethical understanding, and express *the folk philosophy* of the society to which they belong. I define Turkish folk philosophy as follows: In Turkish culture, folklore products put forward collectively since the distant past when culture began to be produced, literary products put forward individually; in the fields of folk medicine, folk economy, folk architecture, folk calendar, folk mathematics, folk cuisine, diversified under the umbrella of folklore, folk medicine, folk economy, folk architecture, folk calendar, folk mathematics, folk cuisine, diversified under the umbrella of folk knowledge, which the society has experienced while constructing itself by fighting for survival against nature; It is a world view structured with folk ideas within the framework of ethical understanding produced depending on the mythological background, historical background, geography lived in. A formation without philosophy is not sustainable, it cannot be sustained, just as religion, whose philosophy cannot be understood, turns into superstition, the folklore product / event, whose philosophy cannot be understood or the differentiation in philosophy cannot be determined, cannot be sustained and disappears. In this respect, there is a close relationship between folklore and philosophy and therefore folk philosophy (Çobanoğlu, 2025, p. 75).²

In this respect, existentialist philosophy is a philosophy that Turkish society is no stranger to. Although it has not been named as it is in the West, existentialism in Turkish society is present in oral/written Turkish cultural products both in terms of the individual existence of human beings, the philosophy of existence (ontology) as the starting point, and the ethical philosophy that tries to understand the place and value of the individual in the world and society, and reaches through conceptualizing the sense of responsibility that lies at the basis of their actions. In our myths, epics, fairy tales, legends, legends, folk tales; in our ancient books given in written form, there is both the folk philosophy (worldview) shaped by the heroes' efforts to give meaning to themselves, the environment they live in, the universe they live in, and the deep-rooted ethical philosophy reached through the questioning of existence, the values that they value and embody. The folk philosophy that will serve as a lifesaver in solving today's ethical problems is hidden in our cultural products that contain this ancient knowledge. It is necessary to take out this unique information from where it is located and put it back into use by giving it a new format according to our age. In this sense, existentialist philosophy is within the scope of what we call *folk philosophy* in Turkish culture, both in terms of giving meaning to the existence of the individual and the ethical values on which it bases its existence. I will analyze the existentialist philosophy and folk philosophy in the poetics of Aşık Veysel with the Metaethic theory of folklore. Let's get to know the theory.

5. Metaethic Theory of Folklore

Metaethic theory of folklore; is a theory that I have put forward with interdisciplinarity in the fields of folklore and metaethics in order to investigate the ethical aspect of folkloristic phenomena and events and to reveal folk philosophy. I divide the Metaethic theory of folklore into three parts: *Conceptual Roof Elements; Conceptual Structure Elements* and *Basic Elements of Conceptual Structure Elements of Metaethic theory of folklore*.

The conceptual framework elements of the theory are *folk ideas, folk philosophy and interdisciplinarity*. Alan

² *Dede Korkut Ethics Index: Folk Philosophy and Metaethic Theory of Folklore (2025)*, the ethical values in the Dede Korkut Book are examined in light of the *Metaethic Theory of Folklore*. According to this, 173 ethical values have been identified. Of these, 126 are positive ethical values and 47 are negative ethical values. The number of contexts for ethical values is 944. Each ethical value is grounded in a folkloristic perspective, and Dede Korkut's folk philosophy is presented.

Dundes (1972) states that the core units of folk philosophy are folk ideas. Claude Lévi-Strauss (1994), on the other hand, defines folk philosophy as the application of oral transmission of stereotypes to everyday life and calls folk philosophy "do-it-yourselfism". Özkul Çobanoğlu (2024) defines folk philosophy as a socio-cultural order, a mental, metaphysical systematic, and in his quote from Dundes, he says that the core units pointed out by Dundes and Strauss, in other words, folk ideas, come together to form folk philosophy. Folklore is a branch of science that began to develop in the 19th century and aims to better understand human beings by examining traditions (Çobanoğlu, 2024, p. 63), while ethics, as one of the main disciplines of ethics, is the "theory of general principles" and expresses the rules that individuals should follow in social life. Metaethics is a system of critical thinking on ethics and emerged at the beginning of the 20th century as a reaction to normative ethics. Metaethics aims to justify ethical judgments. In short, the philosophy of morality *is ethics* and the philosophy of ethics *is metaethics* (Cevizci, 2002, p. 18). In this sense, I define morality as "the instruction manual of life." If I try to express it with an analogy, let's think of "ethical understanding" as an umbrella. The handle part of the umbrella is *morality*, the part that protects people when it opens is *ethics*, and the tip, the apex, which is outside the umbrella is *metaethics* (Çobanoğlu, 2025, p. 289).

