HACETTEPE ÜNİVERSİTESİ
Geleneksel Müzik Kültürü Araştırma ve Uygulama Merkezi
Center for Traditional Musical Culture
(HÜGEM)

Kommission für Volksdichtung (KfV)
International Ballad Commission (IBC)

42. Uluslararası Halk Türküsü Konferansı
“Türkülerde ve Baladlarda Semboller”

42nd International Ballad Conference
“Symbols in Folk Songs and Ballads”

7–13 Ekim/ October 2012
Akyaka/Gökova-Muğla, Türkiye

Bildiri Özetleri
Abstracts
Dear Colleagues,

I am pleased to extend warm greetings as you gather for the 42nd International Ballad Conference, to be held in Akyaka, Muğla, Türkiye on October 7-13, 2012.

The Conference is expected to draw many researchers from academia of several countries; Albania, Austria, Belgium, Belarus, Canada, Croatia, England, Finland, France, Germany Hungary, Ireland, Japan, Kosovo, Macedonia, Portugal, Republic of South Africa, Romania, Russia, Scotland, Serbia, Slovenia, Sweden, the Netherlands, Turkish Republic of Northern Cyprus, Türkiye, Ukraine, United States of America, Wales.

On behalf of the 42nd International Ballad Conference of the Kommission für Volksdichtung Executive Organizing Committee, I would like to thank to all contributors for their valuable papers.

Best wishes for an exciting and enjoyable event.

Sincerely,

Assoc. Prof. Dr. F. Gülay Mirzaoğlu
42nd International Ballad Conference Coordinator
42nd International Ballad Conference of the Kommission für Volksdichtung
Executive Organizing Committee

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Abstracts Bildiri Özetleri
Ardian Ahmedaja (Wien, Austria)

Accompaniment with the fyell (flute) as a symbol in public presentations of women’s ballads in Albania

In the National Folklore Festival of 1978, the ballad “Kur përcolla ylberin” (When I saw the rainbow off) from the district of Dibër in northern Albania was performed by a female singer and a male fyell player. He played the introduction and interludes based on the melody of the ballad, as it is often the case in improvisations on fyell solos, letting the singer perform alone, which is usual in local practices. Therefore almost nothing sounded new. The cast was nevertheless a surprise, because there is no instrumental accompaniment during the performance of these ballads in local practice. Additionally, the cast made of a woman and a man is unusual due to the social separation of men and women, particularly in the countryside where this kind of music originates. And it should be a man, because in local practice women do not play this instrument.

All the same, accompaniment with the fyell has since then been a symbol in public presentations of women’s ballads, however making the differences to the everyday practice more and more striking. For example, in the performance of the ballad of Tanë from the district of Elbasan in Central Albania in the Festival of 1995, the fyell can also be heard while the woman sings. At the end, the flute player even sings together with the female singer. This attempt to transform a solo repertoire into a two-part music structure seems to have been made by a composer. And that would be not the first case in a Festival.

Looked at in this light, the fyell accompaniment in women’s ballads is a symbol also for the differences between public presentations and everyday practice of local music in Albania.

Dr. Ardian Ahmedaja is Senior Postdoctoral Researcher at the Institute for Folk Music and Ethnomusicology of the University of Music and Performing Arts Vienna. His main research interests lie in local musical practices in Albania, in the Balkans and in the Mediterranean area, Diaspora and minority music, maqam, and multipart music. Fieldwork: in Austria, in several Balkan countries, Cyprus, Italy and Malta.
Ingrid Åkesson (Stockholm, Sweden)

Beneficial or fatal enchantment – or just a valued talent? Some thoughts on musical symbols in traditional songs

A common character in ballads and other songs is the person who by her or his singing or playing achieves power over others. Similar motifs are found in myths, stories and literature, but the fact that the songs are always performed by a singer/musician might add extra dimensions to the analysis of the symbolic levels.

Music is often used as enchantment, beneficial or fatal. The speaking harp, made from a dead person’s limbs, tells a hidden truth. With the myth of Orfeo as a prototype, ballad actors try to save their beloved from death by making music, e.g. in the Scandinavian ballad where the bridegroom plays his harp powerfully enough to force the merman of the river to release both the bride and her sisters. The Scandinavian merman himself is a musical enchanter, luring fiddlers into his realm by teaching them his tunes. He thus acts as the equivalent of the sirens or Lorelei, though, as most female protagonists, they use their voices. So does the maid on the shore when she sings her abductors to sleep. And so does the shepherd girl of the Scandinavian ballad whose beautiful singing makes the king try to persuade her to sing at the court for the payment of fine clothes; however, she refuses until he offers to marry her.

Maybe music and music-making as a symbol can be interpreted as both archetypal and culturally constructed. Besides the layers of mythical and popular belief, the image of music-making in songs might reflect the equivocal view of music and musicians in pre/early modern societies: high value but low status. Music is also a socially dangerous force, difficult to control and with an impact on people’s minds. Each actual singer may in a performance relate to all or any of these different layers of symbolic meaning.

Dr. Ingrid Åkesson is an ethnomusicologist working at The Centre for Swedish Folk Music and Jazz Research, Music Development and Heritage Sweden, Stockholm, since the end of the 1990’s. 2010-2012 she is
doing research on small-scale and participatory music-making in a framework of institutionalization, professionalization and market in contemporary Sweden and Scotland at the University of Umea. She has done work on popular hymn-singing in Swedish-speaking areas, based on archival material, and published a number of articles and essays. Her Ph.D. thesis concerned contemporary Swedish folk singers’ attitudes to older traditional singers, singing styles etc, and the changing positions of continuity and innovation. Some of her research interests are different aspects of vocal music, music-making as activity and process, creativity and re-creativity, music and gender, and oral/aural elements in late modernity.
Symbol and Meaning

Symbol as having development process in parallel with the development of human being, exists by meaning in it and by its form of expression. Symbols, symbolic expression and symbolic forms have been displayed by different expressive forms since pre-historical times. But, even though its expressive forms are different, its meaning and symbolization process have been common product of all humanity. Fear, belief, sorcery, and rituals developed within this frame, early simulations originating from nature, worshipping objects, voices, early actions for existence have established the foundation for symbolization. However, these objects, forms and actions have become symbols with new meanings and conceptions loaded by humans, not by nature anymore. In this context, symbol mostly does not point to only a single object, because symbol uses the form. It makes the form a tool displaying the meaning. By this structure, symbol covers more than one meaning and conception. These expressive forms establish wide symbol families from philosophy to religion, from mythology to art, from language to science, even themselves of these fields. In this submittal, meaning world of symbol and its cultural foundations shall be discussed by supplying a theoretical approach on the basis of sign and signed.

Assoc. Prof. Dr. K. Özlem Alp was born in Ankara in 1966, has completed her primary and high school education in Ankara, obtained her BA degree from Painting Department of Gazi University in 1989, MS in 1992 and PhD in 1998 all in Social Science Institute of Gazi University. In 1993, she has started to work in the same department as Research Assistant. She has submitted scientific articles to national and international congresses on cultural art and art education. Her articles regarding cultural art and art education have been published in various national and international journals. She has a published book “Introduction to Cultural Symbols from Mid Asia to Anatolia”, opened four individual painting exhibition and joined several number of joint and group exhibitions. Her exlibris works have been exhibited in competitive international exhibitions. She has been working on symbols, cultural symbols, semiotics and art education. She is Associate Professor Dr in Gazi University.
Işıl Altun (Kocaeli, Türkiye)

The Lyric Heroes of the Cyprus Folk Songs

Folk songs can be defined as the socio-cultural identity of nations; their identity cards. The source of this identity is language. Every nation sings lullabies and laments, falls in love and misses home in their own language.

These folk songs are products developed in the verbal tradition of the people, changing in time in terms of context and structure (enrichment, corruption, clipping), which are always tied to a specific melody.

There can be male and female heroes (=narrators) which verbally express the song text. The narrator heroes of the song are responsible for the conveyance of the messages. Each message produced by the narrator heroes always carries their mark and reflects them in some way. When the narrator hero communicates, it comments on the narration he/she is conducting to the listener.

Regardless of its gender, the narrator is the lyric hero of the folk song. Primarily the composer or the “poet” is a person with a certain fate, certain life experiences and certain views on life; secondarily he/she is the hero of his/her poems. In terms of female composers and folk song production, the female takes two different roles as the composer and the heroine; these two categories have a large effect on folk singing tradition. Females have become the object and the subject in lyric folk songs that have love-related subjects and focus on the visual beauty of the female. Their poems are the products of the relationship between the real subject and the real object.

Folk songs reveal the inner world of the Turkish female and the Turkish people’s thoughts that center on the females. This is because every moment of the lives of common people have been recorded into these songs. Thus, the events and the feelings of the captivated and de-authorized women go through are reflected in the songs.

This study is based on a field research in Cyprus within August 2010 (13-23 August 2010). The study covers more than fifty lyric Cyprus folk songs which have love-related subjects and focus on the visual beauty; focusing on how the image of the female is reflected in folk songs and the subjective and objective roles of women.
Assoc. Prof. Dr. Işıl Altun

Assoc. Prof., lecturer at Kocaeli University - Turkish Language and Literature Department and the president of KOU Tourism and Hotel Management Graduate School is also the founder of the Kocaeli Kartepe Research Unit (2010). She is the editor of Kartepe Project which has started in 2010.

She has researches in Ottoman poetry analysis (“Sair ve Sair Nedim Dergileri”- Poet and Nedim’s Literary Magazines), and living of Manavs (“Transition Periods – Birth, Marriage, Death of Kocaeli-Kandıra Turkmens/Manavs”). She participated in the Unesco-affirmed European Union Project Predecom, focusing on the working women (Product-Development-Communication) (2002-2005). She was honoured with the “Motif Folklore Awards 11th Folklore Encouragement Award” by the Motif Foundation (2006) and she is the editor of the Motif Academy Folklore Magazine since 2007. In 2011 she spent 3 months at Wisconsin University – USA, Department of Middle Asia Languages & Cultures as a visitor researcher. Altun has 5 published books (Birth, Marriage and Death in Kandıra Turkmens-2004, A Research On the Love Stories of Aşık Mevlüt İhsani -2007, Kocaeli Suadiye/Çepni Communal Culture-2008, Mevlüt İhsani My Secret Notebook, Life-Literary Identity-Unpublished Poems -201 with Yasemin Gursu , Can’t Forget – Aşık Nuri Çırاغı’s Life-Art-Poems – 2011 with O.Utku Ozdemir ) and also articles on folklore, as well as declarations in national and international informative festivals.
David Atkinson (London, England, UK)

Ballad as Symbolic Structure

The English-language ballad has acquired, among scholars and singers alike, something of an iconic status which is apparent from the kind of epithets that attach to the concept of ‘ballad’ – ‘traditional’, ‘medieval’, ‘oral’, ‘popular’, ‘Child’. And yet, paradoxically, the ballad remains resistant to definition. The status of the ballad, I want to argue, is as much a consequence of its symbolic value as of its empirical qualities. The paper, therefore, seeks to trace some of the symbolic values that have attached to the idea of the ballad, with a view to considering how they support or conflict with empirical evidence; and it goes on to propose a conception of ‘ballad’ that might reconcile intellectual conflicts within the concept itself.

Dr. David Atkinson is the editor of Folk Music Journal, author of The English Traditional Ballad: Theory, Method, and Practice (2002), and co-editor of Folk Song: Tradition, Revival, and Re-Creation (2004). He has published widely on Anglo-Scottish ballads and is currently a Research Fellow at the Elphinstone Institute, University of Aberdeen, engaged in the preparation of a critical edition of the James Madison Carpenter folklore collection. His research interests are in areas of ballad theory, textual editing, printed ballads, and folk song revivals. He is Executive Secretary of the Kommission für Volksdichtung (International Ballad Commission).
Elek Bartha (Debrecen, Hungary)

The immured wife as memory place in the Hungarian folklore-in the folk ballad "Kőmíves Kelemen" / Kelemen the Stonemason

The immured wife is one of the widely known and widespread motif in the South Eastern European ballad literature. In it the tragic conflict is built on an ancient belief, the belief of the building sacrifice. This belief some form of sacrifice can be found in every nations of Europe. The belief in building sacrifice and the human sacrifices in ballads expressing it are a special role to play in and turn up not only in the hypothetic belief and tradition but the genres of prosaic folklore too. In my presentation I wish to contribute this topic some thought.

