Once there was and once there was not a Köroğlu. One day when Köroğlu was taking a walk around Camlıbel, he said to his Ay vaz, "Go to the Nişantaşı observation post and see if a kismet [lot, luck, fate] is coming to us." 3

His Ay vaz went to the Nişantaşı, and looking out in two different directions, saw no movement, but when they looked out toward İstanbul, they saw a caravan coming toward them.

By this time the leader of the caravan had some forebodings of bad fortune, and he was saying to his men, "By now Köroğlu must have seen us, and he may rob us. Therefore, turn the caravan in another direction."

Now Köroğlu had a premonition himself of what the caravan leader was saying and doing, and so he said to his Ay vaz, "Bring a horse, a saddle, and a bowl of yoğurt." Along the route, he threw down the saddle and poured the yoğurt over it.

When the caravan leader looked and saw this, he said, "Oh, it was not Köroğlu I saw. It must have been just an eagle. 5 Turn the

1 Ay vaz is Köroğlu's adopted son. The narrator here calls him Avazes.

2 Nişantaşı means marked stone, but since it is here apparently a place name, we retain the Turkish.

3 Since Köroğlu is a bandit, he wonders here what prey fate will bring him and his men at this time.

4 The term used here is bezirgan baş, literally, head merchant.

5 The yoğurt on the saddle appears to be eagle dung dropped from the heights above the road.
A caravan back along the old route."

When the caravan was again moving toward Çamlibel, Köroğlu put on his sword, mounted his horse, and descended before the bezirgan. Let us see what he will say to him.

"Hey, hey! My threshing ground is grass and pasture. So it is, beys. Is the one coming up from below an Armenian?

Must he not pay the road money [tribute]? Pay your toll and pass along, O Bezirgan."

The bezirgan replied.

"Hey, hey! I am not an Armenian but the chief bezirgan. I am a falcon of the Land of Canaan, One who does not pay any tribute. Hinder not the caravan but let it pass, let it pass."

Then Köroğlu sang.

"Hey, hey! When the Kirat neughs, the ground is torn up. [Unintelligible line.] Who can save his life against Kirat?

Pay your toll and pass along, Bezirgan."

Then the bezirgan replied.

"Hey, hey! When the brown horse neighs, the ground is torn up. When it lifts its tail [the earth?] is covered. Who can save his life against the brown horse? Do not hinder the caravan but let it pass.

*Kirat, literally, iron-gray horse, was a fabulous creature with unusual powers.*
Then Köroğlu sang again.

"Hey, hey! I am a Köroğlu who spares no one
I carry a bloody chopper with me.
Where are you going, gray mule?
Pay your toll and pass along, Bezirgan."

When the chief bezirgan heard this, he was surprised, for he thought it was a different bandit. When he discovered that it was Köroğlu, he offered him 5,000 Turkish liras. "Take this," he said, "and let us continue on our journey."

Let us now hear what Köroğlu will say to this.

"Hey, hey! 5,000 liras would be nothing to me.
If I had them beaten, they would not make a shoe for Kırat.
If I gave them all to Ayvaz, they would not
[Show much?] affection in me."

When they failed to reach an agreement, they drew their knives and attacked one another. There were eight or ten of them, and they Köroğlu encircled. The bezirgan started beating Köroğlu with the handle of a sword, and he was hard pressed. Let us hear what Köroğlu will say.

"Hey, hey! Come along, Ayvaz, come along.
Beys, our fame has gone, our fame.
Our blood has run down the plateau of Çamlıbel."

Bezirgan strikes me with his sword."

His Ayvaz had arrived by then, and when the bezirgan saw them [him], he was surprised.?

? The narrator continues to use Ayvaz--meaning gang?--instead of Ayvaz.
There were forty camels loaded with expensive cloth. Köroğlu drew his sword and sat on the bezirgan's head. He said, "You pimp! Shall I cut your throat now?"

"If I went little and arrived late, then cut off my head. But if I went far and arrived early, why should you behead me?"8

"Very well. I have forgiven you for your sins."9

They loaded the goods on their mules, and then they let the chief bezirgan and his men go free. They returned to Çamlıbel. The goods were carried there and stacked in his storehouse.

The chief bezirgan had been wearing a suit. Köroğlu had him stripped and dressed in çul10 like a hound, and he said to him, "There is a great padişah in İstanbul. You go and complain to him about me." To Ayvaz he said, "Bring me my saz.11 I feel like singing a song."