Ethics, which is the user manual of life, is a philosophical discipline that addresses and discusses moral life, focusing on this phenomenon consisting of values and ideals. At every point of ethics and metaethics, which questions this structure, popular philosophy is present. Where moral action is practiced, ethics, which is the theory of action, and metaethics, which is the philosophy of theory, are present. Morality is constructed through religion or social contract; ethics, on the other hand, is a phenomenon that can be approached from the perspective of the individual. Morality is local and practical, while ethics is theoretical and universal. The individual is passive in the moral realm but active in the ethical realm. In all these structures, the presence of folk philosophy, the folk scientific perspective, and folk scientific knowledge is evident.

The point of commonality with interdisciplinarity in folklore and metaethics *is grounding*. William Frankena (2007, p. 174) and W. Paul Taylor (1963, p. 12) have reduced all metaethical questions to two questions that metaethical debates seek solutions to: *Can ethical judgments or value judgments be justified? If they can be justified, what can they be justified by?* Ethical justification is generally a process of justification, a process of documentation. Moral judgments need justification just like the sciences (Onart, 1976, p. 90- 91). Metaethics tries to justify the problem by putting forward propositions about an ethical problem; folklore, on the other hand, justifies the problem with *folk ideas* and *folk philosophy* that it reaches through these ideas. In this sense, the grounding method that metaethics uses as a method in solving the problem while looking at an ethical problem and folklore's presentation of folk ideas and folk philosophy (worldview) reached through folk ideas, which are the fulcrum in the phenomena it examines, is the point where the two disciplines overlap. Metaethic theory of folklore provides to prove by example how a moral judgment, an ethical value, can be justified from a folkloristic point of view within the scope of folk philosophy that is formed by folk ideas (Çobanoğlu 2025, p. 290).

Elements of the conceptual structure of the theory; premise and function of the theory. The premise of the Metaethic theory of folklore is *that moral life can be based on social norms*. The function of the theory is to combine the perspective of folklore, which aims to recognize a society by examining its customs, traditions, customs, traditions and customs (social norms), with the perspective of metaethics, which aims to put forward a higher way of thinking on ethics by philosophically examining ethical phenomena/events, and to determine how these formations are effective in the formation of societies' ethical understandings. It reveals the folk philosophy that finds expression with the unity of folk ideas at the core of ethical values with folkloric grounding. Based on this philosophy, it produces solutions to today's ethical problems according to the mythological background, history and worldview of our own society (Çobanoğlu 2025, p. 291).

Metaethical inquiry enables the examination of the correlations of ethical values with their contexts, thus revealing the contextual role of traditions in the formation of ethical values. Metaethic theory of folklore grounds moral life on the basis of social norms, explains the cause of behaviors related to facts and events, establishes relationships between sets of facts, reveals evidence through systematic observation, can generate questions, develop foresight, can be modified, and as a comprehensive proposition based on all these, it proves the proposition *that moral life can be grounded on the basis of traditions, customs, traditions, traditions and customs* (Çobanoğlu, 2025, p. 292).

The Basic Elements of the Conceptual Structure Elements of the Metaethic theory of folklore are the essence of ethical values / the folk idea of ethical value, the grounding of ethical values, the contexts of ethical values and molecular ethical values. Folk philosophy, which is reached through folk ideas, acts as a context in the emergence of social norms, and social norms act as a context in the emergence of ethical behaviors (moral rules), ethical actions

and ethical values and ethical understanding, which is the expression of all these (Çobanoğlu, 2025, p. 297).