Prof. Dr. Elek Bartha More than three decades of his career in academic the most significant results were achieved in folklore, religious ethnography, anthropology of religion. Stand-alone books, international studies, conference appearances, and the national science is characterized his scientific activity by participation in public life. Professional recognition of his career so far MTA Hungarian Academy of Sciences, a university professor and doctoral title.
Robert Bouthillier (Québec, Canada)

Place et valeur symbolique des chants à thème religieux dans la pratique folk-revivaliste au Québec

Depuis 1960, le Québec a connu un ensemble de mutations socioculturelles qui l’ont radicalement transformé. Entre autres, la place du religieux, dominant tout à la fois les institutions politiques, l’espace social et la vie quotidienne pendant près de deux siècles, a connu un déclin aussi rapide qu’étonnant: en l’espace de deux générations, cette « désaffection tranquille » face au religieux a traversé l’ensemble de la société, et ses effets se manifestent aujourd’hui jusque dans les formes d’expression culturelle les plus inattendues.

Dans le contexte actuel d’un « politiquement correct » assez mal défini et qui n’est pas exempt de paradoxes parfois surréalistes, de nouvelles questions se posent sur le devenir de tout un pan du répertoire de chansons de tradition orale à la signification hautement symbolique: quel sort est réservé au religieux dans la pratique contemporaine du chant de tradition, sachant que pendant des générations, les éléments religieux (narratifs, exemplaires, anecdotiques, symboliques) ont fait partie intégrante du répertoire global, y ont cohabité avec l’ensemble des thèmes profanes dans la mémoire populaire, et ont ainsi participé à l’expression de l’identité collective des Québécois d’avant la Révolution tranquille ? Y a-t-il des écarts, aussi bien quantitatifs et qualitatifs, entre la place qui était consacrée au religieux dans le répertoire de tradition orale tel que révélé par la collecte, et ce que la production discographique traditionnelle contemporaine nous propose sur le même thème ? Si ces écarts sont avérés, comment pourrait-on les expliquer ? Ces chants conservent-ils aujourd’hui une valeur symbolique pour leurs interprètes ? Nous explorerons quelques pistes de réponse en procédant à un examen comparatif des sources ethnographiques et des éditions récentes, et à l’analyse de témoignages recueillis auprès d’un échantillon de chanteurs « folk-revivalistes », directement confrontés dans leur pratique aux nouvelles problématiques socio-politiques qui traversent le Québec contemporain.

Robert Bouthillier Le parcours de Robert Bouthillier oscille depuis 40 ans entre la recherche institutionnelle et la pratique revivaliste du chant et du conte, elle-même nourrie aux sources fondamentales de la collecte directe, qu’il a pratiquée durant trois décennies au Québec, en Acadie et en Bretagne. Les collectes de chants et de contes qu’il a rassemblés, qui totalisent plusieurs milliers de documents, sont déposées et consultables, pour
partie aux Archives de folklore de l’Université Laval à Québec, institution à laquelle il a été rattaché comme étudiant et enseignant entre 1970 et 1984, et pour la matière bretonne dans les fonds documentaire de l’association Dastum à Rennes, dont il a assuré la coordination de 1987 à 1997. Depuis une quinzaine d’années, il conte et chante sur une base régulière, en solo ou avec diverses formations (entre autres le groupe de chant traditionnel Serre l’Écoute). Il anime également les activités de l’Atelier de chant traditionnel de Québec depuis 2006, et intervient ponctuellement comme formateur auprès de diverses associations qui se consacrent à la mise en valeur de la culture traditionnelle.
Matilda Burden (Stellenbosch, South Africa)

Ryperd Word Vryperd: The Horse as Romantic Symbol in Afrikaans Folk Songs

In pointing out the relationship between culture and symbols, Ferraro postulates that “symbols tie together people who otherwise might not be part of a unified group” (2008: 29). This opinion of Ferraro is my point of departure for an investigation of the horse as symbol of romance, and more particularly, symbol of courtship, as illustrated by Afrikaans folk songs. The methodology applied is to study this phenomenon with a cultural historical perspective, meaning that the topic will be investigated in the context of the various dimensions of culture as a field of study.

Symbolism in poetry and lyrics can develop in different ways, most commonly as a construct of the poet’s imagination. But symbolism in songs can also develop when the way in which a song is constructed, or the repeated appearance of an object in a specific role, leads to the object becoming the symbol of something that it is actually used for. In this way the horse in the typical South African rural lifestyle not only was the object used for courtship, but gradually became a symbol of courtship and romance. Various folk songs illustrating this phenomenon will be analysed by contextualising the horse as a medium for courtship, as well as the horse as romantic symbol. In this process the material and intangible culture of a specific cultural group is investigated as the context. As cultural landscapes change, symbols keep changing accordingly; otherwise they can no longer fulfill the role of tying people together. Therefore other objects later became symbols of the horse and in that way simultaneously symbols of romance.

Assoc. Prof. Dr. Matilda Burden is the cultural historian at the University Museum of the University of Stellenbosch, South Africa. She also fills the position of associate professor as a research fellow at the North-West University in Potchefstroom and acts as promotor for Masters and PhD-candidates. Special fields of interest are architecture, furniture and intangible culture, especially folksongs, vernacular language (Afrikaans) and South African place names. She also holds a qualification in archival science and worked previously as state archivist. At the museum she researches and designs exhibitions, and additionally present short courses and lectures all over South Africa. She also assists previously marginalised communities with the establishment of heritage centres and museums. She attended and presented papers at several national and international conferences. Publications focus on folk songs, old Cape furniture, the theory of Cultural History and Cape
architecture. She serves on a number of councils and committees relating to South African culture and heritage, on national, provincial and local levels.
Atlantic Roots And Routes In Portuguese Traditional Music

Recent research in Portuguese traditional music of the Madeira archipelago (2010-11) demonstrates that the music of this island is not a reproduction of mainland Portuguese music, but on the contrary it is a testimony to other musical influences existent in it’s history.

During the 15th and the 16th century Madeira was at the crossroads of many maritime routes and a base for the Luso-Moroccan wars with the future Portuguese colonial empire, travelling via the slavery route leading to Brazil. We can even say that it is at the root of the expansion of the Portuguese colonial empire and also that of the immense trade; that of sugar cane and of slavery, the cultivation of which depended on them.

Although African slaves have lived in Madeira until recently, it is nonetheless difficult to ascertain visible musical traces that they have left in today’s music and even in the event of their existence, they would not have been preserved up to the 21st Century.

On the other hand, the Luso-Moroccan wars of the 16th century in which Madeira played a vital role appears to have left more traces in the music of the archipelago, which had constantly been besieged by pirates of all origins (North Africans, French and English) without omitting the English which have, on numerous occasions been the allies of Portuguese throne in these islands.

My paper proposes to analyse in today’s music the traces of all historical events which are particularly visible, today, in the island of Porto Santo with regard to symbolic meanings. It would clarify how this rich transatlantic trade network constitutes a relevant feature in the elaboration of a new vision of island music. And it will also clarify the identity of Porto Santo inhabitants, who still try today to reconstitute the music of their past, not only for touristic reasons but mostly for the symbolic meanings of this music for them. The paper would also be accompanied by original recordings and slides.

Dr. Anne Caufriez is Director of Research at the Museum of Musical Instruments of Brussels. She obtained a PHD in Ethnomusicology at the EHESS of Paris (School of Advanced Studies in the Social Sciences) (1982) and a “Post-Doctoral” French degree to conduct research, at the Sorbonne (2000). She
has for a considerable period of time worked in the Laboratory of Ethnomusicology at the CNRS (National Centre for Scientific Research) of the Museum of Mankind in Paris and with the Centre for Portuguese Studies of the EHESS of Paris (1987-1999). She is a specialist in European and Portuguese Traditional Music and has published four books on this subject and over sixty articles and four records (with original field recordings). Her books are as follows: Le Chant du Pain et Romances du Tras-os-Montes (The Bread song and the Romances of Trás-os-Montes) published in Paris by the Gulbenkian Foundation) (1998) and La danse des eaux (Water Dances) (Paris 2012) as well as Musical Instruments from the Iberian Peninsula (published by the Museum of Musical Instruments of Brussels, 1988). One of her records is part of the OCORA collection of Radio France (Chants du blé et Cornemuses de berger (The wheat song and the bagpipe of the shepherd) (1993). During the course of her career Anne Caufriez has participated in over fifty International Conferences in Ethnomusicology. She also organized ten exhibitions of musical instruments (in Paris, Brussels, Montreux-Switzerland).
Éamonn Costello (Limerick, Ireland)

From Lord-Randells to Amhrán na hEascaine (Gaelic: the Curse Song’): Change and Continuity in the Medieval Ballad Lord Randal

Vernacular Irish language song, commonly referred to as Sean-nós (Old-Style), is widely framed as being authored by the physical landscape of the Gaeltacht, the native Irish speaking districts of Ireland. There are nine distinct Gaeltacht districts in Ireland, and it is broadly felt that the culture of each Gaeltacht is unique, and bounded geographically. Since Irish is the pre-colonial language of Ireland, these districts too are widely seen as being connected to the past; peripheries were time has stood still. The Sean-nós performer is generally regarded as a conduit between the landscape of the Gaeltacht and his/her audience. Accordingly, Sean-nós singers tend to align themselves with one specific regional ‘tradition’, singing songs only from that bounded ‘tradition’. If an individual ignores this ethical issue then s/he is liable to receive criticism from within the Sean-nós community. This perspective, which has been driven by 19th century romantic cultural nationalism, frames Sean-nós as an un-assimilative and largely unchanging idiom.

However, closer inspection of the wider Sean-nós repertoire reveals that all of the various Gaeltacht districts share much of the same repertoire, although with regional variations. My paper is concerned with one particular song which is sung in all of the Gaeltacht areas, Amhrán na hEascainne (the curse song). Amhrán na hEascaine is in fact an Irish language version of the medieval ballad, ‘Lord Randal’. Over 600 variants of this English ballad exist, and versions have been collected in the United Kingdom, Ireland, and in the United States. As would be expected the balled has morphed and changed over time, yet certain textual aspects of the song remain largely the same in most versions. My paper argues that certain symbolic motifs have remained intact and transcend cultural boundaries because they speak of universal truths, those of: death, betrayal, and loss.

Éamonn Costello is a native Irish speaker from An Cheathrú Rua in the Connemara Gaeltacht. He plays button accordion, uilleann pipes, and sings, and he has guested on collaborations with a number of
musicians and groups over the years. In 2010, along with Cathal Clohessy, from Limerick on fiddle, he released a critically acclaimed duet album of traditional music called Bosca Ceoil and Fiddle. Éamonn holds an honours B.A in Irish Music and Dance from the University of Limerick and an honours M.A in Ethnomusicology from University College Cork. He is currently a PhD candidate at the Irish world Academy of Music and Dance in the University of Limerick. His area of research is concerned primarily with the aesthetics and ethics of Sean-nós song. He is also interested in the influence 19th century romantic cultural nationalism has on Sean-nós and on ‘folk-music’ in general.
American folk music has been characterized by its interest in social problems. This paper focuses on the relationship between the social events and the role of folk music in the 1960s and 1970s. During this prolific era of folk music revival, music becomes inseparable from protesting and resisting the policies regarding the civil rights and the Vietnam War. Music functioned as a unifying agent in binding people around the causes they believe in and uplifting their spirits. The marches and rallies were marked with the power of the rearranged former hymn “We Shall Overcome.” This tune, accompanied with crossing arms and swaying, soon became the key anthem of the era and several verses were added by the folk singers, depending upon the cause of the day. The tune became symbolical of resisting discriminatory acts, not only in The United States but also all over the world.

