BOĞAZİÇİ ÜNİVERSİTESİ
DERGİSİ

Beşeri Bilimler – Humanities Vols. 8-9 – 1980-1981

THE VITAL EQUILIBRIUM: WHAT MAKES A NARRATIVE A FAIRYTALE *

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ABSTRACT

This study aims at emphasizing the integral nature of the fairytales genre by illustrating the delicate balance of style and content apparent in all long-lasting and widely appealing fairytales, independent of their origins. It also wishes to point out how these tales lose their effectiveness and their relatively universal appeal if this balance were forfeited or even disturbed. By comparing four variants of a widely known fairytale, recorded in four different countries at different times in history, the study will seek to establish the sort of modification that can be made in one and the same tale, in order to make it conform to the distinct customs, values, and beliefs of distinct socio-cultural units without disturbing the essential balance of style and content. It may also lead us to understand which themes, types, and motifs appear to be constant in these tales and which seem to change in different variants, reflecting the specific backgrounds of their reciters and audience.

Fairytales have been in existence as a form of traditional oral narrative for hundreds of years. According to the Oxford English Dictionary the first reference to the "fairytale" was in 1749. The fairytale scholars Iona and Peter Opie explain

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in The Classical Fairytales that the term "fairytale" was derived, most likely, from Countess D'Aulnoy's book Contes de fées, published in 1698 and translated the following year in London as Tales of the Fairys. [1] D.S. Brewer, on the other hand, claims that the first reference to fairytales occurs in a book by R. Kirk, The Secret Commonwealth, which, actually, is about fairies and is written as far back as in 1691 or 1692. [2] However, the present use of this term is in a sense misleading, since few stories we call by that name have fairies, elves, or similar creatures in them. It would indeed be advisable to adopt the more descriptive German word "Mârchen" coined by the Grimm Brothers in 1812 for their collections of similar tales. "Mârchen" is the diminutive form of the Middle High German "Mare" which originally meant "news" or "gossip". [3] Thus the word "Mârchen" indicates that these tales are narratives which, like gossip, have an objective corpus but are open to decided changes. In their study, neverthless, for the sake of convenience, the term "fairytale" will be retained.

In investigating any form of conventional narrative which stems from the oral tradition it is essential to note the dynamic relationship between form, style, content, teller, audience, and culture. The style of an orally transmitted narrative is at once conventional and individualistic. The plots and structures of traditional tales are fixed and have no one creator. Indeed, a close study of the traditional tales of different countries also reveals a number of similarities in style, content, and form. And it is possible with regard to these similitudes to classify traditional oral narratives into two or, in some cases, three main folklore genres: the legend and the folktale, or the legend, the folktale, and the fairytale. But these genres have developed in such a parallel and interrelated fashion that their generic division is, in effect, one of tone in their approach to their content, rather than a basic distinction of content and form. Each traditional tale on the other hand, irrespective of its genre is also coloured by the specific mood, the dramatic abilities of its narrator, and the expectations of its audience – that is the peculiar values, ideals, and beliefs of a certain community in a particular historical era. It is adopted by particular reciters and altered by them in collaboration with their audience to suit their own culture, attitudes, customs, and their own peculiar economic and religious systems.

The fairytale is less topical, less belief-oriented, and has fewer claims to literal truth and is more symbolic and more universally known than the other traditional oral narratives with similar structures and themes. Indeed, in these narrative, content and style evolve from and complement each other in such a way that content generates from and in return determines the relatively universal stylistic features of the fairytale. Here tofore critics have not been concerned with explaining the dynamics of this organic and delicate interdependence between style and content in the broader context of different socio-cultural units. This study aims at emphasizing the integral nature of the fairy tale genre by illustrating the delicate balance of style and content apparent in all long-lasting and widely appealing fairytales, independent of their origins. It also wishes to point out how these tales lose their effectiveness and their relatively

universal appeal of this balance were forfeited or even disturbed. By comparing four variants of a widely known fairytale, recorded in four different countries at different times in history, the study will seek to establish the sort of modifications that can be made in one and the same tale, in order to make it conform to the distinct customs, values, and beliefs of distinct socio-cultural units without disturbing the essential balance of style and content. It may also lead us to understand which themes, types, and motifs appear to be constant in these tales and which seem to change in different variants, reflecting the specific backgrounds of their reciters and audience.