5.1 Metaethical Analysis Method of Folkloristic Grounding

I have developed a working method for Metaethic theory of folklore, which is called *the Folkloristic Grounding Metaethical Analysis Method*. I have prepared the method so that it can be used in all folkloric phenomena and events. The method makes it possible to study all kinds of oral/written cultural products based on ideas, material cultural elements and social norms based on action, rituals, all kinds of phenomena/events that you want to examine the ethical aspect from a folkloric perspective. The essence of my research method is *Folkloric Grounding*. I divide folklore events and phenomena into two as idea-based and action-based. The text-based ones are folklore products that contain idea-based events/phenomena; the action-based ones are folklore products that contain action-based events/phenomena. Accordingly, my method proceeds in three stages;

1. A tabular listing of ethical action in the folkloric sense / moral phenomena in the metaethical sense in idea-based and action-based structures.
2. Identification of folk ideas in the folkloristic sense/metaethical propositions in the metaethical sense according to the contexts and grounding of ethical values in the folkloristic sense/moral vocabulary in the metaethical sense.
3. Folk ideas in the folkloric sense / folk philosophy with propositions in the metaethical sense.

The place of ethical actions/ethical values in folk philosophy is determined in three stages (Çobanoğlu, 2025, p. 301).

6. Analyzing Âşık Veysel's Poem "Friends Remember Me" in the Context of the Reality of Death in Albert Camus's Ethics of Nonsense with the Method of Folkloric Grounding Metaethical Analysis

Traditions within the scope of social norms are divided into three as *moral, social and religious traditions*. In the tradition of minstrel style culture, the importance of the duty of minstrels to set an example to the society with their ethical actions in the maintenance of these traditions is indisputable. Âşık Veysel is a minstrel who has tried to adhere to *moral, social and religious traditions* throughout his life and has taken care to live a life in harmony with folk philosophy. We can understand this from his poems, folk songs and his memories and anecdotes about his life. At the point of investigating the traces of existentialist philosophy in Âşık Veysel's poems, I do not seek an answer to the question of whether the minstrel was/was not aware of this philosophy or whether he wrote/performed his works with this knowledge. Indeed, existentialism is a philosophy that has been studied by both Islamic and Western philosophers. In this context, when we consider that existentialist philosophy has questions about existence (ontology) and why all human beings exist, it is out of the question that Âşık Veysel, who is aware of the era he lived in, sensitive to social problems, has a religious background and a certain intellectual level, would not question his own existence and try to give meaning to this existence. Moreover, in Turkish society, this questioning has been questioned first through myths and fairy tales since the earliest ages, then through new genres added to these narrative genres with the changing ages and within the scope of Islamic philosophy with the acceptance of Islam. Turkish folk philosophy was internalized by Âşık Veysel and passed on to new generations through his saz and lyrics. In this part of my study, I will analyze the poem *Dostlar Beni Hatırlasın (Friends Remember Me)* in the context of Albert Camus' ethics of nonsense in order to reveal the existentialist philosophy in Veysel's works. In this direction, the Folkloric Grounding Metaethical Analysis Table is as follows.

Table 1. Metaethical Analysis Table of Folkloric Grounding Metaethical Analysis of Âşık Veysel's Dostlar Beni Hatırlasın Poem in the Context of Albert Camus's Nonsense Ethics

1. Ethical Action in Folkloristic Meaning/Moral Phenomenon in Ethical Meaning in the Context of the Reality of Death in Albert Camus's The Ethics of Nonsense: From the moment man realizes that he is a mortal being, his unwillingness to accept this reality and his efforts to remain in the world forever.

1.1. Context: Stanza I

I go, my name stays
Let friends remember me
There will be a wedding and there will be a feast
Let friends remember me

1.2. Folk Ideas in the Folkloristic Sense, Propositions in the Metaethical Sense of the Context of the Reality of Death in Albert Camus's Ethics of Nonsense:

1. The only truth in life is that death exists and will happen one day.
2. Man is a mortal being, but unlike other living beings, he is remembered after death for the good deeds he did while he was alive.

Table 1. Continued

2. Ethical Action in Folk Ethical Meaning/Moral Phenomenon in Ethical Meaning in the Context of the Reality of Death in Albert Camus's The Ethics of Nonsense: From the moment man realizes that he is a mortal being, his unwillingness to accept this reality and his efforts to remain in the world forever.