During this era, previous folk songs and gospel themes were reconstructed. Music became a political tool, and the symbolism in the lyrics revolved around the idea of freedom and resistance. For example, Freedom Singers’ “Oh Freedom: This Little Light of Mine” associates freedom with light. Phil Ochs considers civil rights workers as martyrs in “The Ballad of Medgar Evers,” and criticizes the Jim Crow laws in the south. Pete Seeger associates Vietnam War soldiers with flowers in “Where Have All the Flowers Gone.” Bob Dylan’s famous protest song on war and peace “Blowing in the Wind” questions the absurdity of government policies. Folk song writers such as Pete Seeger, Tom Paxton, Phil Ochs, Judy Collins, Peter, Paul and Mary, Buffy Sainte-Marie and Joan Baez were sensitive to the fluctuations in the society.

Folk songs in this era used symbols to illustrate certain messages but most of these songs also acquired a symbolical status and became anthems for certain struggles. I would like to focus on how the symbols in the lyrics present the social events of the 1960s and 1970s. Since the songs have also become representative of communal causes, I would like to remark on how they influenced the reception of social events during their widespread acclaim.
Assoc. Prof. Dr. S. Bilge Çetintaş is a faculty member of the Department of American Culture and Literature, Hacettepe University, Ankara, Turkey. She received her M.A from University of Maryland at Collage Park and her PhD from the department, which she currently teaches. Her areas of interest are American folk music, cultural studies, literary theory and criticism, and contemporary American novel with a special emphasis on postmodern fiction and historiographic metafiction. She has published several articles on the related subjects. Her book length study in 2008 is entitled Geçmişin Öyküleri, Öykülerin Geçmişi: Çağdaş Amerikan Romanlarında Tarihin Sorgulanması (The Stories of the Past, The Past of the Stories: Questioning History in Contemporary American Novels). She has recently returned from her sabbatical year in University of Michigan, Ann Arbor, where she was conducting a research on contemporary American women life writing with a Fulbright scholarship.
Simona Delić (Zagreb, Croatia)

The poetic topos of feminine beauty in the modern poetic tradition of European Balladry and the presence of the formula of feminine beauty in examples of carpe diem Petrarchist poems

The individuality of the particular poetic formula of feminine beauty in traditional as well as in individual (artistic) poetry will be pondered, the examples of which will be cited from international balladry (South Slavic, Sephardic, and Hispanic). Multilayered meanings of this «formula» as part of the carpe diem poetic artistic topos will be exemplified by poems belonging to international poetic Petarchist heritage, too (with an accent on the Croatian and Spanish variants of Petarchist poetry).

The paper would be introduced by a short analysis of the problematics of viewing all literature as formulaic (P. Zumthor, for example). These essays permit applying Lord and Parry's scholarship endeavours to the study of Petarchist poetry and literature in general. My paper would be an abbreviated version of an essay written during my doctoral study at the Complutense University in Spain, in a postgraduate course «Love Poetry in Spanish 16th Century Literature» under the mentorship of Prof. Dr. Alvaro Alonso.

Dr. Simona Delić (Tuzla, Bosnia and Herzegovina 1971) lives and works in Zagreb (IEF), Croatia. She obtained her PhD at the University of Zagreb, Croatia. She obtained the Title of Diploma de Estudios Avanzados in Madrid, Spain. She published four books in Humanities (Prize DHSPIDZ, 2002) in Croatian and in Spanish. She translated authors such as Fuentes, Vargas Llosa, Marías etc.
Arbnora Dushi (Prishtina, Kosovo)

Ballad of sacrifice in oral traditions of the Balkans: the symbol of communication/isolation

Ballad with the theme of sacrifice that is widespread in the oral traditions of the peoples of the Balkans, is well-known as the ballad of a bride that is immured in the castle walls to reinforce building of the ancient city. This ballad is based on very ancient myth of human sacrifice.

For many ancient bridges and medieval castles that exist today to people of the Balkans, are founded ballad songs that tell stories about their construction. Mostly these ballads tell of difficulties of building the walls that have been averted only when the sacrifice is made to human, so their walls immured a human being. Songs of the ballad of sacrifice continue to be part of the folklore of the Balkan peoples, but those songs also have served the Balkan writers to create written novels and dramas based on this ballad.

This ballad song that proves the myth of sacrifice is related to many bridges and castles in Balkan states. Castle symbolizes isolation while bridge symbolizes open and free moving, free communication. Where are castles and where bridges? What is the message that we could take today from that myth and what symbols are related with the daily communication? Some of these issues will flash a light on the symbols of old Balkan ballad, that originates from folklore but have found place even in written literature.

Dr. Arbnora Dushi is research associate in the Department of Folklore - Institute of Albanology, Prishtina, Kosovo. She has been researcher of Albanian folklore since 1997; 2001 defended master thesis: “Elements of oral epic in Ismail Kadare’s prose”; 2009 defended doctoral thesis: “Oral personal narrative as a genre of Albanian oral literature”; the influence of oral tradition in written literature and in people’s daily life.
The Symbolism of the Crane in Türkü, and in the Song “Gine Dertli İniliyorsun”

Türkü are orally-transmitted songs based on Turkish folk literature, and are generally anonymous. Drawn from local culture, the symbols occurring in türkü are used to draw parallels between emotions, thoughts and events in human life and those in nature.

In türkü, the world of nature gains meaning in the eyes of the singer, who shares feelings such as sadness, grief of separation, loneliness etc. through images from the natural world. Finding reflections of his or her mood in nature means sharing it with nature, thus lessening the pain. The beliefs, adventures, traditions, history and geography of the Turkish people find meaning through such symbols.

This paper will examine the symbol of the crane in türkü in general, and in particular, the song Gine Dertli İniliyorsun (“Once again, you sigh in grief”). The crane is assumed to symbolize the god of the sky, and is considered holy. Being a migratory bird, it is mostly used as a symbol for the taking and bringing of news. In addition, it occurs as a symbol of longing, a confidant, a lover of freedom, a cry, abundance, prosperity and beauty.

The song Gine Dertli İniliyorsun is of the semah genre. Religious in content, semahs share certain unique melodic and rhythmic as well as literary characteristics. “Gine dertli iniliyorsun” will be analyzed in terms of melody and rhythm as well as literary structure, and the relationship between the crane and the bağlama will be examined. In addition, the meaning of the “yellow crane” symbolism unique to this türkü will be explained.

Assoc. Prof. Dr. Metin Eke is Associate Prof. in Istanbul Technical University state conservatory as an instructor. He is a master Baglama player and singer. He took in part in the concerts held in 1990 in Ireland and in 1991 and 1997 in Netherland and in 1994 in Syria as a Turkish folk music representative and instrument player and singer. He has given a lot of articles in academic journals as well as representation of Turkish folk music in the conferences and symposiums in Turkey and internationally.
His book titled “Erzincan Folkloru” released and published in 2005. He has been given advanced Turkish folk music theory and solfeggio, Baglama lessons in the conservatory.
Archetypal Symbols And Their Representations In Slovenian Ballad Tradition

Archetypes as super-temporal constants, primal images or mythological motifs, common to all races and times, do, according to Jung (1995), manifest themselves in different symbolic forms in art or folklore. Archetype is a “natural constant” of human psyche (Von Franc (1997)), manifested through a fairy tale in a most primal manner. In this paper, we will discuss the symbolic representations of archetypes as dynamic forms/images in Slovenian ballad tradition.

The archetypical symbols of selected ballads are dragon and hero (ballads: Riba Faronika nosi svet/The Fish Faronika Bearing the World on its Back, SLP I/20; Trdoglav in Marjetica/The maiden rescued from the Power of a Mythical Being, SLP I/21; Pred zmajem rešeno dekle/ The Maiden rescued from the Dragon, SLP I/22, Dekle reši v kačo ukletega kraljiča/ The Serpent-Prince Released by a Maiden, SLP I/27), an archetypical symbol of great mother (ballad Tri žene iztrgajo mladeniču srce/ The Young Man’s Heart Torn Out by Three Woman, SLP I/23) and archetypical symbol of a man and a woman (animus, anima) in ballads of Kralj Matjaž/King Matthias, SLP I/5 in Lepa Vida/The Fair Vida (SLP V/244). In Slovenian heritage, the latter are manifested with national symbolism, while in new cultural dynamics, they transform the primary semantic field, becoming polyvalent and entering in different cultural and social spaces as a cultural construct of contemporary time.

Prof. Dr. Marjetka Golež Kaučič (born 1959 in Ljubljana) is a research advisor and the director of the Institute of Ethnomusicology SRC SASA. She received her master’s degree in 1989 in Slavic studies and comparative literature at the Faculty of Arts (University of Ljubljana) in Ljubljana, where she received a doctorate in 1994 in the broader area of folklore studies, which continues to represent the focus her research today. She studies the image of people in folk song, the role of women in certain types of folk songs, relations between people and literary poetry, the role and significance of folk song in modern Slovenian poetry and its expressive musicality, animals in folk poetry and literature as nonhuman subjectivity and the creation of folk song. She in especially interested in folk ballads. She also examines...
theoretical aspects of the study of folk song heritage from the perspectives of folklore and literary studies. She has published a scholarly monograph titled "Folk and Literary: Two Faces of Creativity" (2003), as well as a number of articles and papers in Slovenia and abroad, and she is one of the editors of the extensive corpus "Slovenian Folk Songs" (from the third volume forward, general editor of Volume 5 - 2007). She edited the volume of proceedings "Ballads between Tradition and Modern Times" (1998). Since 2002 she has been the vice president of a special international group for ballad research (the International Ballad Commission, KfV – since 2007 for a second term) as part of the International Society for Ethnology and Folklore (SIEF) and from 2004 a member of the SIEF presidency. In 2003 she established the postgraduate programme (module) entitled Slovene Studies - tradition and modernity in the programme Intercultural Studies – Comparative Studies of Ideas and Cultures at Scientific Centre of the Slovenian Academy of Sciences and Arts and at University of Nova Gorica, where she is also an Associated Professor and teaches the course: Slovenian folk songs and literary poetry - folkloristic and intertextual viewpoints. She was appointed in 2006 by the Ministry of Higher Educations and Science for an external evaluator.
İlhami Gökçen (Toronto, Canada)

Turkish Lullabies (Ninni’s)

Babies and young children enjoy and appreciate pleasant sounds. Babies will stop crying when they hear any pleasant tune.

Many cultures have music pieces called lullabies which are designed to please and pacify children. From a psychological point of view, lullabies helps in the process of “bonding” between parents and their children.

Turkish culture has several traditional lullabies. The ones from big cities like İstanbul are usually composed in traditional makam music which uses a non-tempered natural scale. The ones from the countryside are more in the style of folk-music. Traditionally lullabies are sung without instrumental accompaniment. Therefore, traditional lullabies lose their original flavour if they are sung (or played) with a Western piano tuning as is common nowadays.

During the presentation, the lyrics (both in Turkish and English translation) and the notation of both types of lullabies will be given. The presenter will sing these lullabies and will encourage the listeners to sing along with him.