I accept no drink from a miser's hand.
I am a falcon who flies not with crows.
My business is only with lions.

8 This response of the bezirgan is poetic in Turkish.
9 The usual expression is "I forgive you for my sins."
10 Çul is very coarse cloth, loosely woven. It is commonly used for horse blankets or for ground cover.
11 The saz is a stringed instrument, somewhat like a lute, used by minstrels and folk poets in Turkey.
"Hey, hey! Bring me my horse and let me ride to Huzan. Let me punish those who cause trouble on the road. Put seventy batmans of rice in the small cauldron, and let the beys eat during the time of battle."

The chief bezirgan went directly to İstanbul. He was, in fact, the chief bezirgan of the padişah, of the Glorious State. He wished to enter the palace, but the servants would not let him do so. "I want nothing but to see the padişah," he said.

"Let him come!" said the padişah.

After entering and saluting the padişah, he said, "My bey, am I not your chief bezirgan? Köroğlu did this to me and that to me."

"What does he mean by robbing my chief bezirgan?" said the padişah angrily. He had criers announce that whoever could capture Köroğlu, with his horse and weapons, would be provided with all his needs in this world—but not his needs in the afterlife. Town criers continued to make this announcement for three or four days, but no one was willing to go after Köroğlu.

a sister named

The padişah had Dönêk Hanım. She said to her brother, "Brother, no one is willing to risk his life for money. Have criers announce that

12 Unidentified place.

13 The batman is a measure of weight, highly variable from time to time and place to place, ranging from 5.5 to 22 pounds.

14 Devlet Şahane, or, more properly, Devlet-i Şahane.

15 Dönêk is a corruption of Dönê, an optative name, meaning change or transform. If all the children in a family have been girls, the last born may be named Dönê to change the pattern and, next time, bring a son. It is just one of many such optative names: Durmuş or Durdur (stopped), Yaşar (the one who lives—after several children have died in infancy).
the padişah will give his sister Dönek Hanım to whoever brings back Köroğlu alive. Then someone may go after him."

While criers were shouting this in the market place, there was a short-legged Bolu Bey getting a haircut in a barber shop. He heard the town crier after one side of his face had been shaved but not the other. "Oh, barber," he said, "there is news outside."

"What do you want to do about things concerning others? Let me finish shaving you, and then go where you will."

"Take your money and let me go," said Bolu Bey. "I shall not finish being shaved." Outside, he asked, "What are the criers calling?"

People told him, "The matter is such-and-such."

"I can go and catch Köroğlu," said Bolu Bey.

Someone made fun of Bolu Bey, saying, "With those legs and those thighs, how could you do such a thing?"

Another said, "Why do you chide the man? Criers have called this announcement for days. Let us go and tell the padişah that there is a man who thinks that he can capture Köroğlu. If he cannot, then can he not die for the cause?" They went and reported to the padişah that there was a man named Bolu Bey who would go and capture and bring back Köroğlu.

The padişah said, "Let him come here tomorrow!" When Bolu Bey arrived, the padişah asked, "Hey, Bolu Bey! What do you need in order to capture Köroğlu?"

"My padişah, I want forty soldiers and a tent with a golden top. I want also food and drink for them, and when we have those things, we
Let us cut it [the tale] short. They loaded the tent, food, and other things on horses and traveled to Köroğlu's pasture. Bolu Bey then said to his men, "Put up the tents at intervals of five paces or I shall make your mothers cry." One man will enter a tent and then come out. He will do this over and over again."

While these men were going in and out, Köroğlu said to his Ayvaz, "Go to the Nişantaşı and see if there is a kismet for us."

When Ayvaz looked down on the pasture from Nişantaşı, he saw that it was covered with tents, horses, and men. He said to Köroğlu, "Köroğlu, your house will fall down upon your head."

"Why?"

"We are surrounded."

Köroğlu put on a bright garment and hung a saz from his shoulder. He then went to one of Bolu Bey's men and said "Selâmünalevküm."

"Fuck off, you pimp! Have you become a Selâm Ağa?"

An interesting sound effect occurs at this point on the recording as the roar of a low-flying jet plane intrudes upon the narration of this very old tale.

The single tent which Bolu Bey had requested now becomes many tents.

A common threat in Turkey.

A stratagem to give the impression of numbers.

With this clothing and this instrument Köroğlu poses as a folk poet.
"I am greeting you in the name of Allah. Why are you angry at me? Where is the tent of your bey?" He went to Bolu Bey's tent and again said, "Selâmünaleyküm."