2.1. Context: Stanza II
 Life does not stay in a cage, it flies
 The world is an inn
 The moon wanders and years pass
 Let friends remember me

2.2. Folk Ideas in the Folkloristic Sense, Propositions in the Metaethical Sense of the Context of the Reality of Death in Albert Camus's Ethics of Nonsense:

1. If a person becomes conscious of death, all his actions will be rational and permanent.
2. If one becomes death-conscious, one cares about the quantity of one's experiences.

3. Ethical Action in Folk Ethical Meaning/Moral Phenomenon in Ethical Meaning in the Context of the Reality of Death in Albert Camus's The Ethics of Nonsense: From the moment man realizes that he is a mortal being, his unwillingness to accept this reality and his efforts to remain in the world forever.

3.1. Context: Stanza III
 The soul will leave the body
 Smokeless chimney fireproof stove
 Greetings, hugs and hugs
 Let friends remember me

3.2. Folk Ideas in the Folkloristic Sense and Propositions in the Metaethical Sense of the Context of the Reality of Death in Albert Camus's Ethics of Nonsense:

1. The duration of man's stay on earth is fixed. One day it will surely expire.
2. Time is passing, it cannot be stopped.

4. Ethical Action in Folk Ethical Meaning/Moral Phenomenon in Ethical Meaning in the Context of the Reality of Death in Albert Camus's The Ethics of Nonsense: From the moment man realizes that he is a mortal being, his unwillingness to accept this reality and his efforts to remain in the world forever.

4.1. Context: Stanza IV
 All kinds of flowers bloom and fade
 Who has laughed and who will laugh
 Murat lies, death is real
 Let friends remember me

4.2. Folk Ideas in the Folkloristic Sense, Propositions in the Metaethical Sense of the Context of the Reality of Death in Albert Camus's Ethics of Nonsense:

1. Man is a creature left virtually alone in the face of death.
2. Everything has an end. This is true in nature and this is true in human life.

5. Ethical Action in Folk Ethical Meaning/Moral Phenomenon in Ethical Meaning in the Context of the Reality of Death in Albert Camus's The Ethics of Nonsense: From the moment man realizes that he is a mortal being, his unwillingness to accept this reality and his efforts to remain in the world forever.

5.1. Context: V. Verse
 The day becomes afternoon and evening
 See what happens to you
 Veysel goes and his name remains
 Let friends remember me Aşık Veysel (Oğuzcan, 1972, p. 130).

5.2. Folk Ideas in the Folkloristic Sense, Propositions in the Metaethical Sense of the Context of the Reality of Death in Albert Camus's Ethics of Nonsense:

1. People live their whole lives not knowing what will happen to them.
2. This uncertainty leads to self-alienation.

6.1 The Grounding of Aşık Veysel's Poem "Friends Remember Me" in the Context of Albert Camus's Ethics of Nonsense

The most influential event in the emergence of existentialist philosophy was World War II. After witnessing the war, Albert Camus wrote his work *The Myth of Sisyphus*. The Sisyphus Myth is one of the most important works that deals with the incompatibility of modern man in the 20th century by inflicting wars and suffering on his environment and the absurdity of human existence. In Camus's ethics of absurdity, which questions the dilemma between life and death and the human struggle for existence in this dilemma, the only problem of philosophy is the problem of solving the meaning of life. Man is mortal, the world is indifferent to man in the face of this finitude. This indifference creates disharmony in man. What has been done does not make sense for finite human beings, and they become alienated

from themselves and the world. All these negative feelings can only be overcome through rebellion.

When we look at Âşık Veysel's poems, we see that there was more than one negative event in his life. First of all, the poet lost both of his eyes when he was still young, he was blind, then he was not accepted as a soldier in the War of Independence because he was blind, he had an unhappy marriage and lost his baby. All these sad feelings are covered by the feelings of anxiety, despair, loneliness, alienation, absurdity, death, within the scope of the ontology aspect of existentialist philosophy. Veysel's blindness caused him to experience feelings of "alienation", in other words, feelings of "marginalization" at an early age. Since he was a little boy, the bard loved to listen to the famous minstrels of his time and tried to play their folk songs. One day he wants to listen to the minstrels who come to their village again, but one of the villagers chases him away saying "Get out of here, blind boy!". Another villager sees that he is very upset and makes a saz with his own hands and presents it to Veysel. Another memory of the bard's life that had an impact on him was when he went to the village fountain to get water and the villagers refused to give him water. The bard expresses his feelings in the following lines: *I went to the fountain with a goblet in my hand / They rushed to hit me / To break my goblet on my tongue / A few of them did not let me go* (Öz, 1994, p. 309).