Dr. İlhami Gökçen M.D. - Born in Kilis, Turkey. Graduated in Medicine from İstanbul University. Received specialty training in Child & Adolescent Psychiatry in US and Canada. Currently practising in Toronto, Canada. Interested in music since the early age, played kaval (rustic flute) and ney (classical flute). Attended University choirs in İstanbul: Dr. Nevzat Atlıgil (traditional music); Hulusi Öktem (Western music). Has also been a member of several choirs in the US & Canada, and learned to play recorder. In 1987, established ‘The Toronto Classical Turkish Music Ensemble’ (Toronto Klasik Türk Musikisi Korosu) which still continues. This choir has given several concerts in Canada, US and Turkey. His musicological writings have been published in the Turkish journals of Musiki Mecmuası and folklor/edebiyat. His music books publications include: 1- Onyedinci Yüzyılda Türk Çalgıları (Translated from H. G. Farmer: Turkish Instruments of Music in the 17th Century). Ankara: Kültür Bakanlığı Yayınları, 1999. 2- Makam: Türk Sanat Musikisinde Makam Uygulaması (Translated from Karl Signell: Makam: Modal Practice in Turkish Art Music). İstanbul: Yapı Kredi Yayınları, 2006. 3- Rauf Yekta Fransızca Musiki Yazıları (Rauf Yekta’s music writings in French). Ankara: Ürün Yayınları, 2007. 4-
Türk Musikisine Katkılar: Seçmeler/Külliyat (Contribution to Turkish music: Collected papers). Ankara: Ürün Yayınları, 2008. Presently writing on musical instruments in the Seyahatname (Book of Travels) of Evliya Çelebi. Dr. İlhami Gökçen speaks English and French in addition to Turkish.
How a ballad turns into symbol: the death of the Marquis of Pontcallec and Breton nationalism (18th-20th centuries)

The ballad about the death of the Marquis of Pontcallec is one of the most famous Breton folksongs since its publication in Théodore Hersart de La Villemarqué’s Barzaz-Breiz in 1845. The condemnation and beheading of this Breton nobleman who had organized a conspiracy against the Regent of the French Kingdom in 1720 has been interpreted in a romantic way as a tragic rebellion of Brittany against France. Such a vision explains the success of the ballad up to the present day in certain militant circles, where the Marquis of Pontcallec is considered as a sacrificial hero. In this paper, I will analyse how the ballad has become a symbol of Breton struggle against French oppression in a nationalistic interpretation of Breton History. What is true for the ballad about Pontcallec is also valuable for a number of songs published in Barzaz-Breiz. However, this ballad is particularly interesting because, during the last two centuries, attention has been turned to one version of this traditional ballad – the one published by La Villemarqué – only. However, a lot of other versions exist in oral tradition and many of them present a negative image of Pontcallec. The comparison between all versions invites us to totally reconsider our perception of the Marquis of Pontcallec and, consequently, helps us to better analyse how oral tradition has been selectively used to serve nationalistic purposes.

Dr. Éva Guillorel is professor of early modern history at the University of Caen Basse-Normandie (France) and she is currently Fellow at the University of Oxford. She specializes in connections between folksongs and history in Brittany and France.
Christopher Heppa (Chelmsford, England)

Erotic Symbolism in English Traditional Song

This paper will discuss the incidence, role and function of erotic symbolism in English traditional songs. Some English erotic songs are direct and straightforward in dealing with sexual matters, for example Up To the Rigs of London Town (Roud 868) but many employ symbolism, which had a number of functions; these include the imparting of a salacious story or event in such a way as to not offend the listeners, presenting ambiguous meanings with which to titillate the readers’ imaginations, and allowing the singer to deal with subjects which were outside of socially acceptable norms, often in a clever and humorous way. The range of symbols used is quite staggering, and often relate to trades such as farming, factory work and seamanship, as well as to more specialised activities such as poaching, cobbling, and tinsmithing. In tone, the symbols range from the mildly amorous to the near pornographic. The lyrics may be bawdy, but they contain layers of subtlety and are rarely overtly specific. Often the accompanying tunes are upliftingly jolly, but sometimes they are surprisingly dour and downbeat. The songs were largely sung by male singers, but also quite common among females. Their performance was clearly related to place and audience, as much as the morally dubious nature of the material. They may have had a role as a ‘safety valve’ in societies which tended towards the puritanical and sanctimonious. Some singers apparently knew many such songs, but did not necessarily delight in singing them in public at all.

Dr. Christopher Heppa has been researching the Norfolk singer Harry Cox and his singing friends since 1976, and has published many articles about and presented papers on various aspects of this tradition. He has also written on other themes in traditional music, such as on the shanty singer Stan Hugill, the poet Robert Graves’s relationship with the ballads, an in depth study of the ballad Young Johnston (Child 88), and a comparative study of ‘night visiting songs’ in the Spanish and English traditions.
The Horse In Mexican Corridos: Semiotic Sign Encoding Race, Class, Gender, And Nation

The horse is a highly esteemed animal in Mexican culture. It frequently appears in corridos or Mexican ballads from the second half of the nineteenth century and the first half of the twentieth century. This is most likely due to the importance the horse has had in Mexican history since it was the most important animal that the Spaniards brought with them the American continent. Together with gunpowder, the horse was a key element in the conquest of the Aztecs and other indigenous peoples. This animal acquired mythical proportions since the indigenous population had not seen a horse and they wondered whether the rider and the horse were one entity. The Spaniards, for their part, conferred on the horse the concept of class and in Mexico Indians were not permitted to ride horses, only donkeys. As the Spaniards lost power after the colonial period in 1821, the rising class of the mestizos (mixed race people) began to acquire horses and these animals were highly prized. Issues of gender, masculinity and sexuality were also linked with the horse since it was perceived to be a powerful animal. As Mexico became and independent nation and nation building began to take place, the horse and the charro (cowboy) became a symbol of the Mexican nation.

There are numerous corridos where the horse appears: there are corridos about Mexican guerilla fighters such as Pancho Villa and his horse “Siete Leguas,” corridos about horse racing, corridos where the horse aids the hero in escaping his enemies such as in the “Ballad of Gregorio Cortez,” and many others. In this study I examine how the horse in the corrido is a semiotic sign encoding race, class, gender and nation.

Prof. Dr. María Herrera-Sobek is Associate Vice Chancellor for Diversity, Equity and Academic Policy, Luis Leal Endowed Chair (1997-2009) and Professor of Chicana/o Studies at the University of California, Santa Barbara. She received her Ph.D. in Hispanic Languages and Literature from UCLA. Past appointments: Professor at UC Irvine (1975-1996); Visiting Professor, Harvard University (fall 1992 and fall 1996); and Stanford University 1991-92. Herrera-Sobek publications include: The Bracero Experience: Elitelore Versus Folklore; The Mexican Corrido: A Feminist Analysis; Northward Bound:
The Mexican Immigrant Experience in Ballad and Song; and Chicano Folklore: A Handbook. She has edited/co-edited fourteen books including; Beyond Stereotypes: A Critical Analysis of Chicana Literature; Chicana Creativity and Criticism; Gender and Print Culture: New Perspectives on International Ballad Studies; Reconstructing a Chicano/a Literary Heritage: Hispanic Colonial Literature of the Southwest; Chicana (W)rites on Word and Film; Saga de México; Culture Across Borders: The Popular Culture of Mexican Immigration; Cultura: Al otro lado de la frontera: Inmigración y cultura popular; Recovering the U.S. Hispanic Literary Heritage: Vol. III; Power, Race and Gender in Academe: Strangers in the Tower?; Santa Barraza: Artist of the Borderlands; Chicano Renaissance: Contemporary Cultural Trends; Perspectivas transatlánticas en la literature chicana: Ensayos y creatividad; and Violence and Transgression in World Minority Literatures. Editor of two Special Issues on Chicano Literature Journal of American Assoc., Turkey (JAST); Coeditor of Special Issue of Concentric Journal (Taiwan); Special Issue of Nerter (Canary Islands). Poetry: Three Times a Woman. In addition Herrera-Sobek has published over 150 scholarly articles. Recent publications: Sandra Cisneros: A Reader (2010). Associate Editor of The Norton Anthology of Latino Literature (2011). In Press: Co-editor with Astrid Haas of Special Issue of American Studies Journal of Germany (Topic: Transfrontera). In Press: Encyclopedia of Latino Folklore (forthcoming, July 2012)
Die Eiche als symbolisches Sinnbild in den der Lyrik Klopstocks, Mayers und Hölderlins


Max Florian Hertsch (Ankara, Türkiye)

Max Florian Hertsch German-born Florian Hertsch works as lecturer in the Department of German Language and Literature at Hacettepe University since 2007. He is preparing his dissertation on „Turkish and German Government Policy Statements” from 1949 until today. He has presented several papers on international conferences on German literature, new media, German language teaching, and e-learning.
The Romanian family ballad gathers several types still orally transmitted today. Among them there is a group of variants named Uncheşei, Moşneagul, Moşneag bătrân (Old Man, A-Th-U 974). Some of the motifs are also found in Odysseus' epics. The lyrics of the Romanian song tells of an elderly couple to whom a son is born. In just two days they wed him and give him away to the army. His wife waits for him seven or nine years and as many month, but fails to wait for him seven or nine days more, and decides to remarry. On a Holy Sunday the old father-in-law goes to the vineyards and destroy it. While he was destroying it, his son comes back from the army. He goes to the wedding-feast where his woman recognizes him. The text develops a Romanian particular folk motif connected with the special value and symbolism both vine and vineyard have in all ancient and canonical texts. The vineyard symbolises the idea of continuity and legitimacy in family genealogy. There is a close relationship between the feeling of belonging, the appurtenance of an individual to a family, and his ownership right over the vineyard – the rightful owner is entitled to be recognized as a family member. In the ballad, since any chance of perpetuating his own blood and flesh can be lost, the crop wich embodies a kind of „vital family essence” had to be destroyed. Destruction of the vineyardis synonymous to destruction of the „vital essence” of the family. Vine also symbolizes the relationships between the members of a community, inclusive of blood relations.

Prof. Dr. Sabina Ispas graduated from the Bucharest University in 1966, obtaining the Ph.D. with the thesis Relationships between Apocrypha, Popular Book and Folklore. The Solomonian Cycle in Romanian Culture, in 1979. Since 1966, she has been working with “C. Brâiioiu” Institute of Ethnography and Folklore of the Romanian Academy. Now, academician, senior researcher grade 1 and director of the institute, she also manages the collective of the specialists in the Archives of Folklore. Member of several international societies and organizations she is also president of the Commission of Folklore of Romanian
Academy and editor-in-chief of „Revista de etnografie si folclor/Journal of Ethnography and Folklore” (Bucharest) and responsible for „Anuarul Institutului de Etnografie si Folclor „C. Brailoiu” [Yearbook of „C. Brailoiu” Institute of Ethnography and Folklore - in Bucharest]. She is associate professor at the Bucharest University and coordinate PH. D. thesis in the institute. She has written 15 books, hundreds of studies and some CD-documents. Some of them received international and national prizes. Her fields of specialization and major interests are: techniques and methodology of folk collection, structure and functions of folk archives, textual criticism of folklore, typology of folk literature, comparative studies with a special emphasis for the South-East Europe and Middle East folklore, folklore and religion relationship, folklore and contemporary societies, theory of genres with interest in ballad, fairy-tales, lyrics, Christmas carols, popular books. She participated in more than 60 international congresses, symposium, conferences etc. and made trips for studies and documentation in: Bulgaria, Hungary, former Yugoslavia, Czechia and Slovakia, Poland, Greece, Finland, Israel, Pakistan, UK, USA etc.
Christine James (Cardiff, Wales)

**Sinners and summers: the ‘Carol of the Seven Deadly Sins’**

The Seven Deadly Sins (pride, covetousness, lust, envy, gluttony, anger and sloth) is a classification of vices used from earliest Christian times to emphasise and exemplify the sinful nature of mankind. It is a motif which appears in many literatures, in both prose and poetry, throughout the Middle Ages and beyond, and Welsh is no exception. The little-known carol (a poem in Welsh free-metres) which I propose to discuss in this paper is not unique in presenting a metrical version of the Seven Deadly Sins, and describing the unhappy fate of those who succumb to them. However closer examination reveals that what initially appears to be simply a religious or devotional poem of a general nature is in fact a response to a situation of dearth and high inflation brought about by the very wet summer experienced in England and Wales in 1587 during the reign of Elizabeth I, and the subsequent failure of the wheat harvest – a situation which resonates for the people in Britain in the wet summer of 2012, in the year of Elizabeth II’s Jubilee!