They threw on the ground a *sheep skin* for him to sit upon. As they were sitting about, there was among them one Ermenioğlu who had spent seven years with Köroğlu but was now a soldier of Bolu Bey. He called Bolu Bey outside the tent and told him that the stranger within was Köroğlu himself. Unbelieving, Bolu Bey said, "Would Köroğlu ever go about in such dress and appear nearly starved to death?"

"Well, if you do not believe me, take a pitcher of water, as if you were going to the toilet, and leave. When you come back, if he has lain back, rested his feet against the tent pole, and refused to answer your greeting, then he is Köroğlu."

Bolu Bey went out as if to go to the toilet. Then Köroğlu arose from his place and sat down in Bolu Bey's place, stretching his legs out against the tent pole. When Bolu Bey returned and greeted him, Köroğlu just ignored him. Ermenioğlu had explained to Bolu Bey that if he tried to capture him [Köroğlu] at once, Köroğlu would grab him and strike him, banging his legs against those of the others, and kill all forty men.

"What shall I do then?" asked Bolu Bey.

"You will say, 'You are the padişah's prisoner.' Then he will cross his hands, and you will be able to handcuff him."

21 The name means *Son of the Armenian*. 
Then Bolu Bey said to Köroğlu, "Dervish Baba, the State wants you are a prisoner."

"If there is something of that sort, or if there is an order . . .","Köroğlu started to say, crossing his hands. He was handcuffed at once.

They then packed up the tents and equipment and set out. After they gone about the distance from here to the other side of our village, Köroğlu asked, "Where are you taking me, Bolu Bey, whose mother I slept with?"

"I took you prisoner, thinking you were Köroğlu, and now I am taking you to the padişah."

"Why I am just a part-time dervish. I had been in Köroğlu's service for seven years as a singer, and after all that time I had been paid only enough to buy an ox. I went and complained to him about this, for they say that Köroğlu is a noble man. Would he pay so little--barely enough to buy an ox? But he simply took back what he had originally paid me."

When he heard this, Bolu Bey turned to Ermenioğlu and said, "You pimp! You were going to have me take back this dervish, and when the padişah was hanging me, you were going to watch the event." He ordered his soldiers to tie him to a pine tree. Then they piled dry wood at the foot of the tree, and Ermenioğlu was burned to death.

Bolu Bey then asked Köroğlu, "Do you know where Köroğlu stays?"

"Of course I do. But let me go there first to see if he is now there. I shall go to his mansion."
He [Körögli] went to his camp, took off his disguise, sat in a chair, and said to Ayvaz, "There are a few sparrows behind that mountain. Scare them away, but catch their bey and bring him, with his legs only a span in length, to me."

They did as they were ordered. They captured Bolu Bey, put him on a horse, and took him to Körögli. "Tie him to the pole, and we shall take his evidence after we have eaten," said Körögli. He was then tied to a pole. Körögli had a lady named Nigâg Hanım who came creaking—jart, jurt—in her mesler.²² She said, "I have never seen an İstanbul man in my life. I wonder what they look like?"

"Well, he is tied to that pole over there."

"Are İstanbul men all as small as that?" she asked.

"Apparently they are all as small as he is," answered Körögli.

"But, Körögli, is this not contrary to your sense of dignity? Let him eat first, and then hang him or cut his throat, or whatever you are going to do with him."

"Very well. Do as she says," ordered Körögli. So they released Bolu Bey, and after they had all eaten, Körögli asked him, "Bolu Bey, what is the reason for your hostility toward me?"

²² Mesler is the plural of mes. A mes is a tight-fitting shoe with elasticized uppers. It is worn by some religious people under rubber overshoes to eliminate the necessity of washing the feet five times a day during ritual ablutions for the five prayer services. The worshipper simply slips off the overshoe and wipes a wet hand over the mes, and this satisfies the requirement for that part of the ritual ablution. Mes vermek is the expression used for this wiping of the mes with a wet hand. The combination of mes and overshoe often causes a creaking sound as the wearer walks, and jart, jurt is the onomatopoetic way of expressing this creaking.
Bolu Bey said, "I have two things to tell you. Listen to them, and then hang me or cut my throat."

"Let us hear them," said Köroğlu.

Bolu Bey said, "I once saw Dönek Hanım, the padişah's sister, while she was bathing, and I have since then lain sick for seven years for love of her. When I heard the town criers announce, 'The padişah will give his sister, Dönek Hanım, to anyone who will capture Köroğlu with his horse and weapons,' I thought that Köroğlu, whom I believed to be a virtuous man, would help me to fulfill this wish. That is why I came to see you."