Koca Veysel (Big Veysel), as the Turkish people called the minstrel; years later, when he became a famous minstrel, he had a fountain built in his village to put an end to these feelings of marginalization in order to put his subconscious at ease. Being kicked out by the villagers because of his blindness when he was a young child, being removed from his favorite saz recitals and bardic debates undoubtedly damaged Veysel's soul and caused him a trauma that his age could not bear. As a matter of fact, it is possible to see the traces of all these experiences in the following lines in which he expresses the pain of losing his eyes and his dark world: *I am on a long thin road/I am going day and night/I don't know what state I am in/I am going day and night*

But later on, we see that Veysel, who has been excluded and marginalized since childhood because of his blindness, learns to accept this situation and even to be content with it. An indication of this situation is as follows: Âşık Veysel has a garden. Although he is blind, he understands the language of trees and flowers. He grows them by feeling them. He made an orchard. He taught the people around him how to cultivate and set an example with his productivity. He grows a very special apple variety. The villagers call the apples he grows "Âşık Veysel apple". This is a geographical code. Since Veysel is blind, there is no difference for him between going to the orchard at night or during the day. But the sighted people are not aware of this situation. At night, when Veysel is returning from his orchard, they ask him: "How can you go to the orchard in this darkness and come back without getting lost?". The minstrel gives a metaphorical answer to this question as follows: "I have no dark days, every day is bright. Those dark days are for those like you whose eyes see but whose hearts do not. Who would ask such a question to those who see like me?" As can be seen, Veysel is content with his situation. His state of mind is in line with the existentialist philosophy's conclusion that "existence comes before essence". According to this conclusion of existentialism, man reveals his essence only after he comes into existence. Man creates himself in the way he wants. Consciousness is the most important feature that distinguishes humans from other beings. Here, Âşık Veysel reveals his existence with a conscious behavior. In this acceptance of Veysel, we can say that there are similarities with the ethical actions of Sisyphus, the mythological hero of the ethics of nonsense within the scope of Albert Camus' existentialist philosophy. Sisyphus is a hero in Greek mythology, but he is a liar, a deceiver, a trickster who runs away from the gods and despises the gods. For this reason, he is punished by the gods. His punishment is to roll a rock to the top of a mountain. Sisyphus does this every day, but every time he succeeds in getting the rock to the top of the mountain, it rolls down again. This goes on and on.

This situation is absurd (Çobanoğlu, 2024, p. 167); accordingly, the absurd person represented by Sisyphus accepts the absurdity but challenges it in other ways. Sisyphus is hopeless at first, he does not have a tomorrow he dreams of, but he has some truths of his own. He realizes that death is the end, that the only reality is absurdity and accepts these truths. Sisyphus sets out with these assumptions; but he never succumbs to fate, and despite all the negativity, he chooses life, not death. From this point of view, Âşık Veysel, who tries to make life worth living both for himself and for those around him, who seeks ways to be happy by trying to realize himself in various fields and in various ways, is Camus's "self-realized absurd person". Choosing the path of 'affirming oneself through rebellion' and affirming oneself in this way was not an easy process for Sisyphus, and it is possible to see that the same difficult process was also valid for Âşık Veysel in the following lines in which he expresses the feeling of loneliness and alienation he felt during this choice process *I have searched for myself for years / I have never been able to find me / I don't know if I am a dream or not / I have never been able to find me* Âşık Veysel (Oğuzcan, 1972, p. 137).