The fairytale that will be discussed in this study has the title "Mossycoat" [4] in its English version, "Ütelek" [5] in its Turkish version, "Pulleru" [6] in its Danish version, and "Allerleirauh" [7] in its German version. Aarne – Thompson Type Index cites the tale as a version of the tale type 510 B – a form of Cinderella story. The Turkish, Danish and German versions correspond to one another stylistically more than the English version of the story. The English tale actually fails to live up to the requirements of the traditional fairytale style, and consequently, fails to present one of the traditional themes of this genre. The first three variants will be discussed together and then compared and contrasted with English version, with the intention of showing how a tale that deviates from the general stylistic characteristics of this genre is unable to communicate to its audience a popular fairytale theme.

The version of Ütelek to be discussed in this paper was recorded by the Turkish folklorist Pertev Naili Boratav in 1939 from Sıdıka Boratav, his mother. Mrs. Boratav is said to have heard the story narrated at the beginning of the century [8] in Gemlik, a village in the north-west of Turkey. Eleven other variants of this tale were collected from different parts of Anatolia, all during the first half of the twentieth century. The Danish version was set down in writing by Evald Tang Kristensen from Mette Skaedder in Jutland in the nineteenth century. It was first printed in Aeventry fra Jylland in 1897. The German tale is from the Grimm's collection, it was registered in a small village near Kassel on 9 October 1812 from Dortchen Wild. The English variant of this story was published in its rhymed version in The Nursery Rhymes of England by James Orchard Halliwell-Phillipps in 1843. However, the variant which will be referred to here, is the prose Mossycoat taken down by T.M. Thompson in 1915 from Taimie Boswell, a Northumbrian gypsy.

In the German, Danish, and Turkish versions a queen dies. The king wants to marry an excessively beautiful woman who, according to the German and Turkish tales, has also the qualities the late queen would have approved. No one with those qualifications is to be found. His daughter suits the desired picture most, so he decides to marry her. The girl asks her father to have three dresses made for her before she consents to this marriage. In the German and Danish stories the dresses are to be one "like the sun", the second "like the moon", and the third, in the German tale a fur robe,[9] in the Danish version a suit of feathers. The garments required by the Turkish

princess on the other hand are described as one that is "embroidered completely with pearls", other "covered entirely with diamonds", and the third, again, a fur robe.

In the German and the Turkish versions, once the dresses arrive, the girl puts on the fur mantle, takes the other robes with her, and runs away from the palace at midnight. In the Danish variant, she sees that her father is drunk with wine, wears her suit of feathers, takes with her the other robes, and flies away. The Danish princess finally gets lodging wi th an old woman, and takes service at a near-by castle. In the German and Turkish stories she walks all night, and eventually hides in the hollow of a tree in a large wood. The following morning, the German heroine is discovered by the king, the Turkish one by another lord who has been out hunting. Both in the Danish and in the German tales the girl is made to work in the kitchen of the lord's castle. In the Danish version, she is called Pulleru, which seems to be a combination of two words "pulle" and "ru". "Pulle" dialectically speaking, means having "hairs aprick" and "ru" stands for "rough". In the German story she is called "Allerleirauh", a combinant of two German words: "Allerlei" and "rauh". "Allerlei" comes to mean " a great variety" and "ruah, among other things, "fur". The Turkish name "Ütelek" has no meaning. It is given to the disguised princess by the lord. Moreover, unlike the protagonists of the other two versions of the story, the princess in the Turkish tale does not reveal herself as a human being. She pretends to be a strange, harmless animal which produces meaningless sounds when stroked. In the German and Danish tales we are told in passing , that the other maids do not treat the princess well, wheras in the Turkish variant, she is liked and cared for by most.