When Köroğlu heard this, he said, "I shall help Bolu Bey fulfill his wish."

His Ayvaz, falling to his feet, began to beg Köroğlu not to do this. "Please don't! Are you mad to go with a man like this?"

"No. Saddle up Kirat and I shall go." They tended to Kirat's equipment. They mounted, and Köroğlu took Bolu Bey with him, and "Goodbye!"

Along the way they came to the place where some of Bolu Bey's soldiers had been killed. To those still alive he said, "Friends, I have arrested Köroğlu and am taking him to Istanbul."

But they said to him, "How can we know that you have really arrested Köroğlu? You should be riding on Köroğlu's horse, and he should be riding on yours. Only then would we leave this place."

Köroğlu said, "All right. I am not a treacherous man." He got off Kirat and traded horses with Bolu Bey. The soldiers then followed.
But Bolu Bey's horse was unable to carry Köroğlu. They started beating the horse to make it go, but for every five or six blows that fell on the horse, one struck Köroğlu. He said, "Bolu Bey, is this our agreement?"

Bolu Bey said, "I shall make your mother cry from here to Istanbul. I shall not take you there alive but just your corpse." And so forced him along, beating him and cursing him.

When they reached Istanbul, the padişah's sister and Bolu Bey's would-be fiancée was watching from a window with her forty female companions. She said, "I am sure that he is bringing him back treacherously and not valiantly."

They put a rope around Köroğlu's neck and they paraded him all around Istanbul four times. Many people threw stones at him, saying, "He is as big as a mountain bear!" Someone threw dung at his face.

Finally the padişah's sister wrote a message to Bolu Bey: "Bolu, I shall become engaged to you, but please bring Köroğlu with his horse and weapons here without killing him."

Köroğlu was delivered alive, with his horse and weapons, to Dönek Hanım. Dönek Hanım then said to her girl companions, "I have fed you all this time. Now I want from you a well forty arm-lengths deep." They dug this well and lowered Köroğlu to the bottom of it. Then she asked him, "How much fodder does your horse eat?"

"One kile and one kışım."^23

^23 A kile is a measure of volume, slightly larger than a bushel. Kışım may mean a part of a kile, but it may also mean a handful.
"Well, we understand kile, but what is kasi̇m?"

"Sister, my horse is a stallion. He eats one kile and one kasi̇m, but if a kasi̇m cannot be found, he can manage on one kile."

"Well, how much do you eat?" she asked.

"Do not take me into consideration," said Köroğlu. "At each meal I eat eight sponge pidas, a whole sheep, and a skinful of raki."

She took these orders and went away.

You know that there were his Ayvazes at Camilbel. They said to one another, "We used to have a kind of ağa named Köroğlu. I wonder if he is dead or alive?"

"Let us go to sleep and see if we can dream of him. Whoever sees him in a dream will go and search for him."26

They slept in order to dream. He had an Ayvaz named Demircioğlu27 who dreamed of Köroğlu. He told the others, "I dreamed of him!"

"Right, then," they said; "you are the one to go."

He filled his saddle bag with gold, put it on his horse, took his saz, and departed. He went here and there, and finally he reached the

24 The Turkish term used here is süngr nidesi. Pida is a flat, unleavened bread.

25 It become clear in this passage that the narrator is using the word Ayvaz as a generic term to apply to all of Köroğlu's followers rather than just to the adopted son whose name was Ayvaz.

26 Prophetic dreams about trouble are common in Turkish heroic folk literature. They appear in several different parts of the Köroğlu cycle, in other sagas, and in the Turkish national epic, The Book of Dede Korkut.

27 Demircioğlu means son of the blacksmith, and this person is exactly that. Köroğlu first meets him (in a different part of the cycle) in a blacksmith shop.
outskirts of İstanbul. It was close to evening. He said to himself,

I enter İstanbul now, all the inns and baths will be closed. I shall go in the morning." He decided to spend the night in the open

As he lay out in the open, three bandits appeared, out for robbery. Demircioğlu was a very sound sleeper, and he would sleep so deeply that he would not awaken even if he were to be carried away by a flood.

One bandit said to Demircioğlu, "Are you a bandit?" and he started kicking him. As he was about to turn around, his hand hit the string of the saz. "I wonder if he is not an aşık! Let us question him." They wakened him and asked him, "Are you a hak aşık?"