Camus speaks of the existence of four human conditions in which the absurd emerges. In his poem *Dostlar Beni*

Hatırlasın (May My Friends Remember Me) he writes: Camus mentions the existence of four human conditions in which the emergence of absurdity is perceived, but due to the difference in the belief in and perception of God according to religions, the view that these four conditions, which make Camus's philosophy feel absurd to humans, are a natural and direct result of the absence of God is definitely not present in the poetics of Âşık Veysel, who is a devout Muslim. Let us examine the four human conditions in which the absurd is perceived in the poem "May My Friends Remember Me" in order.

The first state of the absurd is the realization of the mechanics and monotony of life. The realization of this monotony is seen in the first and second stanzas of the poem *Friends Remember Me. I go, my name remains / Let the friends remember me / The wedding comes, the feast comes / Let the friends remember me* (Oğuzcan, 1972, p. 130). These are folk ideas in the folkloric sense, propositions in the metaethical sense: The only truth in life is that death is the only truth and that death will surely come one day. Although man is a mortal being, he is different from other living beings in terms of being remembered for his deeds after his death. The lover knows that he will surely die one day. He likens the place where his heart stops, his chest, to a cage, and when the day comes, the soul will fly from the cage. In Turkish literature, death is used as "the flight of the soul from the cage" and is a stereotypical metaphor. The lover will die, but his name will remain.

The second verse; *Can does not stay in a cage, it flies / The world is a khan, the host migrates / The moon wanders and the years pass*

Let friends remember me. The folk idea here is that once a person becomes conscious of death, all his actions will be logical and permanent, and he will care about the quantity of his experiences. The world turns, and in these turns the years pass. Everything repeats. There are weddings, holidays, the moon rises and sets. The minstrel likens the world to an inn. Those who come to the inn will surely leave. This expression is expressed with the words "landing and migrating". In the first and second stanzas, the first state of absurdity, the mechanics and monotony of life, is recognized, and thus the value and purpose of life is questioned.

The second state of absurdity is the realization that one can not resist time. This realization is seen in the third stanza of the poem *Dostlar Beni Hatırlasın. The soul will be separated from the body/The chimney will not smoke/The hearth will not burn/Salam, hugs and embraces/Friends remember me* (Oğuzcan, 1972, p. 130). These are folk ideas in the folkloric sense and propositions in the metaethical sense: The duration of the human being's stay in the world is certain, one day this period will surely expire and the passage of time cannot be prevented. The soul will be separated from the body and after this end, the chimney will not smoke and the hearth will not burn in the house left behind, but the human being will still be remembered for the good things he has done.

In this context, Camus says that the meaning of life is to realize that there is no justice in the world and to feel that there is no reason to live; in fact, when we realize these things, we can understand that life has a meaning. Man has a demand from the world; he wants the world to provide him with a basis for realizing his ideals, determining his values, and classifying his judgments as right and wrong. But the world meets these demands of man, who wants to be happy, with an irrational silence. This state of collision into which human beings fall is absurdity. At this point, absurdity expresses nihilism as an existential problem. Camus' words summarizing his point of view are as follows: "The absurd is born from this confrontation of human need and the incomprehensible silence of the world" (West, 1998, p. 210). In the third stanza, the second state of the absurd is the realization that time is passing, thus questioning man's feeling of himself as a slave to time.

The third state of absurdity is the realization that man is left alone and the personification of the world and the idea that man knows that he is a mortal being. This realization is seen in the fourth stanza of the poem *Dostlar Beni Hatırlasın. All kinds of flowers blossom and wither/Who has laughed and who will laugh/Murat lies and death is real/Friends remember me* (Oğuzcan, 1972, p. 130). These are folk ideas in the folkloric sense, propositions in the metaethical sense: Man is almost left alone in the face of death, he is helpless, everything in nature and human life has an end. For all beings this end does not change. All flowers will wither one day, it is unknown who is laughing or who will laugh in the world, and every human desire is a lie because the only truth is death. It is possible to see the idea of being left alone in these verses of Âşık Veysel.

Camus thinks differently from Heidegger and Sartre. Camus personifies the world in his philosophy. According to the philosopher, the world mocks the human being whose life is finite. Absurdity is man's detachment from the world, his alienation from it, his inability to establish a meaningful relationship with it. Camus argues that in past ages man was able to establish a relationship with the world, but in the modern world this relationship has collapsed. In the fourth stanza, the third state of Absurdity, man's isolation is realized, the world is personified and it is thought that

man knows that he is a mortal being.

