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The 12th International Language, Literature and Stylistics Symposium

BİLDİRİLER **BOOK OF PROCEEDINGS**

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Acknowledgements

Dear Guests,

We are delighted to welcome you to our 12th International Language, Literature and Stylistics Symposium in Edirne. I would like to thank you all for attending our conference. The International Symposium of Language, Literature and Stylistics have brought together the researchers and academicians in a great range of fields such as Language, Literature, Science of Translation, Linguistics and Stylistics.

Our aim as an organizing committee has been to bring the best of academicians together in an environment where everyone can benefit. We've looked very much forward to welcoming you in Turkey's European border city Edirne, for the 12th International Language, Literature and Stylistics Conference to be held from 18-20 October 2012. This event, jointly organised by Trakya University, Foreign languages Department of Faculty of Education in order to bring together many of members and others.

The first of International Language, Literature and Stylistics Conference was held at Pamukkale University in 2001 and the second was held at Çukurova University in Turkey in 2002. The third was held at Anadolu University in Turkey in 2003 and the fourth was held at Çanakkale 18 Mart University in Turkey in 2004. The fifth of it was held at Marmara University in İstanbul in 2005. And then the sixth was held at Süleyman Demirel University in Turkey in 2006. Theseventh was held at Selçuk University in Turkey in 2007. The 8th was held at İzmir Ekonomi University in 2008 and the 9th was held at Sakarya University in 2009. After then the 10th was held at Gazi University in 2010. The 11th was again held at Sakarya University in Turkey in 2011. The 12th was held at Trakya University in 2012 and the 13th was held at Kafkas University in 2013. And then the next International Language, Literature and Stylistics Conference will be organized at Dokuz Eylül University in İzmir in 2014/Turkey.

Without the authors and the participants, the 12th ILLS would have been impossible. We would like to sincerely thank all of you for coming, joining and presenting in the academic activities. And finally we would like to thank Trakya University, the organizing team, the Governorship of Edirne, the Municipality of Edirne for successfully organizing and hosting "ILLS 2012" in Edirne, Turkey. We also would like to thank Oxford and Pearson Publishing for their great supporting us.

We have lots of participants from 22 different countries. These are Iran, Japan, Saudi Arabia, Kosova, Algeria, Egypt, Bulgaria, Italy, Greece, Romania, Malaysia, Kyrgyzstan, Bosnia-Herzegovina, Serbia, Azerbaijan, Kazakhstan, Albania, East Turkestan, Nigeria, Cyprus, Macedonia and United States.

Finally, we would like to wish you all a pleasant stay in Edirne/Turkey and safe return back home. I hope that ILLS2012 would be a meeting you will pleasantly remember and I hope we will meet again at the 14th International Language, Literature and Stylistics Conference -ILLS 2014-Dokuz Eylül University in İzmir/Turkey.

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FORMULAIC STRUCTURES PERTAINING TO TURKISH HEROES IN THE 16TH CENTURY HUNGARIAN EPIC

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The extent of the subject of the Hungarian historical songs and the formulaic diction is so vast, that it doesn't allow a complete analysis. Therefore, in this paper the focus is placed only on the Hungarian image of the Turks under the Ottoman domination (1541–1686) and on the formulas pertaining to the characterization of the Turkish heroes.

In the 16th century, Protestants tried to provide a possible explanation to the tragic events that occurred and so they considered the occupation of the country as part of a coherent system. They affirmed that the invasion of the terrible enemy, the Ottomans, was the punishment of God for the sins (heresy, aberration, faithlessness, mischief) of the Christians:

So, he began to castigate the West
For its great heresy punish it with the Turks
Beat them for their so many different religions.¹

Among the epic songs about Turkish characters the view of the Turks is well-summarized in the second part of the *Chronicle of Turkish Sultans* composed by the Anonymus of Târgu Mureş [supposed to be János Baranyai Decsi (1560–1601) living in the Transylvanian court]². The first part of the song is damaged and it catalogs the sultans of the Ottoman Empire from Osman I (unfortunately the first 18 strophes are lost) to Selim II. The most extensive part (22 strophes from 63 to 85) narrates the deeds of Suleiman the Magnificent. Then, it's possible to deduce that the thirteenth emperor is Murad III, but the strophes 91–105 are damaged and the strophes 106–126 are missing.