"Yes, I am a hak aşık."

"How can we know if you are really one? Look, in this dark night, we are three bandits. If you can tell us our names, we shall return your horse and money and take you into İstanbul."

He took his saz in his lap and started giving their names: Ali, Mehmet, Hüseyin. They were sure then that he was a hak aşık. They carried him to his horse without letting his feet touch the ground, and they returned his money to him, and took him into İstanbul. One of them said to him,

Aşık means lover, and, by extension, lover poet. Many folk poets are called aşık. They compose and sing songs of love but also on other subjects. Normally they accompany themselves on the saz. Often they are thought to have begun singing after having had a vision of a dream-girl with whom they thereafter continue to have a spiritual relationship. A hak aşık is such a poet/singer who is divinely inspired. He knows what is unknown to other men and is akin to the prophet. He has special powers

What the bandit actually says is, "Let us take his evidence."
"Dervish Baba, we are robbers, and we must go."

"All right. May Allah clear your way." He gave them a few liras, and they left.

At the time of the morning call to prayer, an old woman was taking her pitcher to the fountain. Ayvaz [Demircioğlu] said to her, "Grandmother, have you a place to tie a horse?"

"No."

"Grandmother, here is a golden lira."

"Very well then, son. Bring it along. I do have a place." They went and tied the horse at her place.

"Grandmother, take good care of this horse. If I come back, you have the gold lira. If I do not come back, then you have both the gold lira and the horse."

"Well, my son, I hope that you go and never return."

He took his saz and left. Bolu Bey's wedding was going on at that time. Forty or fifty poets had been hired, and they were all reciting and singing. He went there and heard the poets singing. Then he went and hung his saz above all of the others.30 (In the past, whichever poet was the most learned used to hang his saz the highest [says narrator in aside].)

The other poets present said, "Apparently he means something by

---

30 When an âşık hangs his saz in a coffeehouse, it indicates his arrival in that town or village and his availability to perform. If he hangs the saz above those of other âşıks, he is issuing a challenge to a singing contest. This contest is known in England as a "capping" contest, but in Turkey it is known as a "stoning" contest (âşık taglama). It is a kind of musical repartee in which old lines and spontaneously created new lines are used. Often the first singer sets the tune and the meter, and those who compete with him must also use the same format. Some sessions go on for hours. The Çobanoğlu (son of the shepherd) Coffeehouse in Kars is famous for such "stonings," contests which may continue for hours.
hanging his saz above all of our instruments." Then one of them said, 
"Ağa, it is your turn now. Let us hear your skill."

The young man pulled the twelve-stringed bağlama31 to his lap and started singing in such a way that the other aşkık present opened their mouths a whole span. Among the forty girls [with the sister of the padişah] there was a long-legged one named Seğrek Basan [one who seldom steps, literally]. She used to step here, and then with next step be way over there. The lady [Dönek Hanım] said to this girl, "Go and bring me food from Bolu Bey's engagement table. I am hungry and to eat."

The girl started going to do this, stepping here, there, and yonder. When she heard the voice from the house, she fell in love with it. While trying to get a good look at him [the singer, Demircioğlu], she landed in the coal cellar. When the young man stopped singing, she returned, but she had taken ten minutes instead of five. The lady said to her, "Are you going to let me starve to death? Where have you been?"

"A hak aşkık came to Bolu Bey, and when I heard his voice, I could not move. That is why I am late, and I am ready to accept whatever punishment you will give me."

"All right. I shall forgive you for my sins." Then she wrote a note to Bolu Bey, saying, "Bolu Bey, you are my fiancé. Send that hak aşkık to me, and let us have him sing and play here."

31 The bağlama is like a large saz.
When Bolu Bey read this message, he said to himself, "When she sees him, she will not think much of me." He tucked the message under the quilt on which he was sitting.

But some of the leading people of İstanbul said to Bolu Bey, "Bolu Bey, how can you tuck away a message from the padişah's daughter like that? Send her whatever she wants." They too read the paper, and it was obvious that she wanted the poet. He was then permitted to go there, where he played and played. But after a while the young man uttered a loud "Of-f-f-f-f!"^32

The lady asked him, "Why do you say 'Of-f-f-f' like that? Did you not like my food and drink and wealth?"

"No, lady, it is not because of that. It is because I remembered my ağa. We had a sort of ağa, but now we do not know whether he is dead or alive."

"Would you recognize him if you saw him?"