**Dr. Christine James** is a Senior Lecturer in the Department of Welsh, Swansea University. Her research interests focus primarily on the literature of late medieval and early modern Wales, in particular the native lawbooks (the Laws of Hywel Dda) and religious texts, and she has published numerous articles in these fields. In recent years she has become increasingly interested in Elizabethan ‘journalistic’ ballads in Welsh. Dr James is also an authority on literature emanating from industrial south-east Wales, and in 2001 she edited the complete poetical works of one of Wales’s most significant 20th century poets, D. Gwenallt Jones. From 2000 to 2009 she was joint-editor of Wales’s premier literary journal, Taliesin.
E. Wyn James (Cardiff, Wales)

Pilgrims and Lovers: Symbolism in Welsh Hymns

Prior to the Methodist Revival of the 1730s, hymns and hymn-singing were virtually non-existent in Wales. However, the period from the mid-eighteenth to the mid-nineteenth century saw an ‘explosion’ in the writing and singing of hymns in Welsh – over 3,000 hymns had been written by the end of the eighteenth century alone. They form an extremely influential body of verse, which played an important role in the rise of ‘an alternative popular culture [in Wales] in opposition to the older traditional folk culture’. Indeed, it is difficult to over-emphasize the importance of these popular evangelical ‘folk songs’, not only to the religious life of Wales but also to many other aspects of Welsh cultural life and as a badge of Welsh national identity.

The Bible was the central text and context for this evangelical hymnody. The hymn-writers immersed themselves in the Bible, and their hymns abound with scriptural allusions and imagery. As one literary critic has maintained, ‘[The Bible] is an omnipresent inter-text, representing an imaginative and spiritual universe shared by the hymnist and his congregations.’ This body of hymnody is also very Christocentric, never straying far from the person and redemptive work of Jesus Christ. To the hymn-writers, Christ is the key to both Old and New Testaments, and their hymns make extensive use of typology. Nowhere is this truer than of the work of William Williams (1717–91) of Pantycelyn and Ann Griffiths (1776–1805), the greatest of all Welsh hymn-writers. This paper examines the role of the Bible as the preeminent source of symbolism and imagery in their work, focussing in particular on the imagery (drawn especially from Exodus and the Song of Solomon in the Old Testament) of the believer as a pilgrim in a barren land and of Christ as the heavenly Lover.

Dr. E. Wyn James is a Reader in the School of Welsh, Cardiff University and co-Director of the University’s Centre for Welsh American Studies. He is an authority on the literature, culture and religion of Wales in the modern period, and hymnology and folk poetry in particular. Dr James has published widely, mainly in Welsh, and is Editor of the Bulletin of the Welsh Hymn Society, the Ann Griffiths Website and the Welsh Ballads Website. He contributed the chapter on Welsh hymnody to the volume,
Sandra Joyce (Limerick, Ireland)

‘Daily Growing’: Symbolic meaning in texts of the broadside ballad, ‘The Bonny Boy’

This paper will address how the song ‘The Bonny Boy’ reflects changing performance and cultural contexts as it travels through different musical genres. Versions of this song are to be found throughout the English speaking world, and claimed by different traditions. The use of various symbols and representations of encultured tropes engaging issues of gender, identity and place will be examined across cultural terrains that are often imagined to be widely different, such as Joe Heaney's version as an icon of sean-nós song; Larry Cunningham's showband version; Benjamin Britten's classical arrangement; as well as versions from Scottish and Appalachian traditions. This song and its many variants cannot just be seen as symbolically reflective of societal norms but meta-pragmatic agents in the development of monoglossic and heteroglossic engagements that form the logics of context production. Through this approach we can re-examine concepts of difference, authenticity and nationality when considering the song as it journeys and transforms through the oral imaginations of different singers who adapt various symbolic structures for their own ends. Symbolism in different versions of the text can be seen to reflect cultural interactions and transformations of meaning. The ‘Bonny Boy’ can thus itself be viewed as a fluid and imagined agent of socio-economic and political processes, allowing us to reassess the paradigms that structure our understanding of song traditions, and the songs themselves.

Dr. Sandra Joyce is currently Acting Associate Director of the Irish World Academy of Music and Dance, and Course Director of the MA Irish Traditional Music Performance, University of Limerick, Ireland. She was previously the founder-director of the BA Irish Music and Dance at the same institution. Her research interests include Irish traditional song, the Irish harp tradition, and historical sources of Irish traditional music. She is a singer and bodhrán player who performs regularly.
The Musical Ways of Coping with the Socio-Cultural Suppression of Female Sexuality in Deliorman Turkish Women Society: Yalabık Shepherd and Uncle Miller Folk Songs

In Deliorman (Northeast region of Bulgaria) Turkish lifestyle, all of the economic, social and cultural activities are carried on in separate fields specific for women and men and in rigid structures that are gender-based. In this structure, which supports and functions to ensure the male dominance, music is perceived as a masculine tool and experience because of the fact that it contains an element of pleasure. Musical structure, style and content are compatible with the socio-cultural texture which discriminates between genders and establishes the male dominance. And this socio-cultural structure is fed by the conservative concept of religion and by the psychology of being minority.

In this paper, within the scope of Deliorman Turkish socio-cultural life - in which music oftentimes functions as a reiteration of the social structure that is based on gender hierarchy-, how women whose sexual identities and needs are repressed and ignored, through Yalabık Shepherd and Uncle Miller, have subverted the repressive realities of daily life on their sexual identities, and have overcome them in the process of continuation of the aforementioned social structure aimed by patriarchy, will be analyzed; and the socio-psychological functions of these two folk songs that have obscene content peculiar to women will be evaluated.

Dr. Zehra Kaderli is a lecturer at Hacettepe University in the Department of Turkish Folklore. She obtained her Ph.D. in 2008 with the thesis named “The Immigration Narratives of Turkish Women in the Context of Bulgarian Migrations”. Her research interests are in areas of Balkan Turkish Culture, Bulgarian Turkish Culture, Immigrant Folklore, Discourse and Narrative Analysis-Personal Narratives, Gender and Culture, Identity, and Traditional Musical Culture. She is currently the vice-director of Hacettepe University Center for Traditional Musical Culture-HÜGEM.
Ayten Kaplan (Ankara, Türkiye)

Âşık Veysel and “Saz”

Although Aşık Veysel used a simple and plain language, his lyrics are always profound. He has been an important focus of attention with his life and poetry. He had not received training but you can find many books full of his information.

He was sightless, but he was able to see human and nature with the eye of his heart. To understand his poems, one will need to think beyond words. His lines “I’m going on a long and thin way”, represents the course of time and the end of life. When he says “My only faithful lover is the mother earth” this reminds us the last refuge of mankind. He says “Veysel’s name would not be memorialized, if he were not in love with you.” and points out that presence of the lover is possible only with the presence of the beloved. He realizes that a lover and beloved complement each other. Veysel has the query tool of philosophy: “What?” He does ontological queries saying “what are flowers?, what are colors?, what is smell ? what is beauty ? what is love?”

He dealt with very diverse topics and themes in his poems. One of them is ‘Saz’. ‘Saz’ is the symbol of minstrel in the tradition of minstrelsy. In Turkish culture ‘Saz’ has been adopted as a “symbol of the mistrelsy”, “symbol of augustness”, “confidant of mistrel” and seen as a sacred presence.

In this paper we will try to determine the meaning Aşık Veysel assigned to Saz. It is based on poetry of Âşık Veysel: “If I leave the world, my “saz”, you stay here”.

Assoc. Prof. Dr. Ayten Kaplan has Bachelor’s degree in Philosphy and she completed her MA and Ph.D in folklore. Then continued to study in the field of Ethnomusicology. Currently, she teaches at Folk Music Conservatory of Hacettepe University. She has also studied place of music in social life, philosophy of music and music of the Alevi – Takhtajis. She was invited to oversee the studies about the synthesis of Turkish and Western music. She did some studies, taught concert band and held concert there. She is the author of Cultural Musicology (Edition 1 2005 - Edition 2 2008 Bağlam Press İstanbul) She introduces the science of Ethnomusicology this book.
The Rose in Traditional Serbian Culture and Poetry

This paper looks at traditional culture as a unique text. Their objects and phenomena appear as codes and symbols. In other word they contain certain information which enable communication among their members. In the given context, symbolic meaning of the rose, which takes the role of the mediator, is questioned. It therefore has an important role in different cultural and poetical systems (in the magical practice, different rites and the corresponding poetical forms: narratives, and poetry – lullabies, ritual songs, wedding poetry, as well as ballads). As this paper attempts to show, genre systems and the rose carry certain established messages which, being points of contact, connect and unify them. The intention of this paper is to show how that works in different songs which are mentioned.

Prof. Dr. Zoja S. Karanović was born 1949 in Serbia. Graduated in 1973 on the Faculty of Philosophy in Novi Sad. At the same faculty she acquired her MA and Ph.D. degrees. (The theme of doctorate thesis was Serbo-Croatian Legends on Buried Treasure). Named teaching assistant for Folk Literature in 1976, assistant professor in 1988, associate professor in 1993 and full time professor in 1997, all in Novi Sad. Has a rich pedagogic experience in all aspects of postsecondary education – both on graduate and postgraduate studies. Z. Karanovic gave lectures in different unuversities and institutionss in Bulgaria, Canada, SAD, India, the Ukraine... She was a lecturer for Serbian language at Delhi University 1979/80. As a fellow of Fulbright scholarship program, she spent two years at USA Universities: Yale (1980/81) and Michigan (1989/90). She has participated in numerous international and national conferences, included world conferences of folk prose scholars (ISFNR) in Mysore, Gettingen, Budapest, Athens, Petersburg, Shillong. World congress in anthropology in Zagreb, Slavic World Conferences in Bratislava, Krakow and Ohrid. She also participated on international conferences in Poland, Slovenia, Italy, Canada, India, USA, Romania, Bulgaria, Portugal... She is a member of ISFNR., IBC (International Ballad Commission). Zoja Karanovic is interested Serbian and Slavic literature, folk narrations, ritual poetry as much in history and Theory of Slavic Cultures. And she is author or editor of several books and more than hundred articles in mention field. She also participated in several scholarly projects, some of them international. She speaks English and Russian. And she reads in Bulgarian and Macedonian languages.
Marija Klobčar (Ljubljana, Slovenia)

The Beautiful Vida. Habitus of the Slovenian National Symbol and Its Contemporary Actualizations

The article reveals the question of one of the most important Slovenian symbols, the symbol of Lepa Vida (the Beautiful Vida), as well as its roles in different times and in different social circumstances. Since the beginning of the transcribing endeavors, the ballad of the Beautiful Vida offered many opportunities for seeking nationally important symbolic meanings. By these meanings not only the bearers of the folk song, but also those who dealt with it were characterized. With the popularization of the song by the famous Slovenian poet France Prešeren, the image of the Beautiful Vida was starting to appear in emphasized symbolic roles in Slovenian literature. The article intends to label the messages of these meanings, with a strong emphasis on new versions, designating contemporary »folk«. By problematising the basic symbolic dimension of the song, new actualizations and remakes of the song The Beautiful Vida reveal completely new meanings. These very actualizations open the question of contemporary »folk«, as well as the question, whether is it contemporary »folk«, which is moving away from the expectations of folklore studies, or is it folklore studies, that moves away from contemporary »folk«.

Dr. Marija Klobčar has a PhD in ethnology and is a professor of Slovenian language and literature and a senior researcher at GNI ZRC SAZU. She began her research career as a junior researcher in the Department of Ethnology and Cultural Anthropology at the University of Ljubljana’s Faculty of Arts. During her graduate studies, she stopped working for a while for family reasons. Her next job was at the Institute for the Protection of Natural and Cultural Heritage. In 1998 she started working at the ZRC SAZU Institute of Ethnomusicology in Ljubljana, where she extended her work as a textologist onto various social context issues. With her research she opened new views on folksong as a space for social dialogue. Her research interest include the history of folk song collecting and folk song research, the changing relation between social structure and folk song, the social stratification of town and village and
its reflections in culture, points of contact and divergence between folk songs and customs, typology of folk songs, based on contextualization, identity and intercultural relations, bilingual creativity and folksong transfer. Currently she is working on regional folkloristic study of a region in the central part of Slovenia.
Symbole im Romancero novelesco


Ich möchte in meinem Vortrag am Beispiel der beiden Romanzen Bernal Francés und Albaniña, die zu den beliebtesten der Tradition gehören, einige der gattungstypischen Symbole im Bezug auf die unglücklich verlaufende Liebe, die hier im Zusammenhang mit dem Ehebruch steht, aufzeigen und erläutern.

