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TURKISH WORDS IN THE LONGEST MACEDONIAN FOLK STORY SILJAN STORK

Jovanka DENKOVA¹

ABSTRACT

This paper researches archaic words of Turkish origin, present in the Macedonian folklore, compared to the translations of these phenomena into Macedonian language. The analysis is performed on the oldest recorded folktale by Marko Cepenkov, who is most famous collector and writer of Macedonian folklore. After that, we give a parallel with their translations in Contemporary Macedonian language. The focus is on the archaic words of Turkish origin in the Macedonian language. In these paper we will focus on those words that its use is so frequently in Macedonian language, that they can be found even today in the everyday spoken language.

Keywords: folklore, Turkish words, translation, Macedonian literature

EN UZUN MAKEDON ULUSAL HİKAYESİ SILJAN STRKOT İÇİNDE TÜRK LÜK

ÖZET

Bu makale Makedonca diline bu olayların çevirileri ile karşılaştırıldığında, Makedonya folklor mevcut Türk kökenli arkaik sözcükler, araştırmalar. Analiz en ünlü koleksiyoncu ve Makedon folklor yazarı Marko Cepenkov tarafından kaydedilen en eski folktale yapılır. Bundan sonra, biz Çağdaş Makedon dilinde çevirileri ile bir paralellik verir. Odak Makedonca dilinde Türk kökenli arkaik kelimeleri üzerindedir. Bu yazıda kullanımı gündelik konuşma dilinde bugün bile bulunabilir ki Makedon dili çok sık olan bu kelimeler üzerinde durulacak.

Anahtar Kelimeler: folklor, Türkçe kelimeler, çeviri, Makedon edebiyatı

The lexical variations in a language can be considered in terms of time (diachronic), region (diadopic), socio-cultural layer (diastratic) and use of language (diaphasic). The varieties of diachronic aspect occur in a language under the influence of external circumstances and they are the evidence of how the respective language users have lived and spoken in the past. Their appearance is in proportion to the age they belong to. These varieties involve archaisms - here we can include also the Turkish words, whose presence in the language is a feature of this region; the words in extinction that can still be found in some literary works, especially in the folklore; the modern words that with the increasing globalization win broader linguistic spaces, etc.²

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² Darinka Marolova, Mahmut Celik, About the translation into german of Turkish expressions found in Macedonian folklore, Bal-Tam, TÜRK LÜK BİLGİSİ 23, Yıl 11, 2015, p.291.

“Silyan Stork” usually is roughly put among the stories of animals in accordance with the usual classifications of folklore; however, it is anything but a "story about animals." He is somewhere on the border between the realistic and the fantastic story in the modern sense of the word, with clear allegorical harmonies on the fate of the nation and the individual, the relationship between "flock" and single birds; it is not a fairy tale, fairy tale in which everything is possible (or at least those elements are reduced to a minimum), but accurate parable about human destiny in which all the details are a function of the basic idea.³ As is well known, the bird is a symbol of the divine and the sacred. (Chevalier, Gheerbrant, 2005: 831-835). It is present in various mythologies of the ancients, where some gods are displayed in the form of a bird (Thoth as ibis, and Horus as a falcon, in Egyptian mythology); then, in the beliefs of some African tribes birds considered as their ancestors (the tribe Sothoe consider pigeons as their ancestor) (Cavendish, Link, 1982: 208), which also enters the body of secrecy and sanctity dedicated to fundamental questions about existence. Bird beatification encounters frequent in the relations Sun-bird, as symbolization of supreme deity, which is always linked to a tribal community. Hence its frequent use as a sign to signify belonging to a certain group or certain people.⁴ From the very beginning of the story, stating the fact that Siljan get married on 16-17 years, talks about his infantilism and immaturity. Lazy and spoiled Silyan does not do anything, just go to the market in Prilep and squandering money. His life is characterized by boredom and apathy towards everything that happens around him. It is therefore not surprising that popular author will call him „adžamija“: „Bidejki galen Siljan i **adžamija**, ič kef nemaše da raboti selska rabota“. In this narrative sequence is given three Turkish lexemes: **adžamija**, **ič** and **kef**. The first lexeme **adžamija** (tur.acemi) is a masculine noun, which in her root means: young, adolescent, someone who is mature, which completely corresponds to the fact that Silyan has only 16-17 years. The second lexeme **ič** (tur.hiç) is an adverb in the Macedonian language, meaning "no more / no way" and so on. A third lexeme **kef** (tur. Keyif), in the Macedonian language is abstract masculine noun and means enjoyment, joy, mood. Silyan was spoiled because: „...**čunki** od mnogu sinovi Božinovi samo Siljan beše ostanal živ“. Lexem **čunki** (čunkim) (tur.çünkü), means because.