"Of course," said Demircioğlu.

"Follow me, then." They came to the well. The lady was determined to find out if he [Demircioğlu] was the most handsome of Köroğlu's Ayvazes or if there were more handsome ones. She said to him, "You keep quiet." Then she shouted down the well, "Hey, Köroğlu!"

"Yes, lady."

"You say that you have many brave Ayvazes at Çamlıbel. Which do you like best?"

"I like my Ayvaz best," said Köroğlu.

^32 Of çekmek to draw out the word Of) is an expression of deep concern.
"And which one do you like next best?"
"Demircioğlu."

When he heard this, Demircioğlu said, "I am here!"
Then Köroğlu said, "O Döne Hanim, I am dying down here! Let me out!"

They brought ropes and lowered them, and then they started to haul him up. When he had been pulled about half the way to the top, part of the rope broke, and Köroğlu fell back to the bottom of the well again. The lady was greatly concerned: "We have kept him alive all this time, and now he is probably killed." But when Köroğlu cursed down there for fifteen minutes, she said, "Oh, he is not dead. Bring the silver ropes."

When he had finally been pulled up, they said, "Oh, Köroğlu has become a mountain bear!"

Demircioğlu said, "Lady, do not look at him now. Let him bathe with forty cakes of soap, and let him shave. Then look at him."

"All right."

He went to the bath with forty girls [?], where he was washed so that he came out like paper [clean?]. He was also shaved by a barber, and his moustaches were tied behind his ears. He had become as handsome a picture. He said to Demircioğlu, "You and Döne Hanim watch me I ride Kirat around the garden a little."

The three of them went to the garden, where Köroğlu mounted Kirat and started riding this way and that way. As Demircioğlu and the lady walked in the garden, Kirat knocked the lady down, and Demircioğlu laughed.
"He knocked me to the ground," she said, "and you laughed at me!"

"Well, you called him a 'mountain bear,' and I was not angry," Demircioğlu.

"Don't talk like that," said Köroğlu. To the lady he said, "Let us shake hands." When she stretched her hand up to Köroğlu, he just pulled her up onto his horse where he fastened her with belts and said, "Goodbye!" Demircioğlu then went to the home of the old woman and took his horse from there.

News reached Bolu Bey that Köroğlu had escaped, carrying with him his [Bolu Bey's] bride. "What does he mean by this?" Bolu Bey asked angrily. Taking a horse from the stable, he spurred it hard and rode it as fast as he could. When he caught up with Köroğlu, Köroğlu drew his sword and split him in two, from head to foot. Then he loaded one half of the body on one side of Bolu Bey's horse and the other half on the opposite side. Then he set the horse free and whipped it.

When the people saw the horse coming from a distance, they said, "Oh, what a brave man Bolu Bey is! He is bringing back the girl."

There was a big wrestler there with a big nose, a man as tall as a minaret. He said, "I shall go and get the girl from the horse." He chased them, but Köroğlu struck him with his sword, cutting off his lips and nose. When the people saw the wrestler approaching without lips or nose, they said, "Oh, the wrestler must have good news, for he comes smiling."

Then a famous man known as Iliyen said, "I shall recover

33 His name means Cursing Arab or Ill-Wishing Arab. Ilenmek means to curse someone or wish him ill.
"They call me Cursing Arab from Rome to Damascus. If I take the girl, you may become an enemy to me. Instead, let us become blood brothers." cut their thumbs and licked each other's blood. He then said to Köroğlu, "Now you come and scalp me with your sword." Köroğlu struck his head very lightly a few times, covering him with blood. The people of İstanbul who had come out to see the recovery of the girl all turned now. They had expected Cursing Arab to recover her.

When Köroğlu and Cursing Arab returned to Çamlıbel, his companions there came out and hit them with sticks. When the handsome young Ayvaz also hit Köroğlu with sticks, Köroğlu said angrily, "Not only did you to come and search for me in İstanbul, but now you also strike me with a stick." Köroğlu drew his sword and made a sally with it, but then he let it fall to the ground, where it stuck quivering back and forth.

"Oh, please, my ağa," said [Ayvaz?]; "I did you wrong, but do not return evil to me.

Köroğlu then said, "I did not bring this girl for myself. It was for Demircioğlu that she was carried off."

34 Having Köroğlu's fierce outlaw followers strike anyone with sticks seems to sound a false note here.

35 Köroğlu's return to Çamlıbel and his reunion with his many followers are here greatly truncated.