According to the German and Turkish stories the time comes for a feast to be held. Allerleirauh and Ütelek attend the feast in their royal apparels. Allerleirauh wears her garment "like the sun", Ütelek puts on the "dress embroidered with diamonds". But neither reveal her true name and title. At the feast their beauty outshines all and their respective lords fall in love with them. In the Danish variant, the lord is to court a princess at another castle. Pulleru goes to that castle dressed in her robe "like the sun", and it is there that the lord sees her, and falls in love with her. One important addition made only by the Danish and Turkish stories is that an event preceding the meeting of the lord and the princess, the lord is shown as haughty. In these stories the lords behave in a condescending manner to the girls, Pulleru and Ütelek. Pulleru brings the lord his boots, before he leaves for the castle, and he hits her under the ear with one of them. Ütelek fetches the lord his scarf, just as he departs for the feast, and he treats it off and throws it away. These incidents become central to the development of events in the two variants. When the lord asks Pulleru, dressed in her robe "like the sun", where she comes from, she replies "from the country where maids are hit with boots", and hurries back home undiscovered. In the Turkish tale Ütelek's answer to a similar question is "from the Scarf-Tearer's District". In these versions of the story, a like attitude is displayed once more the following year, as the Danish lord hits Pulleri with a towel, before he departs for the neighbouring castle, and the

Turkish lord breaks the watch Ütelek brings him, before he leaves home to go to a similar feast. The princesses once again get dressed and go to meet their lords in their royal apparel. When they are asked anew the question where they come from, their answer once more reflect the previous acts of the lords. Pulleru says she comes "from a country where maids are hit with towels", and Ütelek tells the lord she lives in "The Watch-Breaker's District".

In the Danish story, the lord comprehends the meaning of Pulleru's riddling words, yet in order to be certain of her identity, he prepares a situation in which the princess is able to give him a more overt clue about who she really is. He pretends to be ill, takes himself to bed, and requests his mother to make soup for him. Pulleru drops into his soup-cup the gold ring he had given her at their last meeting. The Lord is then sure who she is, asks her to be sent up to him, and in his room he pulls the old rags off her, exposing from underneath the dress "like the sun". The Danish lord thus unmasks Pulleru, and marriage takes place. As for the Turkish tale the lord cannot solve the riddle, he is love stricken, falls ill, and once again he thinks of a situation in which the princess can manifest her essential self to him. He, too, orders his friends and relatives to prepare him a cup of soup. Ütelek drops into the one she makes the ring he had given her at their last encounter. With this, the lord is able to discern Ütelek's true identity. He, too rips off her fur coat, and her robe embroidered with diamonds is exposed. Once again marriage follows recognition.

In the German version, the king does not mistreat Allerleirauh. Here the motif of soup making and giving hints about identity is employed even more elaborately. After the first festival and the first short encounter with the lord, Allerleirauh drops into the soup her own gold ring, but she does not own it when discovered. After the second feast she puts her little golden spinning-wheel into the bowl, and after the third she lets fall her golden reel. Nevertheless in the German story these clues do not suffice to make the king recognize Allerleirauh. He is able to identify her only after seeing the ring he had put on her finger during the last festival. Recognition is again followed by marriage.

In all three stories the central figure is the princess. Upon her mother's death she finds herself trapped, forced into an incestous marriage. However, the tales seem to draw the audience's attention neither on the sorrow she must feel at her loss, nor on the evils of such a marriage. Her position appears to be similar to those of a number of other fairytale heros and heroines who find themselves in a plight from which they must somehow escape. In that sense she is like Snow White, or Hansel and Gretel, or the Little Red Riding Hood. Whether she is assisted by outside, supernatural forces or not, in overcoming the obstacles is not instrumental to the comprehension and interpretation of the story. In the Danish story, for example, the princess is an innocent young girl and she is helped by her mother's spirit to escape from the incestuous marriage. In the German and Turkish stroies on the other hand it is the princess herself who

thinks of a way to escape. In short, the initial situation which prepares the grounds for the heroine's departure from the society, emotionally and/or physically, is not important. In fact, the actual tale begins only after that departure takes place. As in all fairytales, in these stories too emotional states are objectified. Physical withdrawal signifies an emotional break with, and isolation from, human community. Such an act may also imply an inability to understand its ways, or a feeling of alienation. The final marriage or return home, on the other hand, stands for the protagonist's restriction to social life as a member of one of its institutions.