The second part contains allusions to Johann Hilten, references to the *Book of Daniel* and the poet evokes the prophecy of the "Red Apple" (Kizil elma)³ that foretells the fall of the Ottomans. The strophes 181–182 draws a comparison between Alexander the Great and János Hunyadi: the first defeated the enormous army of the Persian king Darius and the second defeated the Turks at Belgrade (1456). Then, the poet enumerates all the territories belonging to Christianity (America included) with the aim of emphasizing the great quantity of the Christians in comparison with the Ottomans:

Pagandom is strong, because they are in accord with one another,
It's a one-headed dragon, everybody is in fear of it,
It has many tails, because many nations follow it.

But the Christians are weak,
Because they have many heads, many lords,
But their tail is only one and their pouches are different.⁴

However, according to the poet of the song, God won't abandon his population and won't let the complete destruction of the Christian Empire:

Verily, we were not beaten by the Turks,
But only God alone beat us,
Who, after that, surely will help us.⁵

At the end of the list of the Christian territories, in the strophes 207–208, of course we find also a reference to 'our small country' (*a mi kis országunkat*), namely the Transylvania.

¹ *Török császárok krónikája*, vv. 421–423: „Ím, napnyugatot is elkezdte immár verni, / Sok eretnekségért török által büntetni, / A sok különb-különb vallásukért megverni”. The English translations provided in this paper are by the author.

² The first part of the song is translated in Turkish by İsmail Doğan.

³ cf. Bartholomaeus GEORGIEVITS, *Prognoma sive Praesagium Mehemetanorum, primum de Christianorum calamitatibus, deinde de suae gentis interitu, ex Persica lingua in Latinum sermonem conversum*, Antverpiae [Antwerpen], [Aegidius Copenius], 1545. Cura et impendio Bartholomaei Georgievits.

⁴ *Török császárok krónikája*, vv. 532–537: „Erős a pogányság, mert egyezséget követ, / Egyfejű sárkány ő, mindenek félik őtet, / Sok farkú, mert sok országok követik őtet. // De a keresztyének ezekért erőtlének, / Sok fejük önekik vagy, sok fejedelmük, / De csak egy a farkuk, különb-különb erszényük”.

⁵ *Ibid.*, vv. 646–648: „Minem most is bizony a török vert meg minket, / Hanem csak az Isten egyedül vert meg minket, / Ki bizonyal ezután megsegít minket.”

Christians, because of all the sins they've committed, are punished by God whose whip are the Ottomans:

Great God, who's raised the pagans,
For our sins you've sent them to us,
In this world they should become your whip, you've ordered.

Oh God, make an end to your punishment...⁶

Considering the formulaic diction, one of the keywords that needs to be taken into consideration is *ostor* 'whip' that combined with the noun *Isten* 'God' occurs in first hemistich formulas of other epic songs as in the following examples:

He is God's whip in so many countries,^{7]}
God's whip appears on our heads,⁸

The poet accuses the nobility for their silence and resorts to the metaphor of the city of Amyclae, and then, to bolster the courage of the defenders, he mentions well-known figures who were defeated against their strength (the Midianites, Holofernes, Nebuchadnezzar, Cyrus...).

It's not the multitude that beats the Turks,
God and brave hearth beat the Turks,
A few god-fearing men beat the Turks.⁹

The song ends with a series of instructions and desires addressed to all the Kingdoms and to the nobility, to the women and to the heroes, that, if fulfilled, would ensure God's help.

You, valiant heroes, don't be in despair,
For Christianity fight strongly,
Receive fame and glory in the battle!

If we do so, God surely helps us,
So, I speak prophecy, he liberates us from the Turks,
And soon he will lead us toward victory.¹⁰

Another basic notion belonging to the set of formulas associated with the Hungarian view of the Ottomans is *hitelenség* 'faithlessness'. Hungarians reckoned the Ottomans as 'unbelievers' or 'faithless pagans' and therefore considered the armistice and the alliance with them an error:

What do you think, you fool, about the league of the Turks,
Or you've never heard about the faith of the Turks,
About the great faithlessness of their promises?

They occupied many countries under leagues,
But as soon as in effect they owned them
Against their promise they forced them under their complete dominion.¹¹

⁶ Ibid., vv. 817–820: „Hatalmas Úristen, ki pogányt támasztottad, / A mi bűneinkért őket ránk bocsátottad, / E világon ostorod lenne, parancsoltad. // Vess véget, Úristen, immár büntetésednek...”.

⁷ *Szulimán császárnak Kazul basával való viadaljáról*, II, v. 8: „Isten ostora ő nagy sok országban”.

⁸ *Szegedi veszedelem*, V, v. 2: „Istennek ostora fejünkön jelenik”.

⁹ *Török császárok krónikája*, vv. 730–732: „Minem a sokaság veri meg a törökét, / Isten és bátor szív veri meg a törökét, / Kevés istenfélő veri meg a törökét”.

