



## REVIEW OF THE MOVIE OF *ADSIZ CENGAVER VE SULTAN GELİN* ACCORDING TO OTTO RANK'S "HERO PATTERN"

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### Abstract:

Folkloric products that folklore tries to understand and examine have attracted the attention of folklore researchers from the past to the present. Throughout the historical process, many folklore researchers have carried out some studies and investigations and put forward various theories, methods and opinions. As a result of text-centered folklore studies, theories have been created on folkloric products in this context. One of these theories is the "Structural Folklore Theory." Researchers such as J. G. von Hahn, Otto Rank, Lord Raglan, Eric Hobsbawm, Vladimir Propp, Claude Levi Strauss have developed models and methods by working in line with this theory. With the structural analysis of the hero's biography, which is one of the developed methods, aims to examine the adventures of the heroes, create a general pattern and understand the folk products in this way. Whether it is a folk tale, a fairy tale or an epic, it meets the public's need for listening and telling with the elements it contains. This needs to be continued as text-centered narratives were replaced by the electronic cultural environment over time. Especially with the development of technology, thanks to cinema, narratives are transferred to the big screen and the heroes in them are brought to the fore. So much so that the heroes in such narratives carry parts of the characteristics of the society in which they were created. In other words, the public identifies itself with the hero in the narratives and adopts him. As a natural result of this, some folklore researchers have focused their research on the heroes in the narratives. Otto Rank, who works within the framework of Structural Folklore Theory, makes a biographical structural analysis of the hero with his "Hero Pattern". In this study, after a brief mention of Otto Rank's "Hero Pattern", the electronic culture environment will be mentioned, and the Turkish-Iranian co-production film "*Adsız Cengâver ve Sultan Gelin*" will be analyzed according to Otto Rank's "Hero Pattern". A general evaluation will be made about this situation by

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determining which of the items in this mold fit the movie or which items do not fit the movie.

**Keywords:** nameless warrior, film, folklore, hero pattern, Otto Rank, Turk, structuralism

## 1. Introduction

Many types of narratives emerged in the period of folk literature called oral culture, where narrator and listener interaction was intense. The narrative genres that emerged as a result of the people's need to listen and understand were passed on to the public by various master narrators. The narrative genres, which were passed from tongue to tongue and from ear to ear, have reached the present day by gaining the characteristics of written literary texts with the written period.

Folklore, a human and social science, aims to understand and know people better. Folkloric tales, epics, folk stories and similar products created by the society in line with the needs of the society also constitute the subject of folklore. Because narratives created by the public are an important material in understanding a society. In this respect, folklore, which is a special discipline of investigation by researchers, deals with the material and spiritual products created by society.

People spread over many parts of the world have created different civilizations and different cultures. Folklore studies, which emerged from the curiosity of knowing and understanding people, manifest themselves in various countries. As a result of the studies carried out by researchers on folkloric products, many views, theories, thoughts and theories have been put forward from past to present. As a result of the research, text-centered and context-centered theories have been developed by folklorist researchers. When we look at text-centered theories, we come across more than one theory. One of these theories is the "*structural folklore theory*."

In order to explain and understand the cultural and mental development of humanity, he advocates structural methods and theories that try to handle folklore products with universal models and formulas, so that folk products can be compared. In this direction, researchers such as Vladimir Propp and Levi Strauss develop their own perspectives and schools. Another method that emerges differently from these is the "structural analysis model of the hero's biography." This model tries to reveal a general common pattern or a formulaic structure that shows the situations of the heroes in folk narratives, based on their biographies. The first study on this subject was made by German folklore researcher Johann G. von Hahn. He creates his hero template based on the biographies of fourteen different heroes, out of sixteen items (Çobanoğlu 2019: 202). After Hahn, Otto Rank carried out studies on the analysis of the biographical structure of the hero under the name "Hero Pattern", Raglan under the name "Traditional Hero Pattern", and Eric Hobsbawm under the name "Social Bandit or Folk Hero" (Başaran 2016: 1014). We would like to talk about the pattern developed by Otto Rank that interests our study.