These lexemes which will review indicate ignorance of Siljan to work and the hard life of his parents, because the only way to survive in the rural environment is the work to which Siljan feels aversion. It is evident from the following narrative sequences: „...da beše **kabil** kataden da odi na Prilep na pazar, da kupuva vino i rakija i druzi slatki raboti“; „**arčiš** pari po pustina“. Other lexemes associated with this negative trait and character-laziness at Siljan are: **kabil**, adjective in macedonian language (tur. Kabiliyet) meaning - capable, which is able, it is ready to do something, **kurtulija** (derivative of kurtul, tur. kurtuluş), abstract masculine noun, meaning - salvation, liberation, redemption, (tur. Kurtuluş),

³ Mitko Madzunkov, Strkot edinak i negovoto jato, <http://makedonija.rastko.net/delo/11718>, accessed on 10.01.2016

⁴ Jasmina Mojsieva-Guseva, The Story of Siljan the Stork' as a Macedonian Selfidentifying Narrative". In: Philological Studies, vol.1, 1-9, 2010.

than **ajljazlak** (tur. Haylaz, derivated from ajljaz)- masculine noun, meaning lounge, sloth etc., **somun** (tur. Somun) – bread with round shape, bottled who only Siljan liked and did not like to eat domestic rustic bread; **arč** (tur. Harç), noun denoting - spending, expense, expenditure, indicating the uncontrolled costs that Siljan did with his friends. Against this background, we give contemplation of Siljan: „...na ovaa silna goreština, bidejki ima v grad ladni **meani**, da sedam i **kef** da teram so gragjanite...“; „Razmislujajki gi ovie zborovi i družni nokta, Siljan ušte vo temni zori ja praštil v grad i si ošol na eden **an** kaj što si odel sekogaš“. Used lexemes of Turkish origin point of the Siljan desire to live leisurely, pleasant urban life. Lexeme **meani** (tur. Meyhane) is a feminine noun meaning inn, guest house. Lexeme **an** (tur. Han), morphologically is a noun, denoting an inn with lodging, rural road and tavern.

Following is the possibility that is an opportunity for Siljan to flee from his home: „Večerta za **kismet** od Siljana došel eden duovnik na **anot**...mu rekol na **andžijata** za da mu bara nekoj **kalauz**...i utroto trgnale po **vilaet** da prosat milostinje za na Boži grob“. Used lexemes of Turkish origin in these part are: **Vilaet** (noun,tur. Vilayet), is an area in the Turkish Empire which ruled vali (governor), **Kismet** (tur. Kismet)- meaning fortune, destiny; **Kalauz** (noun, tur. Kılavuz), in this case meaning guide; **Andžija** (noun,tur.hancı). Follows Siljan's departure with a ship, its sinking, and the arrival of Siljan in the land of storks as the sole survivor of the storm: „...trgna da odi po adata, da vidi što zemja ke bide taa“; „Ode što ode i najde eden izvor, ta pojde i se napi edna voda“; „...do izvorot najde emiš zrel“. Lexemes of Turkish origin used in the previous text: **adata** (meaning ground, earth), **gemija** (noun,tur. Gemi)-meaning ship, and **emiš** (tur. Yemiş)- meaning fruits.

After this it is inevitable Siljan's regret for everything done in life, especially for disobedience to parents: „Keške so puška da bev ubien, majče, i tamo da bev umren, vo našite grobišta da bev zakopan, za ti, majko da mi ideš na grobot da mi pališ sveka i da mi razdavaš zadužbina!“. Lexeme **keške** (tur. Keşke), indicates dissatisfaction with the case and even monitor and willingness to self-sacrifice as a condition for forgiveness: „...tri godini ke činam izmet na manastir na Treskavec“, where lexeme **izmet** (tur. Hizmet) means to take care of someone or something, in this case for the monastery. And it is no coincidence, because Siljan hoped for help from God for salvation.

The meeting with people-storks in Siljan causing Siljan to stay amazed: „Arno ama lugeto bea **bambaška**: ne bea kako nas **asli**“. Lexemes **bambaška** (tur. Bambaşka, is a adjective with the meaning of something unusual) and **asli** (tur. Aslı, adjective meaning real, truly).

People-storks who knows him well objects him for the disobedience in the past: „Po malku vreme beše se sobrale site kukni luge i duri nekoj od komšiite i **kurdisale** muabeti da go prašaat Siljana. Ami ti bre Siljane, kako si sega so tatko ti, ali go rizaš potroa?; „I od toa pusto nerizanje moe me nakaža zer Gospod što dojdov vo vašava zemja“. Verb **kurdisale** (tur. Kurmak) here is used meaning – set up, put. Verb **riza** (tur.rıza) here is used meaning - obedience-disobedience.

