

**ABSTRACTS AND KEYWORDS**

IN HONOREM ACADEMIA ROMÂNĂ

RĂZVAN THEODORESCU

**UN CONCEPT IDENTITAIRE ET NECESSAIRE: LA ROUMANITÉ**

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TURKISH TROPES AND TOPICS

BARIŞ ÇAKMUR

**OTTOMAN MUSICAL TRADITION AND WESTERN EAR**

This study, by examining the travel books and diaries of Western travelers and/or musicians in their visit to greater Ottoman cities from the Seventeenth and Eighteenth centuries, presents how they described the music they heard in Ottoman lands as well as how they drew the picture of the musical life in the cities they visited. These narratives, irrespective of their aesthetic value judgments, provide important information about the musical practice of the age. Examining these narratives from a sociological and historical perspective, the study focuses on the conditions of production and reproduction of “Ottoman/Turkish art-music”, and argues that for a quite long period of time Ottoman/Turkish art-music tradition remained stable and isolated from the current material contradictions, and in it one may find the traces of a superstructural formation of an older mode of production.

**Keywords:** Classical Turkish Music, Fasil Music, Memoirs, Meşk, Ottoman Art Music, Production and Reproduction of Music, Travel Books, Travelers.

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ŞAHRU PILTEN UFUK

**TURKS AND THE CONCEPT OF DEATH:**

**AN ANALYTICAL SURVEY AMONG TURKISH PROVERBS**

It is possible to identify the viewpoints of a society using various aspects that are illustrated in its proverbs. Based on the proverbs commonly used in Turkey, this study is aimed at identifying, analyzing and somehow systematizing ideas on death in Turkish culture, and determining how they reflect customs, traditions, and rituals from past to present. With this in sight, information is presented about various perceptions of death in the Turkish culture and several expressions about death in the Turkish language. Some elements pertaining to the ancient, pre-Islamic religion of Kok Tengri, as well as to Islamic Sufism, Islamic doctrine as well as (perhaps) non-religious, folkish good sense, are identified. Turkish proverbs are listed and examined under thematic issues such as: what death is; what are the causes of death; who dies; who doesn't die; killing; ways to die; better and worse things than death; the deceased; the funeral culture.

**Keywords:** Turkish proverbs, concept of death, customs, Turkish sufism, Turkish culture.

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COURTNEY M. DORROLL

## **HAMAMÖNÜ, RECONFIGURING AN ANKARA NEIGHBORHOOD**

This article analyzes the architectural voice of the Islamic bourgeoisie by evaluating the government-funded urban renewal project in Ankara's Hamamönü neighborhood. This ethnographic case study explores how the AK Party is framing Ottoman history and remaking the Turkish urban landscape through urban development projects. An analysis of the case of Hamamönü demonstrates that the Altındağ Municipality has used its restoration project to inscribe the AK Party's vision of institutionalized Neo-Ottomanism and neoliberalism onto the urban space of Ankara, a process that epitomizes the spatial politics of Erdoğanian Neo-Ottomanism in contemporary Turkey. This project represents a shift in cultural capital in a key district of the Turkish capital away from traditional Kemalist visions of Turkish heritage and toward the use of Ottoman nostalgia that underpins the social vision of the pious Turkish Sunni Muslim bourgeoisie that forms the AK Party's basis of political support. My work investigates the AK Party's Islamic form of neoliberalism with Pierre Bourdieu's concept of cultural capital.

**Keywords:** Ethnography, Turkish Studies, Neo-Ottomanism and Cultural Capital.

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## OTHER EXOTIC TOPOI AND TOUCHES

PÁL KOUDELA, JINIL YOO

### **MUSIC AND MUSICIANS IN KUT, THE KOREAN SHAMANIC RITUAL**

In a *kut* (the Korean shamanic ritual), music represents the most important part, and functions in different ways. It helps the *mudang* (the Korean shaman) to reach a trance state and triggers clients to different moods, but its role of entertainment is constantly increasing within the last decades. Music of *kut* represents a complex world: musicians in the *mudang* family, institution of musical education, advocacy and organization. In this essay we are going to set next to each other those elements of this musical world from ritual to amusement which can characterize it as a whole, but it also includes regional differences of instruments, rhythms and melodies. In *kut* mostly percussion and wind instruments play the most consistent role, but stringed instruments can be found too. There are musicians, called *aksas*, who create ensembles especially for a *kut*, but a hereditary *mudang* herself is a musician, having the ability to play many instruments, sings and conducts the accompanying orchestra. A shaman is a professional musician, who represents a feature that is particular to Korean shamanism.