Anne Maier (Freiburg, Germany)

Symbolism in Slave Songs, Getting the Message

Slave songs are rich in symbols. In an oppressive society such as the slave society in the Cape Colony, symbols formed an essential element in the communicative role of these songs. It was through the use of imaginative and figurative expressions that slaves managed to sing and voice the unspeakable. These symbolic expressions were understood by the slave community, but were less obvious for the slave masters. Researching the communicative role of slave songs which are three centuries old and recovering the meaning of these symbols today constitute therefore a double challenge for a European historian researching African slave songs being alien to both the historical and cultural contexts in which those songs were written. This paper focuses on the methods a historian can use to decipher the lyrics and symbols of such songs and addresses several methodological tactics one can use to meet that objective, from studies of 18th century literature through comparative analyses with other slave societies and present-day folksongs to interviews with slave descendants.

Anne Marieke van der Wal

Anne Marieke van der Wal After a BA and Mphil degree in (African) History, obtained at the Universities of Amsterdam and Leiden (the Netherlands) and Stellenbosch (South Africa), she is currently affiliated to the OGC (Research Institute for History and Culture) in Utrecht as a PhD student under the guidance of Prof. Joris van Eijnnatten (since 1 December 2009). Her PhD project focuses on Oral Traditions in Africa, specifically the satiric folk songs sung at the Cape in South Africa. Research title: ‘Singing of Slavery, Slave Songs at the Cape of Good Hope, Lyrics as Oral Sources’. The principal aim of her research is to reveal the communicative role of music in society as well as the relevance and value of songs as historical sources. She also works as a Junior Teacher at the Department of History and Art History of Utrecht University.
Thomas A. McKeans (Aberdeen, Scotland, UK)

Symbolic Continuities in Newly-Composed Traditional Songs

This paper will examine symbols and symbolic meaning in a set of new compositions in traditional form. Elizabeth Stewart, a singer from the North East of Scotland, comes from a family of singers, musicians and storytellers, many of whom became well known in the folk revivals of the 1950s and 60s. In addition to her large repertoire of traditional songs and ballads (her forthcoming book features more than 120 songs), she has begun composing songs in the traditional idiom, drawing on traditional storylines, imagery, motifs and, of course, symbolism. The compositions include a ballad based on a centuries-old historical event, a song on a local character – the local lord’s fool – several tragic songs of thwarted love, and a song of seduction and attempted murder. These are all perfectly traditional themes, fleshed out in Stewart’s inimitable dialect and set to newly composed tunes which sit wholly comfortably within the idiom.

Together, these compositions offer a rich opportunity to examine the mechanisms of tradition at first hand. Through interviews with the composer, I will explore her reasons for employing certain symbols, their function within the songs and Stewart’s own personal interpretations of them. In this way, we can observe how symbols and symbolic language serve as building blocks for tradition within a creative, modern singing and composing context.

(Audio examples will be played.)

Dr. Thomas A. McKeans specializes in Scots and Gaelic song, along with custom and belief, ethnographic methodology and vernacular architecture. Of particular interest is the relationship of traditional practices to the individual, the role of creativity in tradition and in how singers acquire and adapt material to their own circumstances. His current research includes work on the James Madison Carpenter Project (www.abdn.ac.uk/elphinstone/carpenter); Scotland’s fire festivals, particularly the burning of the Clavie in Burghead, Moray; creativity within traditional forms; New England vernacular architecture; the effects of field collection in the North East of Scotland; macaronic song traditions; and
the relationship of memory and song in west coast Gaelic communities. He has been involved with the KfV since 1994.
The Magical Language of Folk songs: the Symbols in Turkish Folk Songs

The 42nd International Ballad Conference will focus on symbolic structures, and the motifs that underlie them, in folk songs and ballads. The motivation of our decision on this theme is that Turkish folk songs are decorated and constructed with the distinctive and deep-rooted symbols.

In oral culture the main function of folk songs is to carry the culture from one generation to another. As it is known folk songs are created in oral culture without a known composer and have been transmitted orally, rather than being transmitted in a written form for centuries. During this transmission process, while the folk songs have been changing in general, some parts of the songs have remained relatively stable. The most stable parts of the folk songs and ballads are related to their form and structure. The characteristics of the structure are the lines, measure, rhyme; refrain forms the texts and those elements accompanied with music.

However, oral poetry or folk song is not only comprised of the form. In terms of the expressive style, one of the significant features of the poetry is making use of certain prosodic and structural patterns. These patterns are also relatively the least changing peculiarity in folk songs like other structural features and they play an important role in transmission of folk songs from the past to present. These patterns at the same time shape the melodic patterns and carry them over to our time. Some major part of these patterns is formed by motifs and symbols. Poetic discourse which obviously differs from everyday language intertwines with the symbols, motifs, and metaphors. These symbols make the poetic structure more effective and meaningful.

In the continuity of the folk songs and the ballad form itself, and their survival to our time, there seems to be a significant function of the cultural motifs and symbols. For example, in a given certain society, by means of the symbolic language of a song or ballad, one can easily express any feelings and convey any messages that otherwise would have been impossible through the usage of everyday language.
Symbolism and the symbolic language can be defined as a special language within the specific culture, can be found in the folk songs belonging to many cultures. However, this feature is the characteristic or key feature of the Turkish folk songs. Sky, moon, sun and the stars, clouds, winds, mountains, trees, birds, flowers, fruits… these motifs might be seen as if they were casually but they are not found in the folk songs accidentally. Each of them is like a magical element of a secret language.

This paper will classify the symbols related to mythology, culture, belief, gender etc. and examine their meanings and functions within the context of Turkish culture. In addition some examples of Turkish folk songs which have the symbolic structure will be performed by Turkish musicians of TRT.

Assoc. Prof. Dr. F. Gülay Mirzaoğlu is Associate Professor at the Department of Turkish Folklore, Hacettepe University in Ankara, Türkiye. Her research interests cover Turkish folk literature, folk music, folk songs and dances, musical traditions and women folklore. She participated in numerous international congress, conference, symposium in Amsterdam, Bloomington, Budapest, Cardiff, Debrecen, Freiburg, Kiev, Krakow, Minsk, Tartu and Warsaw. She gave several lectures on Turkish folklore and musical culture as invited speaker in USA, Poland, Hungary and Estonia. She joined the research projects on folklore, ethnography and Turkology in Hungary, Finland and Mongolia. She has been the member of Kommission für Volksdichtung since 2005. She is the founder and the director of the Hacettepe University Center for Traditional Musical Culture, HÜGEM.
Oksana Mykytenko (Kiev, Ukraine)

The symbolics of colour in funeral laments in Ukrainian and Balkan-Slavonic folklore traditions

The paper deals with the text of funeral laments in Balkan-Slavonic (Serbian, Bulgarian, and Macedinian) and Ukrainian folklore traditions. The opposition of the life and death as the principal meaning of the funeral ritual text is attained by the actualization of the number of the main semantically significant colour-designations. The text of funeral laments analysed from the semantic, pragmatic and poetical points of view turns to depict the symbolics of its colour peculiarities as the certain code that conform to the dichotomy of life and death as the main sense of the funeral ritual. The colour “language” basically is concentrated on the important attribute black, which is marked by the exceptionally negative semantics and the greatest frequency in the text of Balkan-Slavonic and Ukrainian traditions. Actuality of semantically important fixed colour representations of the genre where the black has its central and dominant meaning (especially in Balkan-Slavonic traditions), becomes to be the correlation of the ritual and verbal folklore in general.

Dr. Oksana Mykytenko is a leading scientific worker at the Institute of Art Studies, Folklore and Ethnology of the National Academy of Sciences of Ukraine (4 Hrushewsky Str., Kiev, 01001, Ukraine). She is the author of numerous scientific works published in Ukraine and abroad, including two monographs. She is also member of the Commission on folklore studies at the International Congress of Slavists and the Commission on Science at the IOV (International Organization of Folk Art). Mykytenko participated in the 35th and 40th Ballad conferences (Kiev, 2005; Amsterdam-Terschelling, 2010).

Her research interests: Slavonic folklore, mainly semantics, pragmatics and poetical aspects, interaction of folk and written traditions; Ukrainian and South-Slavonic folklore and folkloristic ties; traditional genres and the system of folk beliefs; problems of linguistic and cultural interaction; modern transformations of folk culture and problems of ethnic identity; literature and folklore interrelations.
A large subgroup of romantic or tragic ballads hinge on a geographical contrast between a relatively safe “home” zone, the song’s starting point, and a more dangerous liminal zone associated with the natural world of woods, fields, mountains, streams, and pools. This spatial contrast is a gendered one that can be fraught with sexual tension, most clearly so in songs that features a female protagonist who ventures away from home. Such narratives regularly feature not just any female personage, but specifically a young woman eligible for courtship or erotic encounters. Correspondingly, in songs of this kind, the world of nature is a potentially dangerous one associated with a male antagonist of unknown character. Unlike the female protagonist, the male character is often of ambivalent identity, for he ranges from the benevolent to the sinister or unworldly in his various manifestations. While such songs obviously relate to actual social practices of “walking out,” they also, in their stylized vocabularies, embody social norms while at the same time negotiating deepset personal longings and anxieties.

Drawing examples from English-language collections that span both sides of the Atlantic, I will examine the imagery of such songs in an effort to construe danger signs that, though easily overlooked, are expressive of a “language of things and gestures” that would have been readily understood by members of the song’s primary audience. Flowering broom, the banks of a river, the mere mention of “mountains high” or “valleys so deep” — any of these natural features can serve as danger signs. The associations that they trigger have a key role in the semiotics of folksong. In this regard as in others, the corpus of European balladry can be likened to the “forest of symbols” discussed by anthropologist Victor Turner on the basis of fieldwork among the Ndembu people of Central Africa. More concretely, my paper develops a line of inquiry that ballad scholars Roger deV. Renwick, Barre Toelken, and David Atkinson, among others, have pursued with regard to the deployment of erotic metaphors, symbols, and double-entendres in the repertory of English-language folksong.

References:

Prof. Dr. John D. Niles is Emeritus Professor of English at the University of Wisconsin – Madison, having retired from active teaching duties last summer. He previously taught for many years at the University of California, Berkeley. He has attended KfV meetings in the UK, Slovenia, Romania, and elsewhere, though it has been a few years since he last participated in a ballad conference because of the press of other commitments. He recently served as President of the International Society of Anglo-Saxonists (2010–11). He is the author of *Homo Narrans: The Poetics and Anthropology of Oral Literature* (University of Pennsylvania Press, 1997), among a dozen other books he has authored or edited. While most of these focus on his primary specialty of Old English literature, he has also published a cluster of articles relating to British-American balladry. His research interests include Scottish traditional lore, ballads of the late Middle Ages, problems relating to the textual representation of oral art forms, and comparative studies in balladry and oral epic tradition.
Meral Ozan (Bolu, Türkiye)

Die Ballade vom Erlkönig oder Zeichen archetypischer Ängste


Begriff, Bedeutung und Funktion der Figuration „Erlkönig“ stehen so als Thema und Fragestellung im Mittelpunkt der Diskussion des Vortrages. Handelt es sich bei dem benannten Begriff und Titeltext um eine Inspiration Goethes aufgrund einer missverstandenen Übersetzung Herders? Oder ist unter dieser Begrifflichkeit doch ein Geisterwesen, gar ein König der Geister zu verstehen, was wiederum die Bedeutungsvielfalt und die Symbolwelt des Volkstümlich-Mythologischen als Grundwissen voraussetzt.