The Danish, German, and Turkish variants follow this pattern faithfully. The princesses leave their fathers' palaces to go out into the world, to understand how people behave and how things in nature operate. They learn to use their wit and talents in order to protect themselves from emotional and physical dangers while at the same time adhering to the socially recommended forms of behaviour like humility, tolerance, patience, and forbearance. During this period of self-discipline and instruction, they grow strong enough to become independent human beings and members of their respective societies. The lowly state they assume (the disguise motif) serves both to mask their identity from society, isolating them from all protection, and to expose them to hardships and obstacles. Hence their false identify is indicative of their lack of a real identity, personality, until they develop one. In this way under the adopted names Pulleru, Allerleirauh and Ütelek, the heroines suffer, grow up, and prove themselves. They all enact the theme of initiation successfully and only after they become a name and attain a place in the fellowship of men are they entitled to use their actual names.

The Danish and Turkish versions of the story associate the retardation of the final self-revelation, or discovery by the lord with the pride of the respective lords. In fact, Ütelek's answer to the Turkish lord's complaint "How could you let me suffer so much!" is, "But why did you disdain me so?". In these tales, the lords, too, must suffer and purge themselves of the evils of pride before they deserve to marry their princesses. No such associations are made, however, in the German variant. Allerleirauh is the one and only figure around whom the story is built. The German king does not appear to be truly instrumental in the formation of the princess's identity, her growth into adulthood and membership. His wish to marry her, which originally constituted the danger from which she had escaped, loses its profound ethical gravity and becomes superfluous by her joyous acceptance of the same marriage in the end. In fact, from this point of view, the German tale is artistically unsound. The major threat igniting the action is eventually made to look fictive not real. At the beginning of this tale the King's councillors are shocked when they hear the King's wish to marry his daughter. They say:

> "God has forbidden a father to marry his daughter. No good can come from such a crime, and the kingdom will be involved in the ruin." (**Allerleirauh**,

p. 327)

The narrator explains that "The daughter was still more shocked when she becomes aware of her father's resolution but hoped to turn him from his design". (Allerleirauh, p. 327). Nevertheless, at the end we are told of a happy and unproblematic unification of the father and the daughter. We read:

> . . . the King said: "You are my dear bride, and we will never more part from each other." Thereupon the marriage was solemnized, and they lived happily until their death. (Allerleirauh, p. 331)

The German tale thus diverts the reader's attention from a blatant incest theme which is woven into the initiation theme from the start into simple initiation and a regular father-daughter conflict. In this tale the daughter who refuses to accept her father's plan for her at the beginning of the story seems to fulfill his wishes at the end by her own choice, after she attains and proves her own name and personality both to him and to the rest of the household. The Danish and the Turkish stories concentrate on the socialization theme and undermine the theme of generation conflict. In these tales the daughter's reconciliation with her father as an adult is never fulfilled.

The English version of the story, Mossycoat does not admit of the unnatural love of the father. Neither is the parent-child conflict ever mentioned. In the English tale the heroine is not a princess but the younger daughter of a poor "widder-woman". She is courted by a peddler whom she neither wishes nor is obliged to marry. However the girl still requires the peddler to have two fancy dresses and a pair of shoes made for her. On the day following the arrival of the gifts, her mother supplies her with a magic "mossycoat" and she leaves home, to seek her fortune elsewhere.

Mossycoat is told in a much naturalistic style than the other three variants. In this story the heroine walks to the house of a wealthy gentleman. She knocks on the door, asks for a job, is employed by the mistress as an undercook, draws the jealousy of the other maids on her, is constantly hit on the head by all, and eventually, through the use of her wit, and the magical powers of the mossycoat, she is able to court the young master of the house, display her beauty, and marry him.

Mossycoat, so named by the household in view of her outfit must break away from home, like the princesses of the other three variants, in order to be able to understand life and to train herself to overcome specific social obstacles. But by leaving out completely the motifs of an incestuous father, and going through the woods, or flying in the sky, the English narrator disregards the natural dangers that one out in the universe may have to confrant. Moreover she narrows down the scope of the narrative and reflects merely the particular social perils faced in the process of development in a particular type of society.