Otto Rank, who uses the structural method in analyzing the biography of the hero, examines the lives of his heroes and examines the life phase of the heroes from their birth until they become king. Based on this, he reveals the hero pattern he developed in twelve articles (Ekici 2007: 80). Otto Rank, who examines the narratives containing historical and religious biographical heroes, states that the randomly examined heroes have the same common characteristics and argues that a standard epic can be created from these common characteristics (Rank 2016: 74). Otto Rank, one of Sigmund Freud's followers, bases his "hero pattern" on Freud's views. According to Rank, the phenomenon that creates the hero pattern is father-son conflicts. Otto Rank, who claims that the concept and pattern of heroism emerge when sons kill their fathers as a result of these conflicts, determines the pattern of the hero as follows:

1. *The hero is the child of an extraordinary family.*
2. *The hero's father is a king.*
3. *The conditions of the hero's conception into his mother's womb are difficult.*
4. *There are prophecies and warnings against the birth of the hero.*
5. *The hero is left in the water in a box.*
6. *The hero is protected by animals or good people.*
7. *The hero is nursed by a female animal or a humble woman.*
8. *The hero grows.*
9. *And he finds his real family.*
10. *He takes revenge on his father.*
11. *The hero is recognized and accepted by the public.*
12. *The hero gains rank, rises and is honored*" (Çobanoğlu 2019: 205).

If we look at the studies conducted in Turkey on the structural analysis of the heroes in Turkish folk narratives; Stating that Lord Raglan's method is frequently used, Uğur Başaran states that this method is used by researchers such as Özkul Çobanoğlu, İsmet Çetin, Nerin Köse, M. Öcal Oğuz. Moreover, according to Başaran, research in Europe and Turkey on the structural solutions of hero biographies has always been text-centered, that is, on narrative texts. However, Başaran stated that folk narratives are conveyed in different forms and appearances today and touched upon the importance of cinema films in this respect (Başaran 2016: 1014-1015). In line with his opinion, Başaran examined a film that was transferred to the cinema according to Otto Rank's "Hero Pattern" instead of a text-centered narrative.

The period of face-to-face communication, called primary oral culture, has transitioned to a period of technological developments and changes over time. This change, which also affects the traditional environment of folklore, includes fairy tales, folk stories, folk beliefs, folk cuisine, etc. It also reflected folklore elements. As a result, these elements have changed and transformed and taken their place in the new environment. This new environment has been called the "secondary oral culture" environment, in Walter Ong's words. Technological tools such as telephone, television, radio and electronics have introduced society into this environment called the second oral culture (Çelik 2023: 254).

One of the active fields where new traditions are created is mass media. Cartoons, which are the new medium of storytelling, are given as an example of this (Bars 2021: 41). With the developments, traditional narrative types have been moved to the electronic culture environment, and folk tales told by masters in the past are now conveyed to viewers and listeners through different tools. One of these transmission tools is cinema. As Mehmet Emin Özerverli states, cinema, which is one of the effective elements of visual culture, has reached a mass dimension, and mythology has become one of the sources that cinema feeds on (Özerverli 2023: 145). "*Cinema was used as a mythological narrative tool of the period*" (Özerverli 2023: 151). Thanks to cinema, the public meets the need to understand and listen to things. For this reason, many folk narratives have been transferred to the big screen and processed on the big screen. One of the places where we can find examples of this is Turkish cinema. Turkey has a rich culture and narratives, especially epics. From this perspective, when we look at Turkish cinema, many narratives about heroism have been brought to the big screen.

The first epic movie in Turkey, where the epic was brought to the cinema, was *Köroğlu*, shot in 1953. *Battal Gazi Epic*, which deals with the subject of another Turkish epic and tells a heroic story, was broadcast as a series in the cinema (Özmen 1998: 87). When we look at another example; the comic book hero named Tarkan, created by Sezgin Burak, was transferred to the cinema in episodes in Turkey, attracted the attention of large masses and was adopted by the Turkish people (Başaran 2016: 1015). One of the heroic-themed films in Turkish cinema, of which we can give many more examples, is the Turkish-Iranian production *Adsız Cengâver ve Sultan Gelin* (1970). In this movie, which is the subject of our review, the adventures of an unnamed, heroic young man are told. The series of events in this movie will be analyzed according to the items in Otto Rank's "Hero Pattern" and which of these items are similar or different will be determined. The reason for analyzing this movie is that there are not many studies on Otto Rank's method in Turkey and there are aspects of this method that are compatible with the movie.