Assist. Prof. Dr. Meral Ozan is Assistant Professor of Folk Literature at the Abant Izzet Baysal University in Bolu, Turkey. She gives seminars about Literature and Cultural Science at the University of Munich, as well. Her research area is hermeneutics, narrative research and comparative cultural science. She will participate for the first time in the ballad conference. Title of her presentation is „Die Ballade vom Erlkönig oder Zeichen archetypischer Ängste“.
Şevket Öznur (Lefkoşa, Turkish Republic of Northern Cyprus)

Symbols in Cyprus Folk Songs

Cyprus, since 1571, has been home to the Turkish Cypriots who are the descendants of the Ottoman Turks who were repatriated from Anatolia/Asia Minor after the conquest of the island. With the arrival of the new settlers Cyprus was introduced to a new culture which also included Turkish folk songs. The reason we chose a local folk song as the topic of this article is because we wish to arouse the interest of the new generations in this deep-rooted culture which, at one stage, had somewhat waned although in recent years it appears to have again become popular with the general public. We are firm defenders of the belief that all things that come together to constitute the culture of a society, including folk songs, should be preserved, protected and passed onto new generations as culture plays a significant part in the formation and development of a national identity. Therefore efforts to collect, compile and analyse all works of folklore which are likely to enrich the Turkish Cypriot culture must be encouraged and intensified. Within this context we will attempt to interpret the folkloric and social features in the folk songs of Cyprus Island.

Dr. Şevket Öznur was born in Nicosia-Cyprus on 13th July 1974. He worked from 2000-2003 at the Girne American College. As from 2003 he has been working as a lecturer at the Near East University, Faculty of Arts and Sciences, Department of Turkish Language and Literature. He is also the editor of the culture and art page of the daily Halkın Sesi newspaper. He is a dedicated researcher and many of his papers and articles have been published in national and international academic journals. Şevket Öznur is also the author and/or co-author of sixteen books on the subject of Turkish Cypriot Folklore and Literature.
Einige Überlegungen zu den Liebessymbolen in den Konyaner Volksliedern

Konya, eine vielmehr als eine konservative Stadt im Mittelanatolien, weist eine unglaublich muntere Volksliedtradition auf, die aus verschiedenen Perspektiven untersucht werden will. Eine von diesen Perspektiven stellt die Musikpraxis der männlichen Musizierenden hinter den geschlossenen Türen der entlegenen Häuser hinter den Gartenmauern dar, was also besagt, dass sie sich ungern öffentlich auftreten wollen.

Diese Gestik äußert sich auch im Ausdruck menschlicher (insbesondere vertraulicher) Gefühle in den volkstümlichen Liedern, die sie nicht direkt aussprechen, sondern in Symbolen codieren. Das bedeutet aber doch keine Verheimlichung, sondern vielmehr eine Veröffentlichung der heimlichen Gefühle auf eigene Art, die Mitsingende bzw. –hörende vom vornherein verstehen.

Es handelt sich in meinem Vortrag um die Liebessymbole der Konyaner Volkslieder, sowie sie in den gedruckten Liedern von Mazhar Sakman, eine der bedeutendsten Gewährspersonen dieser Landschaft, vorliegen. Es wird hier versucht, herauszustellen, wie und wo sie im Liedkontext auftreten und unter welchen Aspekten sie zu verstehen sind.

Das Ziel des Vortrags besteht darin, die Musikpraxis in Konya mit der Art und Weise des Ausdrucks von Liebesgefühlen, deren Codierung im Kontext auch zu erschließen gilt, in Relation zu bringen.

Gerald Porter (Vaasa, Finland)

Symbolic structures in Representations of the Workplace: three occupational songs in the English Midlands

Paul Willis (1990) suggests that creativity and imagination in everyday life is more evident in minority and marginalized groups for whom creative resistance is nothing less than an attempt to survive culturally. He called this process “symbolic creativity”. He maintains that symbolic resources (such as language and performed songs) combine with raw materials to produce new meanings intrinsically attached to feelings, to energy, to excitement and psychic movement”. Willis admitted that the subcultures of which he wrote were not homogeneous but fragmented and polyvocal. However, this study suggests that his model applies well to earlier collective singing practices associated with a peak event such as a strike or a serious accident, or with a sustained decline over a long period, often leading to poverty and the break-up of communities. Songs, particularly ones composed locally but also those based on popular songs sung to well-known airs, offered a moment of “transcendence”. Most subcultural studies of the kind Willis describes have been located outside the context of work, and give disproportionate attention to groups of young men. This paper, on the other hand, relates his symbolic model to three songs in performance in a largely female working community of nailmakers in the English Midlands during a time of industrial conflict.

Prof. Dr. Gerald Porter is Emeritus Professor of English Literature and Culture at the University of Vaasa, Finland. His research interests are centred on vernacular song culture and oral narratives. Within that field, he has specialized in street ballads (broadsides) and occupational songs.
Riding the Song: Musical Symbolism in Turkic Oral Epic Poetry

The oral epic poetry of the peoples speaking a Turkic language (such as Turkish, Uzbek, Kirghiz or Kazakh) is performed as song; it is sung rather than spoken and generally performed to the accompaniment of one or more musical instruments. Only when the epic singer changes into prose does he (or she) recite rather than sing. Music is not only important from the aesthetic point of view; its various aspects fulfil also a symbolic function. Musical symbolism in these poetic narratives and epics is of a varied kind, and only some aspects can be discussed in the framework of this paper. The illustrations will focus on the symbolism of musical instruments, which links the art of the epic singer to that of the shaman; on the symbolism of performance modes, such as “ambling” or “riding”; and on the symbolism of melody types, which in some traditions make use of a leitmotif technique not unlike that of Wagnerian opera.

Prof. Dr. Karl Reichl Studies of English and Romance Philology as well as Persian and Turkish at the Universities of Munich (Germany), Montpellier (France) and Cambridge (England). Full Professor at the University of Bonn since 1978; retired in 2008. Visiting professorships at Harvard University, the University of Wisconsin-Madison, the Hebrew University of Jerusalem and the École pratique des hautes études (Paris); honorary professor of the University of Nukus (Uzbekistan). Research areas: medieval literature, oral literature, oral epic poetry of the Turkic-speaking peoples. Major publications include Turkic Oral Epic Poetry: Traditions, Forms, Poetic Structure (New York, 1992) (translated into Turkish, 2002, Russian, 2008, and Chinese, 2011); Singing the Past: Turkic and Medieval Heroic Poetry (Ithaca, NY, 2000); Das usbekische Heldenepos Alpomish: Einführung, Text, Übersetzung (Wiesbaden, 2001); Edige: A Karakalpak Oral Epic as Performed by Jumabay Bazarov (Helsinki, 2007); and the edited volume Medieval Oral Literature (Berlin, 2012).
Andrew C. Rouse (Pécs, Hungary)

“And he’s oft-times kiss’d her ......... lips,
Where the ...... used to be”

Refuting Shakespeare’s mistress: the power of the balladic Symbol-Adjective as witnessed in the foreign language classroom

The present paper examines the adjectival symbol, or symbolic adjective, in ballads and folk songs, also providing some examples of how its special features are especially applicable in transcending cultural/linguistic/narrative borders. Refuting Shakespeare’s caustic comments in Sonnet 130, it produces a case for the cliché/symbol as a powerful weapon in traditional poesy. The intermediate foreign language class is an interesting way of illustrating the phenomenon of internationality in symbolic adjectives, as learners may have a cultural experience that exceeds the vocabulary needed to express it in the language being acquired.

Dr. Andrew C. Rouse is associate professor at the Dept. of English Literatures and Cultures, Pécs, Hungary. He is also the founder of Simply English, a trio with a mission to promote folk and other vernacular English song. In 2009 he formed SPECHEL, an association whose unbearably long full name is, however, explanatory: The Society for the Popularisation of English Culture and of Hungarian Culture in the English Language Medium. Since its formation, SPECHEL has obtained sponsorship enabling a number of British performers of and speakers on British folk music to participate in local cultural and academic events. He is the author of The Remunerated Vernacular Singer (Peter Lang, 2005) and, together with David A. Hill, a book/CD/web package containing 15 British and Irish songs for use in the English language classroom (2012), the first of its kind that we know of. 2012 also sees the publication of his longer study on horological time in English and Hungarian folksong, an interest that made its first appearance in his paper delivered at the Riga IBC conference, in “From Life to Text” (Piła: Państwowa Wyższa Szkoła Zawodowa).
Kemal Si (Bloomington, USA)

The Nature of Metapoetics in Ottoman Court Poetry: From Internal Dynamics to Nationalist, Islamist, and Postmodernist Politics

Perhaps the most understudied and neglected aspect of Ottoman court poetry is the internal dynamics of it. For various political reasons, ranging from vulgar nationalism and Islamism to postmodernism, the overwhelming majority of modern critical approaches to this long-lasting literary tradition has been colored by outsider-biases and political preoccupations rather than focusing on how the Ottomans themselves perceived and critiqued their own tradition. The first part of my paper will make an attempt to explain the raison d’être of such modern readings of Ottoman poetry, and the second half will try to demonstrate an alternative critical approach, predominantly focusing on and utilizing Ottoman literary texts which show metapoetic characteristics. Many Ottoman literary texts have survived, representing almost every Ottoman century. However, when it comes to the self-criticism of the Ottoman literary canon, the eighteenth century was perhaps the most significant era, one during which many heated discussions on the nature of the canon took place. My paper will attempt to present the social and historical contexts to explain such significant internal debates and show how understanding these Ottoman pre-modern debates might possibly reshape or modify twenty-first century criticism of Ottoman court literature.

Prof. Dr. Kemal Silay is Professor of Central Eurasian Studies, Ottoman and Modern Turkish Studies Chair, Director of the Turkish Studies Program, and Director of the Turkish Language Flagship Center at Indiana University, Bloomington. He is the author of numerous articles in Turkish and English on Turkish culture, literature, and Islamism. Among his books are *Nedim and the Poetics of the Ottoman Court: Medieval Inheritance and the Need for Change* (Indiana, 1994); *An Anthology of Turkish Literature* (Indiana, 1996); and *Ahmedi’s History of the Kings of the Ottoman Lineage and Their Holy Raids against the Infidels* (Harvard, 2004). He is a scholar of international reputation and sought-after expert on many issues regarding Turkey, its language, literature, history, society, and politics.
Larry Syndergaard (Michigan, USA)


At the 2010 International Ballad Conference at Terschelling I began a discussion of water symbolism in the English and Scottish ballads. The emphasis there was water as a symbol of life boundaries, of death, of a magical or supernatural realm, of danger and betrayal, and of various key separations. I also listed, but did not have time to explore in one brief paper, additional symbolic categories for water. I am glad that the 2012 IBC, with its welcome focus on ballad symbolism, will allow me to present the rest of this study.

The additional symbolic categories for water that I now will discuss include “baptism” into different life-conditions, secondary heroism, mutability or hostility in love, and characters’ use of water symbolism within ballad speech. Finally I will discuss water as a transition symbol within the complex interpretive schema for certain ballads suggested by the Danish culture critic and writer Villy Sørensen. This schema identifies the ubiquitous coming-of-age ballad constellation of young man/young woman/family, one which can be catalyzed by love and existential anxiety into various scripts of meaning, with demonic figures and apparent irrationality as indicators of significance. The Sørensen schema is particularly noteworthy as one of the very few comprehensive interpretive frameworks proposed for a significant cohort of traditional ballads.

My approach will again include not just proposing identifications of the symbolism of water in particular ballads but also an attempt to connect these to the broader cultural symbolic values linked consciously or unconsciously with water.

The scholarly and critical discussion of symbolism—indeed of figurative language generally—in the English and Scottish ballads has not been widely joined. Certainly the most richly developed study is our colleague Barre Toelken’s Morning Dew and Roses: Nuance, Metaphor, and Meaning in Folksongs (1995), but much of his discussion of symbolism occurs under his unsustainably broad definition of metaphor. My readings are generally quite consistent with, although independent from, Toelken’s. My “Incest Ballads in the English and Scottish
Popular Ballads” (Southern Folklore 1993) discusses various important symbols that help express dimensions of this difficult region of experience. The main extension of the Sørensen interpretive schema to ballads in English is my “Traumatic Transformations: Villy Sørensen’s Interpretive Schema and Four English-Scottish Ballads” in The Nordic Storyteller (2009), although KfV member James Moreira and I presented mutually supporting papers on the subject at the International Ballad Conference at Austin, Texas.