The fourth state of absurdity is the realization that one is alienated from the world and therefore feels alienated from other objects and other people. This realization is seen in the fifth stanza of the poem *Dostlar Beni Hatırlasın. The day becomes afternoon and evening/See what happens to you/Sheysel goes and his name remains/Friends remember me* (Oğuzcan, 1972, p. 130). Here, folk ideas in the folkloric sense, propositions in the metaethical sense: Man lives his whole life without knowing what will happen to him and this uncertainty causes him to be alienated from himself.

Âşık Veysel speaks of an objective flow of time based on the movement of the sun in the line *The day becomes afternoon and evening*, but in the line *See what happens to you*, a subjective time is in question. The sun rises and sets at the same time for everyone, but what happens in that period of time is not the same for anyone. In the line "*Veysel goes, his name remains*", the lover expresses that he knows that one day his life will end. The thought that causes the alienation he experiences is knowing that life is finite.

According to Camus, these four situations that make one feel the absurd are the natural consequences of God's absence. If God existed, he would have created this world according to a plan. He would have made the establishment of justice possible and would not have been indifferent to the human search for value. According to the philosopher, the understanding of morality adopted by humanity in past ages was in accordance with the true nature of human beings, and there was a harmony between morality and human nature. The classical world had grounded its teleological worldview in religion and made it compatible with human goals, but this was not the case in the modern world. The vacuum left after the collapse of religious faith was filled with secular religions and progressive philosophies of history. Hegel's and Marx's attempts to link human values with a doctrine of historical development had failed, and there was nothing left to conceal the absurdity. The task, then, was to see that there was no escape from absurdity and absurdity. As a result of all these thoughts, Camus says that human beings should make the most of their very short lives (Cevizci, 2015, p. 452-458).

In the fifth stanza, the fourth state of Absurdity, one realizes that man is alienated from the world, and therefore feels alienated from other objects and other people.

In the poem *Dostlar Beni Hatırlasın (Friends Remember Me)*, Camus's four human situations in which the emergence of absurdity is recognized is present, but Veysel's folk philosophy does not include the view that these four situations that make one feel absurdity in Camus's philosophy are a natural and direct consequence of the absence of God. On the contrary, Âşık Veysel is a devout Muslim. For this reason, he is sure that God will not easily give up either the human being He created or the world He created for man. He expresses this idea in the poem *Dünya Çok Şirin Geçilmez (The World is Very Cute)* with the verse *Hope is not cut off from God*, with his infinite devotion to God, that even people whose living conditions are difficult, who suffer, whose faces do not smile, will be filled with hope again with each new day that dawns, that hope will never be lacking, and that only God knows the wisdom of this.

In contrast to Albert Camus, Âşık Veysel believes that God created this world according to a plan. God has created a universe that will ensure the realization of justice for His servants. He has not been and will not be indifferent to man's search for meaning and value. Veysel has no doubt about this. If the world is becoming uninhabitable, humans are responsible for it. The verses expressing this unadulterated belief can be exemplified as follows: *Allah is one, Prophet Hak/Rabbül âlemindir absolute/It's time for me to tell you/It's time for me to tell you* (Çobanoğlu, 2023b, p. 429).

Folk ideas in the context of the reality of death in Albert Camus's Ethics of Nonsense in our analysis table, folk philosophy in the poetics of Âşık Veysel in line with the propositions in the metaethical sense;

The cultural theme of *Dostlar Beni Hatırlasın (Friends Remember Me)* poem is structured within the framework of Islamic belief. Âşık Veysel says that one cannot give up hope in life. The good deeds that people do in this world will ensure that they will have a good place in the other world where they will go after death and continue their lives there. Âşık Veysel experiences the peace of mind that comes from the equivalence in this thought and he wants everyone to experience this peace of mind.