Here the challenges inherent in a bougeois society are unfolded at great length and with a great deal of circumstantial detail. The jealousies of the other maids and servants, the enmity of the cook, the degrading and disdainful remarks of all those in kitchen, their love and reverence for money and appearances are all related with every bit of naturalistic detail. In Mossycoat emotions are not objectified. Action no longer stands for emotion. Indeed, both are described and interpreted at some length in the narrative itself. After recounting how Mossycoat is employed as an undercook, for example, the narrator says:

> It goes wi'out saying as t'other kitchen girls beside theirsels wid jealousy; and it didn'd mend matters as de new girl was a dam'sight beautifuller nor what any of dem was. Here was dis wagrant i'rags put above dem, when all she was fit for at best was to be scullery girl. . .(Mossycoat p. 19).

Gypsy Boswell, the English narrator, goes on for seventeen lines explaining how exactly the kitchen staff took this new appointment. Later on all details relating to the preparation for the dance (viz, how Mossycoat is invited to join the master and the mistress of the house, how the other servants react to news) are again described at great length and with a great deal of particularization. Indeed so many consequential explanations are given that the tale assumes a truly naturalistic style. Naturalistic and representational mode of narration in turn causes the magical or fanciful elements of the story to stand out as implausible features. Their symbolic meaning disintegrates rather than suggestive and metaphoric.

The German, Danish, and Turkish tales are able to use the factual along with the fanciful because they create their own interior set of ground rules. In these stories ordinary perceptions, expectations and maxims of plausibility are suspended, the true and the false are presented side by side. No explanations are given no feeling of surprise in the audience is aroused. These stories present a world in which what is apparently false is confused with what is real and factual. Here reality is not manifested in the factual but in that which is implied by the factual. Consequently what is apparently false in these tales functions as a symbol of a fundemental truth and is, thus, not false at all. The representational style of narration used in Mossycoat, on the other hand, upsets this balance between symbolic meaning and apparent falsehood, causing the magical elements in the story to stand out as irrelevent features and destroys the narrative's organic wholeness. The Danish, German, and Turkish narrators do not diverge from the presentational and objectifying style of the traditional fairy tale genre. No circumstantial details, or explanation of deeds, or expression of emotions are noted in their tales, and these tales do not draw their audience to ask such questions. They seem to present a world different from the one we live in yet still one in which our world at large is discussed and elaborated.

The representional style of Mossycoat specifies its message and locaizes its point

of reference. Therefore Mossycoat's decision to leave home and to go out into the world does not come out as a symbolic representation of the initiation theme. Though the traditional content still carries that implication Mossycoat proves herself to be one who is primarily concerned not in developing herself as a person, but in designing for herself a better fortune. Unlike the princesses in the other variants she starts out, in reality, at a lowly status. She is the daughter of a poor widow and could, in effect, serve as a maid in a large mansion. But with her capacity to undergo hardships, her courage to undertake risk, and her intelligence in making use of the opportunities when they arise, she is able to move up in the social scale. Thus the initiation theme, which is the central theme of the other variants, gives way, in this version, to that of social progress. Indeed in Mossycoat social achievement is not depicted as the side-product, or a symbolic rendering of individual growth but as an end in itself. The change in theme complements the change in style and/or vica versa, and Taimie Boswell ends up by telling a realistic story with bourgeois, and protestant norms, rather than a traditional fairy tale.

It is true that the German, Danish, and Turkish versions of this story also reflect the values of a particular socio-political era. The protagonists of their tales, too, move in somewhat specific societies – feudal worlds, with hierarchical set-ups, duties and loyalties. However, because these fairytales concentrate on homo sapiens as greatly divorced from his immediate environment and because they refrain from making direct interpretations, the psychological or socio-political implications of their messages remain inconspicious. Even the grave logical inconsistency present in the German tale does not thwart one's comprehension and aesthetic appreciation of the story. Consequently when these three variants are compared and contrasted with one another what stands out most certain themes – the virtues of cautiousness, courage, endurance, humility, and wit. These qualities enable the heroines of all the three stories to confront nature and society with the assurance, strength, and alertness necessary for their survival and growth. From a stylistic point of view, motifs like courtship, marriage, and disguise (disguise in these stories involves in some sense a sort of metamorphosis) are common to all the three tales and in all of them they are used as symbolic and artistic devices objectifying emotional states and relationships. That which emerges as peculiar to each tale due to differences in culture and/or narrator, on the other hand, is the distinction in the socially and/or individually accepted patterns of behaviour and/or evaluation of circumstances. Ways of courtship, and entertainment, for example, are culturally defined and distinct in each tale. In the Danish story, the young king goes to the castle of a princess to court her. In the German story, festivals are held where all those eligible for marriage come to dance and court one another. In the Turkish story, the feast described is actually a fair held once a year in a public place where all the young people go to meet and choose their partners–or more specifically where man choose their brides. In the Danish and German tales, lords propose to the ladies directly. In the Turkish version, reflecting the old Turkish customs of marriage, the lord's mother is sent looking for girl's parents, and it is she who is to request the girl in marriage