¹⁰ Ibid., vv. 802–807: „Vitézek, kik vagytok, kétségben ne essetek, / Keresztyénség mellett erősen forgódjatok, / Jó hírt, üdvösséget hadban szereztek! // Ezt ha cselekedszük, Isten bizony megsegít, / Ím, én prófétálok, töröktől megszabadít, / A győzedelemre rövid nap minket indít”.

¹¹ *Török császárok krónikája*, vv. 664–669: „Mit gondolsz, te bolond, a töröknek frigyéről, / Avagy nem hallottál-e a töröknek hitéről, / Ő fogadásinak nagy hitelenségéről? // Sok országot frigynek színe alatt megvett, / De mihelyt valóban azokkal ő bírhatott, / Erős rabsága alá hiti ellen ő vetett”.

Particularly with regard to the epic songs in which the main characters are Turkish heroes and which describe different aspects of the Ottomans and their empire¹², it's possible to reveal a group of formulas pertaining to their characterization.

In the fragmented historical song *Icon vicissitudinis humanae vitae*¹³ the unknown poet (perhaps Kristóf Szattay or György Tardi) recounts the marriage (vv. 1–100) and the death (vv. 101–200) of Kalajlikoz Ali Pasha (governor of the eyalets of Buda between 1580–1583 and 1586–1587) and portrays the Pasha with the aid of two variants of the same, clearly formulaic structure:

Ali Pasha was really virtuous,¹⁴
Ali Pasha was known for his mansuetude,¹⁵

In the same time another formulaic hemistich composed by the adjective *bolond* 'foolish' and the noun *török* 'Turk' identifies the man, who killed Ibrahim Pasha:

The nice stock of a foolish Turk,¹⁶
The slaying of the foolish Turk.¹⁷

The last example allows us to have a look on the formulas evoking the death of the characters. These are very common, transversal and flexible structures:

Finally, hear his terrible death.¹⁸
Because, then they'll see here his terrible death.¹⁹

Already we hear the death of Ali Pasha,²⁰
And also the death of the vizier Ibrahim,²¹

So reached his death Ibrahim Pasha,²²
Two of the pashas reached their death,²³

That Azma Sultan reached her death,²⁴

¹² *Chronicle of Turkish Sultans, Icon vicissitudinis humanae vitae* (Song about the marriage and death of Ali Pasha), *A brief Historical Song about the Defeat of Sinan Pasha, The History of Ali Pasha of Buda and About the Battle between Sultan Suleiman and Shah Tahmasp*.

¹³ According to the chronicle, after the death of his husband, the grand vizier, his wife, Ismihan (or Esma Han), sister of Murad III, decides to marry with Ali Pasha, who enjoys a considerable fame. So, Ali Pasha is obliged to abandon his children and his previous wife (known by the Hungarians as Zulejka). During the first night the wish of Esma is to reappoint Ali again governor of Buda and obviously the Sultan fulfills it. But before the new couple could arrive to Buda, Esma dies without a child. After that the Sultan decides to take all the treasures of his sister. So, Razainkadin, the maid of honour, says to Ali, that if he marries her, she'll steal the crown of Esma. While Ali Pasha goes to Buda for the second time, Razainkadin remains in Constantinople with the crown waiting for the invitation of Ali Pasha. But, the letter never arrives, so at first Razainkadin sends the crown to Buda, and then, furious because Ali Pasha doesn't take her with him, she accuses the Pasha before the Sultan. Ali is "getthi" (cf. gitti) and as a consequence he poisons himself. In the remaining part (vv. 201–250), before the two closing strophes, the poet asserts that women are false and reminds the audience of some well-known examples, such as Xanthippe, Mary, Queen of Hungary (1371 – 17 May 1395), Salome, Jezebel, Dalila, Astarte, etc.

¹⁴ *Icon vicissitudinis humanae vitae*, v. 25: „Az Ali Pasa igen jámbor vala”.

¹⁵ *Ibid.*, v. 75: „Ali Pasát mondják jámborságáról”.

¹⁶ *Ibid.*, v. 47: „Szép jószágát lám egy bolond Töröknek”.

¹⁷ *Ibid.*, v. 72: „Koncra hányása a bolond Töröknek”.

¹⁸ *Ibid.*, v. 4: „Végre szörnyű halálát megértsetek”.

¹⁹ *Budai Ali basa históriája*, v. 84: „Mert majd itt meglátják az ő szörnyű halálát”.

²⁰ *Icon vicissitudinis humanae vitae*, v. 101: „Immár halljuk Ali Pasa halálát”.

²¹ *Ibid.*, v. 103: „Ibreim Vezérnek is ő halálát”.