Conclusion

This study, in which I examined the elements seen as themes in the works of Âşık Veysel by considering his poems within the scope of existentialist philosophy; in the context of the reality of death in Albert Camus' Ethics of Nonsense, with the method of Metaethic theory of folklore and the theory's examination method Folkloric Grounding

Metaethical Analysis Method; *Âşık Veysel Şatıroğlu Who is Âşık Veysel Şatıroğlu? Folk Philosophy and Existential Philosophy, Metaethic Theory of Folklore, Analysis of Âşık Veysel's Dostlar Beni Hatırlasın Poem with Folkloric Grounding Metaethical Analysis Method, Albert Camus's Ethics of Nonsense in the Context of the Reality of Death.* Under the title of *Âşık* and *Âşık Style Poetry Tradition*; Information about the *Âşık Style Poetry Tradition*, which is one of the distinctive traditions of the Turkish world, was given, the periods, environments and current situation of the tradition were explained. Under the title of *Who is Âşık Veysel Şatıroğlu?*; information was given about *Âşık Veysel*, who is one of the most important representatives of the minstrel style culture tradition in the Republican Period within the periods of the Turkish minstrel tradition, and it was stated that he is at a different point in the Turkish minstrel tradition. Under the title of *Folk Philosophy and Existential Philosophy*; the discipline of philosophy, existential philosophy and folk philosophy are defined, and the relationship between Turkish folk philosophy and existential philosophy is revealed. Under the title of *Metaethic theory of folklore*; in order to investigate the ethical aspects of folkloristic phenomena and events and to reveal folk philosophy, information was given about the theory I put forward with interdisciplinarity in the fields of folklore and metaethics, and the method of analysis of the theory I will use while examining the works of *Âşık Veysel*, the Folkloristic Grounding Metaethical Method of Analysis was introduced. Under the title of *Analyzing Âşık Veysel's Dostlar Beni Hatırlasın (Friends Remember Me) Poem in the Context of the Reality of Death in Albert Camus's Nonsense Ethics with the Folkloric Grounding Metaethical Analysis Method*; *Âşık Veysel's Dostlar Beni Hatırlasın* poem was analyzed, Camus's views and *Âşık Veysel's* views were compared, and the place of existentialist philosophy in Turkish folk philosophy was revealed. Accordingly, in the poem "Dostlar Beni Hatırlasın" the existence of Camus' four human situations in which the emergence of absurdity is recognized has been determined and their different points have been identified.

In the preface to his *Principles of the Philosophy of Law* (1964, p. 14), Hegel tries to find solutions to the problems experienced in human history. He states that traditional philosophy does not have a structure that produces solutions to existing problems, that it is too late to take action in this regard, and criticizes traditional philosophy. Hegel tries to express this situation with an analogy. He compares philosophy to the owl of Minerva, a mythological character, and uses the owl as a metaphor. He says that just as the owl takes to the air after dark, man can only become aware of the universe he lives in after he recognizes himself, and that he can give meaning to the existence of the universe after he gives meaning to his own existence. Hegel uses the owl metaphor in two ways. By the owl that waits and does not move during the day, he means the traditional philosophy that stands on the edge of the flowing life and never interferes with the flow; and by the owl that moves after dark, he means the age of human enlightenment, modern philosophy. In this sense, the owl metaphor refers to existentialist philosophy. The lateness of classical philosophy to life is that it brings an interpretation to events only after they have happened, that it is a spectator in historical events, and that it does not play any role in determining the course of events. With a critical approach, Hegel says that the spectator attitude of classical philosophy ends with the philosophy of existentialism. In other words, the flight of Minerva's owl, which Hegel uses as a metaphor, which begins after dark, is realized in life through the philosophy of existentialism.

When Turkish folk philosophy is considered with the metaphor of Minerva's owl, it is seen that *Âşık Veysel* conceptualizes events/situations with the phenomena of existence/knowledge. *Âşık Veysel* created a system of thought about life, and existed not by standing on the edge of life, but by living and feeling in it. *Âşık Veysel's* actions fulfill the principles of existentialist philosophy. These actions are aimed at understanding man and evaluating him in his social life. In this respect, they are coordinated with existentialist philosophy. When considered in a way that corresponds to the metaphor, the flight of Minerva's owl, in other words, Turkish folk philosophy taking place in life, was realized in the darkness where *Âşık Veysel* was imprisoned for the rest of his life, through existentialist philosophy, with his instrument and his words, in life.

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