for her son. Besides these distinctive differences in content it is also possible to note stylistic features peculiar to each culture. The Danish tale makes extensive use of what Otto Jespersen calls represented speech. In Pelleru we read: [10]

> Now when the prince had gout the soup, he sat stirring it, and there he finds the gold ring. Then he calls his mother and says that there had been somebody in the kitchen while the food was being made. No there hadn't been anybody else but the sorry Pulleru, and they could not be bothered about her, of course.

The Turkish tale Ütelek is told predominatly in direct speech.

> "I will marry you, my girl!"
> The girl starts crying and pleading.
> "I am your daughter. How can you marry me? What will people say to such a marriage. . . ?" But no matter what she does or says she cannot make her father change his mind.
> "It was your mother's wish," declares the Sultan, "I will marry you." (p. 210-11)

The language used in this tale is also highly idiomatic. It contains plenty of stock expressions and oral formulas.

The German tale is the most descriptive of all the three. It is obvious that the Grimm Brothers were under the influence of the nineteenth century novel style while editing this story. In Allerleirauh the discovery of the girl is narrated as follows:

> The sun rose, and she slept on, and she was still sleeping when it was full day. Then it so happened that the King to whom this forest belonged was hunting in it. When his dogs came to the tree, they sniffed, and ran barking round about it. (p. 328)

The English tale Mossycoat has not been edited. It is printed as recorded. The tale clearly manifests the dialectical and colloquial nature of Boswell's language. However, unlike the Turkish narrator, Boswell relates the tale predominantly in the oratio obliqua.

> All next day de young master is unrestful. He can't settle his mind to nothing but de young lady as he'd fell in love wid last night at de wery first sight'n her. He was wondering all de time would she be dere agen tonight, and would she vanish de same as she done last night; and thinking how he could stop her, or catch wid her if she was for doing dis a second time. (p.23)

It is difficult to distinguish the individual as opposed to the cultural aspects of

these differences of style. The Grimm Brothers, however, must have edited their tales with an eye on the fashion ot the nineteenth century western aristocracy. The castle with big reception and entertainment rooms where balls are frequently held, displays a nineteenth century German aristocratic mode of living. Tang Krinstensen's source on the other hand must have been a common Dane, one not familiar with aristocratic customs. In the Danish story the king does not have a valet de chambre, and maids dare to tease one another in front of the lord. The source of the Turkish scholar Boratav, too, appears to be one ignorant of Ottoman aristocratic ways. The Turkish lord goes to a fair to meet his prospective bride whereas it was the custom of the nineteenth century Turkish noblemen to meet their brides either accidentally at one of their friends' or relatives' houses or to have an arranged marriage. Furthermore, in the Turkish tale, the feast is said to be held at a public place in the same way that village feasts are still usually held in Turkey.

In short, the deep structures of all the three stories are almost exactly alike. They all present and discuss the parent-child conflict leading to the child's breaking away from home, struggling in isolation, and eventually attaining her own identity and being initiated into the society. Stylistically speaking all the tales depict symbolic worlds in which almost every part is false but the whole is true. The surface features of these tales, however, vary in accordance with the difference in the cultural and individual backgrounds of each tale's narrator. The forth tale, on the other hand, emerges as one in which the vital equilibrium between style and content is disturbed and the real and illusionary features do not complement one another. Naturalistic style leaves no way for illusion and generalization and Mossycoat renders a particular message to a particular audience. It fails to discuss the theme of growing up and entering into membership, which is indeed the underlying theme of the actual traditional tale. In short in this tale the message itself is changed and eventually as one that can appeal only to a certain social class of a certain culture in a certain time in history. The styles of the German, Danish, and Turkish tales, however, are consistent both within themselves and with the fairytale themes they seek to render. In these tales the equilibrium between content and style is sustained throughout and in each the theme of initiation is conveyed with full artistic vigor.