**Keywords:** Shamanic music, Mudang, Sanjo, Kut.

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ESSICA MARKS

### **MUSIC, HISTORY AND IDENTITY IN THE LITURGY OF THE SPANISH-PORTUGUESE JEWS**

Among the varied Jewish liturgies one tradition stands out as different and unique – the Spanish-Portuguese one. The article will describe the special historical circumstances that lead to the creation of a new liturgical music by the Spanish-Portuguese Jews – forced conversion to

Christianity and later returning to Judaism. The music described here was influenced by the liturgical music of the Jewish communities in Morocco and the Ottoman Empire combined with Western music of the 17<sup>th</sup> and 18<sup>th</sup> centuries. The article will examine the four musical genres of the Spanish-Portuguese music and will show the connections between the history of this community and its liturgical music.

**Keywords:** Sephardi-Portuguese Jews, Sephardi-Portuguese liturgical music, history and music.

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SABINA ISPAS

## **HYPOSTASES DU VÉGÉTAL DANS LES CULTURES POPULAIRES DES ROUMAINS ET DES ARMÉNIENS: L'ARBRE**

Au-delà des tous références symboliques universelles, il s'avère que l'Arbre est un motif chrétien, qui est présent dans le folklore littéraire roumain comme dans toutes les cultures traditionnelles et les littératures orales qui se sont développées dans les espaces chrétiennes. Les formes représentatives de l'Arbre et aussi des autres motifs végétaux sont bien divers, cet étude évoquant aussi les *khacikars* arméniennes (des vieilles croix en pierre). Celles-ci font, directement ou intuitivement, soit un double soit une substitute de l'Arbre, et nous font croire que l'Arbre même pouvait, plus que souvent, symboliser en effet la Croix même du Sauveur et de la foi chrétienne.

**Mots clef:** Motifs littéraires, folklore littéraire roumain, le végétal, l'Arbre, *khacikar*.

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BOGDAN-VLAD VĂTAVU

## **“THE WORLD OF THE HAIDUKS”: BANDIT SUBCULTURES IN THE 19<sup>TH</sup> CENTURY ROMANIA AND THEIR BALLADS**

Banditry in 19<sup>th</sup> century Romania, as in all early modern societies, is quite a frequent phenomenon. Traditionally called *haiduks*, the men that resorted to robbery in the era are the subject of various historical accounts but also of a rather rich popular culture, especially in the form of folk balladry that celebrates their exploits. Usually analyzed in 'class struggle' terms by most Romanian historians and folklorists, these *haiduk* ballads were interpreted as manifestations of peasant discontent and social protest. However, on a careful inspection, these folksongs rarely, if ever, paint such well-defined bandit portraits, quite frequently the outlaws in these ballads being favorably depicted as robbing those closer to their social status. In this paper, I argue in favor of a more sociological interpretation of such balladry that accounts for these discrepancies. Instead of seeing them as expressions of class tensions, these folksongs should rather be regarded as indicators of a delinquent subculture (or subcultures). The main assumption of this hypothesis, as subcultural theories developed by criminologists in the past century maintain, is that such subcultures elaborate distinct lifeways that celebrate, justify and encourage delinquent behavior. Independently of the social status of the victims and the purpose of the robberies that the bandits perform, the ballads that sing their deeds are almost always favorable to them. This is because the production of the folklore around the bandit is rooted in the very same subcultural milieu where he originates from. However, when in conflict with other distinct segments of society that also employ folklore as the social expression of their lives, bandits are often represented as hostile and threatening to the values of such groups.

**Keywords:** social bandits, *haiduks*, delinquent subcultures, popular culture, ballads, folksongs.

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## SMALL ACADEMIC HISTORIES

WOLFGANG MIEDER

**AN AMERICAN-ROMANIAN FRIENDSHIP IN PAREMIOLOGY**

RODICA RALIADE

**IN MEMORIAM ALEXANDRU DOBRE (1940-2015)**

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## RESTITUTIO

**Bucharest, 1969: The 5<sup>th</sup> Congress of the „International Society for Folk Narrative Research” (Facsimile Papers, Part I)**

MARIN MARIAN-BĂLAȘA, **Editorial Introduction, Photos, and a Formal Letter**

MIRON NICOLESCU (**Message de salut**), KURT RANKE (*no title*)

MIHAI POP (**La poétique du conte populaire**), KURT RANKE (*Assoziationsphänomene der Volksprosa*), LAURI HONKO (**On the Principles of Genre Analysis**), ALAN DUNDES (**On the Laws of Folk Narrative**), E.V. POMERANTZEVA (**Les images de la mythologie inferieure dans le conte Russe de moeurs**)

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