The master of the house tells their plight and the curse of the ancestors: „...se storilo seba za da ne ni traat čeladta vo staro vreme i da odime vo vašite strain da ragjame. Tuku ti leli si pri mene, nema da te

ostavam ovde, ke ti baram nekoe čare i ke si odime zaedno doma“. Lexeme **sebab** (tur. Sevap), in this case signifies the cause of the curse and lexeme **čare** (tur. çare), means salvation, help, etc.

So, Siljan will be forced to: „da si ja trga džezata što go kolnale tatko mu i majka mu“, and lexeme **džeza** (tur. Ceza) means punishment.

The first coming of Silyan in the homeland ends in failure: „Arno ama što rekol nekoj: „Ne treba čovek da se raduva mnogu, ni da žali mnogu, oti **zijan** ke go najde“. Taka i Siljan konjarecot, golema radost mu se svrte na golema žalost, čunki od golemata radost sleguvajki na zemi ne stori **mukaet** da ne go skrši šišeto“. Marked lexemes in the above narrative sequence and their meaning are: **Zijan** (tur. Ziyan) meaning - damage; **mukaet** (typ. Mukayyet) meaning – attention, interest.

Silyan from afar sees his own, from far sees the wedding of his sister: „Zastanal zetot pred vrata site svatovi na konji, nametnati so belite **japandžaci**, na glavite **fesovi** tunuzi prevrzani so belite **čalmi**“ and in those moments he thinks about suicide: „..vo bunarot da se udavi; arno ama duša e mila, pak se **popišmanil**“, there is a real danger of killing him for being a stork who constantly walk around the house: „...slegol vo dvor i otišol do telinjata da gi pomiluva **goa**“. Lexeme **fes** (tur. fes) a hat with a a conical bore, and **čalma** (tur. Çalma), cloth bandage around fes among Muslims, verb **se popišmanil** (tur. Pişman), means someone who gives up the intention, who is changing his mind, lexeme **goa** (tur. güya), is a particle meaning - supposedly. Fortunately, people-storks decide: „...na sveti Pandelimon da trgnat za na **vilaet**; mu stori **aber** i na Siljana za i toj da se stori **azar**. Over here we have the lexemes **aber** (tur. Haber), meaning sending the information, then lexeme **azar** (tur. hazır) meaning- to be ready, to prepare for returning home. Siljan returns in the land of people-storks and lives with them.

On the second coming home, Siljan would be spared to participate in the battle: „Ami leli im zavidoa orlite, oti jadat štrkovite skakulci, i od zbor na zbor se kapaštisaa da se bijat edni so drugi. Adžijata go imal pokraj sebe i bidejki bil gostin ne go vnesol vo **džengot**“. Lexeme **džengot** (tur. Cenk), in this case means – battle.

Other lexemes that we meet in the story are: **Zort** (noun, tur.. Zor), meaning - effort, trouble, **uzur** (noun, tur. Huzur), in this case means non-work, work futility, in the example: „oti od uzur ke mi vezeš crna košula“ (when his wife thinks that he is dead), also we can meet and vay, bay (tur. Vay) as a shout that means pain, distress, or when something unexpected dose, then, **kabaet** (tur. Kabahat) meaning – guilt, and when he returns home and tells to the villagers about everything that he had lived, they wondered: „...kaži ni nekoi **unerii**, elbete toa, što si videl ti, nie ne sme videle,“, where lexeme **unerii** (tur. Hüner) has a meaning miracles, wonders, after which his mother offers everybody with brandy: „Brgo-brgo majkata go klala **gumčeto** so rakija do otnot da se stopli“, where lexeme **gum** (tur. Güğüm), means big copper bowl for water, rakija, wine, etc, used even today in rural areas.

When assemble the villagers fulfilled with disbelief, Siljan must give evidence for the claim that he was with them at that time, even in the form of a stork: „Koj znae, bre sinko, spored **nišanive** što ni gi kažuvaš, vistina kako da si bil štrk, mu rekol tatko mu“, where lexeme **nišan** (tur. Nişan) means sign.

Nevertheless, in Silyan Stork "national mythology" is given, though short, better than at any other offense. And his message is clear nationally colored: reality - it is the life of the people, and here are all basic life values. The individual who wants to separate from it and outgrow enters into a strange and actually unreal world without inner content, but it allows life to see the his homeland from "bird's perspective" clearly as the palm; and it enables the return.⁵ According to Vladimir Martinovski, the stork is considered a particularly noble bird since it sometimes takes care of its aging parents, and Silyan undergoes a radical change in his relationship to his parents after transforming into this very bird.⁶

From the above, it is evident that the number of lexemes of Turkish origin in the longest Macedonian folk story, written by the largest Macedonian collector of folk art in the 19th century, Marko Cepenkov - is not small. Besides writing down folk materials, Marko Cepenkov performed some interventions and recorded in writing. Lexemes originating from the Turkish language occupied an important place in everyday life of our people in the past, and it is important that they today are not extinct and is still widely used, which is a testament to enormous collective memory of the people.

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