According to Otto Rank's "Hero Pattern", the similarities and differences in the movie *Adsız Cengâver ve Sultan Gelin* are as follows:

<b>Otto Rank's Hero Mold and the <i>Adsız Cengâver ve Sultan Gelin</i></b>
<b>1. The hero is the child of an extraordinary family</b> Nameless is the son of Emir Cabbar and Esma Sultan. <i>Adsız</i> , whose father is Emir and mother is Sultan, belongs to a noble family, not an ordinary one. Anonymous, the child of a ruling family, carries a noble trace in his blood.
<b>2. The hero's father is a king</b> Emir Cabbar, the father of the nameless character in the movie, was once a vizier and succeeded Emir Mahmut, the ruler of Bukhara, by killing him. Cabbar, who was Emir in Bukhara, declared his legitimate power by marrying Emir Mahmut's daughter.
<b>3. The conditions of the hero's conception into his mother's womb are difficult</b> The circumstances of the hero's conception can be expressed as follows: Emir Cabbar wants to possess Esma Sultan, the daughter of Emir Mahmut, whom he killed, by force. Even though Esma Sultan resists, she enters Emir Cabbar's harem and gives birth to a son from him. In this

context, the circumstances of our hero's birth are realized when Emir Cabbar forcibly possesses him, even though Esma Sultan does not want to. In this respect, the birth conditions of our hero can be evaluated under difficult conditions.

#### **4. There are prophecies and warnings against the birth of the hero**

The prophecy and warning against the birth of the hero are clearly seen in the film. The head of Emir Mahmut, who was executed by Emir Cabbar, was separated from his body. The severed head of Emir Mahmut, separated from his body, makes a prophecy to Emir Cabbar in front of everyone and says the following: *"Cabbar, you won't get away with this treachery, Cabbar. Your own son will kill you. You will burn in hell fire. You will burn in hell fire"* (Refig 1970: 02:51-03:07). When this situation is examined, the prophecy against the birth of the hero in the movie is stated by Emir Mahmut. When we look at the movie again, Emir Cabbar, who has no children, wants to kill his son from Esma Sultan in order to prevent the prophecy. It doesn't even stop there. He marries a new girl every month and kills the girls he married at the end of the month so that his child would not be born.

#### **5. The hero is left in the water in a box**

One day, while Emir Cabbar was out hunting, Esma Sultan gave birth to a son. The messenger immediately conveys this news to Emir Cabbar. Emir Cabbar, afraid of the prophecy spoken by Emir Mahmut's severed head, goes to kill his son. As soon as Esma Sultan receives this news, she kidnaps her son, puts him in a box and drops him into the water.

#### **6. The hero is protected by animals or good people**

The child left in the water is found by a fisherman in the movie. The fisherman man lives with his wife and daughter. The fisherman and his family take care of the Unnamed Hero as if he were one of them. They protect and nurture it. The Unnamed Hero thinks that these people, who take care of him and raise him, are his real family.

#### **7. The hero is nursed by a female animal or a humble woman**

This condition is not seen in the movie. The nameless hero is found by a family of fishermen. It is not shown in the movie that the fisherman's wife or any animal breastfeeds the hero.

#### **8. The hero grows**

The Nameless Hero grows up in a fishing family. In the movie, the Nameless Hero appears as a child and playing games. One day he finds a bottle and sees a genie inside the bottle. The genie asks him for help and gets the genie out of the bottle. In response to his help, the genie gives him a magic sword and stabs him into a rock. He tells him to pray to God to remove this sword until he grows up and that no one will be able to remove this sword until he grows up. Finally, the Genie gives another reminder to the Unnamed Hero, warning him to never use the sword against someone of his own blood. He says that if he uses the sword against someone of his own blood, the spell will be broken and the sword will break, and he disappears. When the Unnamed Hero comes home later, he witnesses that his family, who found him and adopted him, was killed by Emir Cabbar's men, and that Elif, whom he considered his older sister, was kidnapped by the men again. Impressed by what he saw, the Unnamed Hero prays to God every day and asks for his help to take revenge on Emir Cabbar. At the 16th minute of the film, the Unnamed Hero appears before us as a young, strong hero, full of ambition to take revenge on Emir Cabbar.