**Prof. Dr. Larry Syndergaard** is Professor Emeritus of English and Member of the Medieval Institute at Western Michigan University, which he joined in 1968. He earned his masters degree and doctorate in English at the University of Wisconsin (Madison) with emphasis on medieval English Literature and with Ph.D. minor in Scandinavian Studies. At Western Michigan University he taught courses in Middle English literature (especially Chaucer), in continental medieval literature in translation, in oral-traditional literature, and in Norse literature and mythology, as well as a wide variety of general literature courses and writing courses, and occasional environmental studies courses. Over the years he was also active in faculty governance and in program and curriculum development. His research interests have centered on the traditional ballad, especially interpretive systems, translation, colonialism, incest, and women’s roles. His book, English Translations of the Scandinavian Medieval Ballads, provides an analytical bibliography of most English ballad translations from all the Scandinavian languages except Finnish. For a number of years he has organized KfV-sponsored sessions on the ballad at the annual International Congress on Medieval Studies at Western Michigan University.
Folk Songs of İstanbul: Meanings of Past, Performances of Present

A rather recently founded park in Ankara, named Göksu, makes people interested in Turkish music sing the song in makam Kürdilihicazkâr “Gidelim Göksu’ya bir âlem-i âb eyleyelim (Let’s go to Göksu and enjoy ourselves)” on the way to the park, although the song relates to a district of İstanbul, which was once popular for amusement activities in the 19th century. Being the cradle of many different civilizations and hosting people from different nations, İstanbul appears in folk songs as well as the classical compositions of Turkish music. Although carrying differences in musical styles, folk songs of İstanbul and classical compositions appear in the same repertory thanks to the common ground provided by the spatial significance of the city. The largest city in Turkey, İstanbul has benefitted—or rather suffered—from spatial changes during centuries as it received domestic and international immigrants and new districts emerged while former districts were abandoned or renamed. How and why can folk songs of İstanbul find a place in the classical repertory? Does the transformation of the city affect the appearance of İstanbulian folk songs in the performances of classical Turkish music? What meanings do the spatial symbols in folk songs of İstanbul carry in the 21st century for the performers and listeners of those songs? The paper to be presented aims at giving answers to the questions listed above with an analysis of a selection of folk songs of İstanbul and examples from the performances of classical Turkish music ensembles.

Nevin Şahin Malkoç She is a research assistant and PhD candidate in Sociology at Middle East Technical University. Having conducted an ethnographic research on music, transnationality and belongings, she finished her MS on Social Anthropology in 2009. Her research interests range from music and religion to migration and transnationality. She has participated in three main anthropological research projects so far. The first one on antagonistic tolerance was conducted in 2008 in Hacı Bayram, Ankara, Turkey; the second one on music, migration, transnationality and belongings was conducted in Berlin and Munich, Germany in 2009; and the third one on amateur Turkish music choirs, which is still in progress, is concerned with perceptions and rituals and focuses on the amateur choirs in Ankara, Turkey.
Feza Tansuğ (İstanbul, Türkiye)

Four Hundred Years of Transcribing Turkish Free-Metric Folk Songs

The culture of Anatolia—one of the richest of the world—is remarkable for its diversity and for the influence it has exerted on the cultures of its neighbors. We can find free-metric singing traditions both in art and folk musical traditions of Anatolia and most Anatolian cultural groups perform a style of long song (“uzun hava”). The lyrical uzun hava were largely transmitted orally until the twentieth century, although isolated early examples of notation do exist.

The earliest transcriptions of Turkish free-metric singing date back to the seventeenth century. A collection of instrumental and vocal works was compiled around the year 1650 by Wojciech Bobowski, who was known in the Ottoman Palace as Ali Ufki. The manuscript, written in Ottoman Turkish contain court (divan) and folk poetry and over five hundred pieces of notated music, written in an idiosyncratic European staff notation. The more than nine pieces of Turkish free-metric folk songs in Ali Ufki’s collection enable us to compare the notations of the seventeenth century with contemporary transcriptions.

There are no other examples of uzun hava style that are notated before 1904. Felix von Luschan recorded Turkish folk songs by phonograph in 1902 in Zincirli. Otto Abraham and Erich Moritz von Hornbostel analyzed these songs and published them in 1904. Four out of twenty folk songs that Abraham and Hornbostel transcribed are free in meter.

Turkish free-metric singing tradition was also documented by Seyfettin and Sezai Asaf during the early years of the Republican Era. The Brothers Asaf collected eighty folk tunes in Western Anatolia in 1925. Published in 1926, five pieces that they transcribed are free in meter. While focusing on Turkish free-metric singing traditions, I will compare in this paper the peculiarities of Ali Ufki’s transcription methods and notation with those of twentieth century transcribers such as Abraham, Hornbostel and the Brothers Asaf.

Prof. Dr. Feza Tansuğ is Professor of Anthropology and Music in Istanbul and he is one of the leading music experts of Turkey. He was raised and educated in Izmir, graduating from Dokuz Eylül University’s Department of Musicology and the State Conservatory of Music. He studied anthropology and
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Nihat Ülner (Ankara, Türkiye)

The Adam Motive in a Turkish and a German Folksong

Adam, the first man, is a motive rarely found in folk songs. At the same time Adam is mentioned both in the Old Testament and the Koran, and well-known both in Western and Eastern cultures. Therefore Adam is a common motive that can be approached by methods of comparative studies. In our study we will compare the Adam motive from a German folk song originating in the peasent’s revolt in the 16th century (Des Geyers schwarze Horde) and a traditional Turkish folk song (Eyledim – Adem Peygamber’dir) in order to determine the similarities and differences concerning Adam, the first man, in both cultures.

Assist. Prof. Dr. Nihat Ülner studied German Language and Literature at Hacettepe University 1977-1987. He received his PhD in 1998 on a dissertation on „Kafka and Nietzsche“, and started to work as assistant professor in the same department in the same year. He translated several books from German into Turkish, and conducts research in the German literature of the Renaissance and Baroque, in Goethe and the Romantics, and in the German literature in the early 20th century.
Les symboles de motif „métamorphose” dans les ballades slaves.

Notre attention est consacrée à la comparaison des différentes modifications de ce motif dans les ballades slaves et dans les ballades et chansons de mariage en Ukraine.

Parmi les motifs de « métamorphose » on peut les nommer:

- la conjuration de la jeune fille par la marrâtre: fille-oiseau;
- la belle-mère conjure sa belle-fille dans le peuplier;
- les métamorphoses des noyés;
- la fille, qui est noyée;
- la belle-mère empoisonne sa belle-fille et son fils;
- la femme, qui conjure son mari dans l’arbre;
- les métamorphoses de la jeune fiancée.

La signification importante dans les ballades ukrainiennes appartienne à la fonction de conjuration.

Les symboles de ce motif, la tragédie, les aspects moraux de la métamorphose.

Ce motif est dans les croyances populaires, dans la poésie lyrique, les chansons de mariage et les coutumes.

L'origine de ce motif parle des relations folkloriques dans les ballades de peuples slaves.

Prof. Dr. Larysa Vakhnina She graduated from the philological department of the Kiyv State University in 1973; obtained PhD degree of Philology in 1984 and Docent in 1994. Place of Employment: Ryłsky Institute of Art Studies, Folklore and Ethnology National Academy of Science of Ukraine, from 2005 - Head Department of Foreign Countries Art and Folklore; Field of research: Inter-ethnic issues (minority problems), connections in modern folklore and culture.
Olimbi Velaj (Tirana, Albania)

The ballad of the walled up wife, myth, ritual, habit of offering

The ballad of the walled up wife is known in the entire Balkan region, it still coexists with the habit of sacrifice today. Despite the different variants of the ballad, in the Balkans is stereotyped the presence of three brothers who build and resume every day building a construction that doesn’t resists. An old man tells to the brothers that they must sacrifice one of their wives on building foundations to resist. A woman who sacrificed and her pain are in the center of ballad.

In the Balkans are known more facts about the rite and the custom of sacrifice. The custom of sacrificing a woman has been outrageous, but it gradually moved to the sacrifice of animals and birds. With all this he lived in a different form: the sacrifice of living human sacrifice was replaced by his shadow.

Erection of a house or another building of a bridge usually slaughtered a ram but a turkey or chicken. Even today in the Albanian housing construction is practiced everywhere this custom.

The ballad is related to the habit of sacrifice. And the ritual has existed before. It makes to think about the earliest time in which myths are based. But how and when it was finished the metamorphosis of the myth and ritual? Course to pass on these stages had many centuries. And perhaps during one of those stages of change was born the ballad of the walled up wife.

Olimbi Velaj Graduated at the Faculty of Philology of the University of Tirana in 1996. Comparative studies conducted in 1997-1998, "Ballads in the Balkans" at the State University of Sofia, Bulgaria, "Sv. Kliment Ohridski", Department of Folklore and Anthropology. In 2008 get a Master's degree, Faculty of Philology at the University of Tirana. She works as a journalist since 1993 in several major newspapers and magazines in the country and on radio. Currently she is professor of Literature at the Public University "Aleksander Moisiu", Durres and PhD student at Albanological Studies Center, Tirana.
"Choosing a Bride" (Escogiendo novia) is a Spanish ballad known in the Peninsular tradition since the XVII c. The ballad is widely distributed in Spain, Latin America and among both Eastern and Western Spanish Jews. It is a non-narrative ballad, projecting an obvious gender perspective reflected in the negotiation involving the procurement of a bride. It consists mainly of a dialogue between representatives of the two families (groom and bride) and could be considered as part of the cluster of rituals associated with the wedding. The singing of the ballad text is accompanied by performance - dance, dramatic representation, or games – as a synthesis of verbal and body language. The latter appears in four basic types: dramatization of text through role playing, sequential positioning with dominant female symbolism, circular positioning indicating symbolic division of space (inner-female, outer-male), and game objectifying the passive female character (bride). Substitutions in the text and context of performance indicate changes involving humor and parody as well integrating the ballad into the domain of children's folklore. We propose to identify and interpret the symbolism appearing on various levels of verbal and non-verbal text.

Keiko Wells (Kyoto, Japan)

“I’ve got the blues”: The Symbolic Usage of “Blues” in African American Folk Songs

“Blues” is an ambiguous word: it can be direct or metaphorical, explicit or symbolic. It changes its meanings even within a song according to the mood of the singer. First, it indicates the African American folk music genre as in “Country Blues” or “Delta Blues,” but it originally means unpleasant state of mind such as “melancholy” or “anxiety.” It can also indicate the causes of helplessness and communicate the feelings of “serious troubles.” Instead of saying “I am seriously depressed,” the singers would sing, “I’ve got the blues.” The most well-known early African American folk singer, Leadbelly, sung to the personified blues as in, “Good morning, Blues, how do you do?” In this phrase of Leadbelly’ song, “Blues” is an unwelcome friend of the singer, namely, a visitor from hell. Hence, my presentation introduces several different usages of the word, “blues,” and explores its symbolic meanings and poetic functions in African American folk blues. The elaborate metaphors of blues lyrics are doubtlessly a powerful achievement in oral tradition.

Dr. Keiko Wells is interested in oral based literature and poetry, especially song lyrics and folk tales. She has publications in American poetry, folk songs of Anglo-Saxon and African American, folk tales from America and Europe. She approaches these works in the social and historical context while using literary analysis method to give detailed insight to the meaning of works. Some of the titles of her books and theses on songs are: “What does Mr. Blues Say?: A Literary Analysis of Country Blues Lyrics” (2010), “Lafcadio Hearn’s Black Creole Song Project” (2009), Black Spirituals, Past and Present: Reading America in Song Lyrics (2008), and The American Character in Folksong Lyrics (2004). The reason why she is interested in songs and stories is that in any country and culture people sing and tell stories. The comparative study of English and Far Eastern songs and stories can offer important insights for peace in the global era.
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