²² *Ibid.*, v. 69: „Így lön halála Ibreim Pasának”.

²³ *Szulimán császárnak Kazul basával való viadaljáról*, IV, v. 95: „Lön halála basák közül kettőnek”.

²⁴ *Icon vicissitudinis humanae vitae*, v. 122: „Azma Szultánnak hogy történt halála”.

Concerning the formulas that serve to the description of Ali Pasha²⁵ in *The History of Ali Pasha of Buda* by Sebastian Tinódi (Tinódi Lantos Sebestyén, 1510–1556), it should be pointed out, that the poet uses the same adjectives that usually pertain to the Hungarian characters (*jó* ‘good’, *bölcs* ‘sage’, *vitéz* ‘valiant’ and *jeles* ‘outstanding’).

When good Ali Pasha heard this, he was glad,²⁶
Valiant Ali Pasha was sage in his matters,²⁷

In addition, in *A brief Historical Song about the Defeat of Sinan Pasha*²⁸ by István Szőlősi (?–?) Ottoman soldiers are even outstanding:

They forced the outstanding Turks to fight,²⁹

Two of the following examples belong to the category that Joseph J. Duggan defines as ‘battle formulas’³⁰, so in fact even these structures aren’t exclusive to the Turks. The first formulaic hemistich depicts the battle, which is *derék* ‘manful’:

That he would have a manful battle, he decided.³¹
Ali Pasha began his great manful siege.³²

The second example represents one of the most frequent formulas in the Hungarian historical songs that evoke the call to arms. Only in the epic song of Szőlősi it’s repeated three times. The structure of these formulas is characterized by the parallelism of the two hemistiches and of the verbal forms:

They beat the drum, blow the trumpet,³³
He makes the drum beaten, the trumpet blown.³⁴
They revolted, soon beat the trumpet.³⁵

The last group of examples concerns a completely different semantic field: the domain of the emotions and in particular gladness and satisfaction:

Therefore Ali Pasha was very glad,³⁶
The Pasha therefore was very-very glad.³⁷
Due to the great gains the Pasha was glad,³⁸
In his gladness he made squall the name of Allah by everybody.³⁹

These historical songs on Turkish characters remember the Sultans of the Ottoman Empire, evoke the conflicts between Sultan Suleiman and Shah Tahmasp in the years 1534–1536, recount the siege of the castle of Drégely in 1552 and the loyal behavior of Ali Pasha and narrate also about marriage, strategy, diplomacy, power, intrigues and honor. These texts bear witness of the Hungarian view of the Ottomans and therefore represent important resources. Given the highly formulaic nature of the songs, it’s worth spending time analyzing their formulaic density and specific formulas.

²⁵ Ali Chadim, Ottoman governor of the eyalets of Buda and of Bosnia. The song tells about the campaigns of Ali Pasha in the Upper regions of Hungary with particular interest to the siege of Drégely defended by György Szondy.

²⁶ *Budai Ali basa históriája*, v. 37: „Jó Ali basa ezt hogy hallá, örüle”.

²⁷ *Ibid.*, v. 57: „Vitéz Ali basa dolgába bölcs vala”.

²⁸ The song narrates about the deeds of Zsigmond Báthory, Prince of Transylvania (1572–1613) as he, together with István Bocskay (1557–1606) defeated the troops of Sinan pasha in 1595.

²⁹ *Rövid história Szinán basa megveretéséről*, II, v. 75: „Jeles Törököket harcon fogának”.

³⁰ Joseph J. DUGGAN, *The Song of Roland: Formulaic Style and Poetic Craft*, University of California Press, Berkeley–Los Angeles–London, 1973, p. 109.

³¹ *Rövid história Szinán basa megveretéséről*, IV, v. 4: „Derék harca legyen, végzett tanácsba”.

³² *Budai Ali basa históriája*, v. 92: „Nagy derék ostromát Ali basa kezdeté”.

³³ *Rövid história Szinán basa megveretéséről*, I, v. 51: „Dobot ütnek trombitákat zengetnek”.

³⁴ *Ibid.*, I, v. 72: „Dobot üttet trombitákat futata”.

³⁵ *Ibid.*, IV, v. 12: „Zendülének hamar dobot ütének”.

³⁶ *Budai Ali basa históriája*, v. 17: „Ezen Ali basa nagy örömbe vala”.

³⁷ *Ibid.*, v. 117: „Vala basa ezen igen nagy örömbe”.

³⁸ *Ibid.*, v. 169: „A szép nyereségen basa lön örömbe”.

³⁹ *Ibid.*, v. 172: „Örömébe Allát mindennel üvölteté”.

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