#### **9. And he finds his real family**

Anonymous Hero learns that his beloved Gülnaz Sultan was kidnapped by Emir Cabbar. He goes to Emir Cabbar's palace to take revenge on him and to save the girl he loves. The Unnamed Hero encounters Emir Cabbar and fights him. Just as he was about to kill Emir Cabbar, the

sword shattered. The unnamed hero was once told by the genie; He remembers the saying that if you use the sword against someone of your own blood, the sword will shatter and he is caught by the men. While Emir Cabbar is about to torture the unnamed Hero, he sees Emir Mahmut's medallion around his neck. When he sees the medallion, he says that he is Esmâ Sultan's son, that is, his own son. When we examine these events, the Unnamed Hero learns that Emir Cabbar, whom he plans to take revenge on, is his real father, both from the shattering of the sword and from Emir Cabbar. In other words, he finds his real family in accordance with this article.

**10. He takes revenge on his father**

In the movie, the Unnamed Hero defeats his father in a sword fight. While his father was about to attack his son with his back turned, the Unnamed Hero maneuvered aside and Emir Cabbar fell into the pit of fire and died. Thus, his son takes revenge for all the evil done by his father.

**11. The hero is recognized and accepted by the public**

The Unnamed Hero is greeted with great enthusiasm by the public after eliminating Emir Cabbar, who had been oppressing Bukhara for a long time. While the people offer their love to this hero, the Unnamed Hero is also considered the grandson of the former ruler Emir Mahmut.

**12. The hero gains rank, rises and is honored**

There has been no justice in Bukhara since the time of Emir Cabbar, and therefore the people of Bukhara long for justice. At the end of the movie, the Unnamed Hero, who destroys Emir Cabbar, is recognized by the public as the grandson of the former ruler Emir Mahmut and becomes the real owner of the throne. The people accept the Unnamed Hero as someone who will bring justice back to Bukhara and call him Adil Khan. Our unnamed hero, who eventually marries Gülnâz Sultan and ascends to the throne, becomes the real sultan of Bukhara, known as Adil Khan.

## 2. Conclusion

When the research on folkloric products is examined, various theories, methods, and opinions have been put forward. One of these, structural folklore theories, argues that folk products can be compared and understood by developing universal formulas and models. Researchers such as Johann G. von Hahn, Otto Rank, Lord Raglan, and Eric Hobsbawm, who find common points in the life stories of the heroes they research within the framework of structural folklore theory, reveal different patterns unique to them. In particular, one of these researchers, Otto Rank, a follower of Freud, examined the life stories of heroes in the narratives of different civilizations and found the common aspects of the heroes and developed the twelve-item "hero pattern" model. Rank attributed the factor that created this pattern to father-son conflicts. The public's need to understand and listen has been met by storytellers in the past. However, today, with technological developments, narratives have been moved to the electronic cultural environment, and people's needs for understanding have been tried to be met through mass communication. When we look at the application field of structural folklore theories, it is seen that they are generally text-centered. However, today, the change in the medium in which narratives are told, that is, their transmission to the public through cinema, creates

an area where folklore theories can be tested in electronic cultural environments. Therefore, folklorists should concentrate their studies in this area as well.

In this study, the "Hero Pattern" of Otto Rank, one of the representatives of structural folklore who conducts studies within the scope of the structural analysis of the hero's biography, was applied to the Turkish-Iranian co-production *Adsız Cengâver ve Sultan Gelin*. As a result of the examination, it was seen that eleven items in the "Hero Pattern" put forward by Otto Rank were compatible with the film, except for one condition. In addition, this study revealed that folklore theories can be applied not only to written texts but also to electronic cultural environments. This model, which Otto Rank based on father-son conflicts, has an aspect that is compatible with the movie. In the movie, there is a struggle between the Unnamed Hero and his father. Even though the Unnamed Hero did not know his father at first, he hated him and continued this hatred even though he later learned about his real father. So, in this respect, it is understood that this situation is parallel to Otto Rank's views. Although Otto Rank based his views on the heroes in Western narratives, the fact that a Turkish film also resembles this model makes it valuable to examine the narratives in Turkish culture. This model, which has not been applied much to Turkish narratives, may sometimes not be compatible with Turkish narratives because it was created and influenced by various factors in the West. However, the extraction of similar patterns through structural folklore theory studies to be applied on Turkish narratives will enable better research and understanding of Turkish narratives.

### **Conflict of Interest Statement**

The authors declare no conflicts of interest.

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