NOTES

* This paper is a fall-out from the project "Fairy-Tale: Collective versus the individual Nature of Reader Response to Literature" supported by the UNESCO Participation Programme, the Boğaziçi Research Committee, and the Danish Research Council for the Humanities.

1 Iona and Peter Opie, **The Classical Fairy Tales** (London: Oxford University Press, 1974), p. 14-15.

2 D.S. Brewer, **Symbolic Stories** (Suffolk: D.S. Brewer, Rowman and Littlefield, 1980), p. 15.

3 Jack Zipes, **Breaking the Magic Spell** (London: Heinmann, 1979) p. 23.

4 **Mossycoat** in **Folktales of England**, ed. by Katharine M. Briggs and Ruth L. Tongue (The University of Chicago Press, 1965), p. 16-26.

5 **Ütelek** in **Az Gittik Uz Gittik**, ed. by Pertev Naili Boratav (Bilgi Yayınevi, 1969), p. 210-17.

6 **Pulleru** in **Aeventyr fra Jylland, Fjerde Samling** collected by Evald T. Kristensen (,1897), p. 123-27. This tale is rendered into English to be used in the "fairy tale" project by Cay Dollerup, senior lecturer in English at the University of Copenhagen. The author wishes to acknowledge her appreciation to Cay Dollerup for permitting her to use his translation in this paper.

7 According to Johannes Bolte and Georg Polivka the original Grimm version of the tale was recorded in 1812 (**Anmerkungen zu den Kinderund Hausmarchen der Brüder Grimm** Leipzig, 1912-13, rpt 1963 Vol. 2 p. 45-56). However, between 1815 (the publication of the second volume of the Grimm's tales), and 1856, the brothers suppressed or toned down, some aspects of their tales. **Allerleirauh** was one of the tales subjected to extensive editing during this time. In the 1812 version of this German tale the incest theme is quite manifest. The princess takes with her three presents given to her by the bridegroom, her father, and later uses them to make herself known to him. In the 1856 version the blatant incest theme is made inconspicious. The presents she takes with her are said to be her own and nowhere do we see the king recognizing his own presents or marking the resemblance between the princess and his former bride. The text used in this study is the English translation of the 1856 version, published in **The Complete Grimm's Fairy Tales** (Routledge and Kegan Poul, rpt. 1978), p. 326-31.

8 Boratav, **Az Gittik Uz Gittik**, p. 380.

9 The number of dresses in the German version is four. The German princess demands to be given a dress "like the stars" as well.

10 The English translations here given made not with a view to render them into stylistically good English but with the purpose of presenting them as closely as possible to the original texts.

ÖZET

Bu çalışmada masalların içeriğinin ve stilinin nasıl birbirini tamamlayan unsurlar olduğu, onların arasındaki dengenin bozulması ile masalın iletişininnasıl bir değişim geçirdiği aynı masalın dört ayrı ülkede kaydedilmiş dört varianta incelenerek anlatılmak istenir. İngiltere'de 1915'de, Almanya'da 1812'de, Danimarka'da 1890'larda, Türkiye'de de 1939'da kayıtlara geçirilen bu masalın Türkçe adı Pertev Naili Boratav'ın **Az Gittik Uz Gittik** kitabında **Ütelek** olarak verilir. Çalışma masalın Alman, Danimarka ve Türk variantlarını, sunuluşlarındaki stil ve kültürel ayrılıkları da vurgulayarak aynı konuyu ayrı ülkelerin değerlerini yansıtan masallar olarak değerlendirirken İngiliz varianta stil ile içerik dengesi bozulmuş bir hikâye olarak ele alıp bu denge bozukluğunun ne tür ileti değişikliklerine yol açtığını ve hikâyenin nasıl genel masal türünden uzaklaştırıldığını açıklar.