



Stereotypical Gender Roles in English and Turkish Fairy Tales

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ABSTRACT

Every society has its folk tales and fairy tales, which are passed from one generation to the other by oral speech. Because fairy tales are universal in all ages, societies, races and cultures they have many similar aspects in their plots, forms and contents.

When we examine fairy tales in a feminist reading, it is obvious that traditional social norms or traditional gender roles trait young minds with stereotypical gender patterns so early in so-called fairy tales for children, lots of them are for adults. The fairy tales produce passive female and active male behaviors idealized in patriarchal society that female characters are stereotypically portrayed as submissive, dependent, powerless, incapable and obedient while male figures are typically portrayed as dynamic, independent, powerful and disobedient.

This paper not only gives a short definition and historical background of the term fairy tale, but also focuses on a closer feminist reading of traditional gender roles in fairy tales in English Fairy Tales (1890) collected by Joseph Jacobs and Forty Four Turkish Fairy Tales (1913) collected by Ignác Kúnos.

KEYWORDS

fairy tale, gender role, good and evil figures

1. Introduction

"Faerie is a perilous land, and in it are pitfalls for the unwary and dungeons for the overbold " J.R.R Tolkien

The English term 'Fairy tale' (*Peri* in Turkish) which derives from the French phrase *conte de fées* which "was first used in 1698 with Marie Catherine D'Aulnoy's collection *Les Contes des Fées* (tales of the fairies)" (Montaya, 2008, p. 1) and emerged from late 17th century France to other countries during 18th century.

J. R. R. Tolkien defines in his essay *On Fairy-Stories* fairy tales as stories about the adventures of men in the fairy land. "In faerie, the land of fairies, a perilous land containing many things besides elves and fays (fairies), and besides dwarfs, witches, trolls, giants, or dragons: it holds the seas, the sun, the moon, the sky; and the earth, and all things that are in it: tree and bird, water and stone, wine and bread, and ourselves, mortal men, when we are enchanted." (Tolkien, 2008, p. 322).

Numerous fairy tales and folk tales from the monumental records of the age of the Egyptian Papyrus in Ancient Egypt (about 1200 BC) to Greek, Roman, shortly western and eastern myths and legends, and to the present day have been handed down from generation to generation, retold, re-written down, recorded. Moreover, several versions of fairy tales in different cultures in literary scene since especially 19th century have been collected and introduced.

The oldest known written fairy tales in fairy lands of fairy times are *Ra and His Children*, *Isis and Osiris*, *The Princes and the Demon*, *The Golden Lotus*, *Tale of the Two Brothers*, *The Peasant and the Workman*, *The Girl with the Rose-red Slippers* from *Cinderella*, *White Snow*, *Rapunzel*, *Blue Bird*, *Red Riding Hood*, *Sleeping Beauty*, *Beauty and the Beast*, *The Frog Prince*; and film adaptations of *Walt Disney*. In the west the first medieval French tales were collected and published by French folklorist Charles Perrault (1697). Thus many folkloric works began to appear in plentiful collections by German Brothers Grimm, German folk and fairy tales (1812-1815), Hans Christian Andersen, Danish fairy tales (1835-1872), Alexander Afanasev, Russian fairy tales (1855-1866), Peter Christen Asbjørnsen and Jørgen Moe, Norwegian folktales (1841), Johann Wilhelm Wolf, German fairy tales and legends (1845), George Stephens and H. Cavallius, fairy tales from Swedish folklore (1850-1899), Swiss Laura Gonzenbach, the first significant collection of Sicilian fairy tales (1870), Romanian Petre Ispirescu

(1874), Giuseppe Pitre, Sicilian tales and stories (1875), American folklorist Jeremiah Curtin, Irish tales (1890), and as English Joseph Jacobs collected English Fairy Tales (1890), Turkolog and folklorist Hungarian Ignác (Ignatius) Kúnos gathered and introduced Forty-Four Turkish Fairy Tales in English in 1913, but Kúnos published his first collection by name of *Török népmesék* (Turkish Folk Tales) in 1889 in Hungarian, and all these encouraged the other folklorists and collectors of fairy tales.

In this study, *Forty Four Turkish Fairy Tales* and translated from Hungarian version to English by Ignác Kúnos, translated from Turkish version to English during his travels through Anatolia in the 19th century, forty four tales collected from the mouths of the Turkish peasantry and Joseph Jacobs's *English Fairy Tales* collected and taken from English immigrants in America, story tellers in Australia, from English and Scottish gypsies and tellers' mouths will be compared and contrasted in terms of traditional gender roles in the society.

2. Once upon a time

English fairy tales in Jacobs's book and Turkish fairy tales in Kúnos's collection have similar plots, characters, and universal motifs although they are products of different languages, customs and cultures.

Most fairy tales start with some fairy words that are composed with the phrase 'once upon a time' in English, Turkish and the other countries' languages and close with a 'happy ending in the form of wedding.' As well as the phrase 'once upon a time,' Turkish fairy tales begin with a longer entrance to get listener or reader ready as in the words *Once there was and once there was not, in the old old days, long long ago, when the camel was only a porter and the flea was a barber, and when I was rocking my mother's cradle tıngır mıngır, in the days when the servants of Allah were many and the misery of man was great, in those times, the age of fairy tales there was once a beautiful daughter of the Padishah of fairies in fairylands...*, and Some English tales start as in words "Once upon a time when pigs spoke rhyme, and monkeys chewed tobacco, and hens took snuff to make them tough, and ducks went quack, quack, quack, O!

In fairy tales, the phrase *once upon a time* implies that the story is presented in a time outside of time, close or far because the stories told as products of oral folk traditions are not true. That is, time is timeless, age is ageless, and the space is a fairyland, characters are good or evil fairy figures liv-

ing in fairyland. They are either magical, imaginary and mythological creatures who are good or evil persons such as fairies, divs/dews/giants, devils, witches, or human beings from upper class or lower ones like king, queen, prince, princess, shepherds, peasants, fishermen.

Actually, when we examine the tales it is clear that Cinderella like tales are parallels to each others. The tales are opened by the phrase ONCE UPON A TIME, and a very good time it is, think it is not in my time, nor in your time, nor anyone else's time. As in *The Well of the World's End* in Jacobs's collection:

"There was a girl whose mother had died, and her father had married again. And her stepmother hated her because she was more beautiful than herself, and she was very cruel to her. She used to make her do all the servant's work, and never let her have any peace. At last, one day, the stepmother thought to get rid of her." (Jacobs, 1890, p. 134).

And the events go on, at the end a prince comes, falls in love the heroine, saves her from all evils, marries her and the tales are finished by happy endings. In *The Magic Hair Peris* from Turkish tales, we meet similar narratives as in nearly all Cinderella like tales

"HERE was once a Padishah whose daughter was so beautiful that her loveliness was without equal in the world. Now the Padishah's wife had an Arab slave whom she kept locked up in a room, and to whom every day she put the following questions: "Is the moon beautiful? Am I beautiful? Are you beautiful?" "Everything and everybody is beautiful," was invariably the answer. After this entertaining dialogue the Sultan would lock the door again." (Kúnos, 1913, p. 104)

When we look at the fairy tales in Jacobs' and Kúnos's collections, we recognize that gender roles are indoctrinated to the male and female sexes through stereotypical images which are similar to characters in famous tales such as Cinderella, Snow White and Seven Dwarfs, Sleeping Beauty. While the main female figures are idealized as good, beautiful, goodhearted characters, the others are described as ugly, evil, and wicked witches. The female heroes are passive, weak and obedient, they endure tortures and punishments, and they are away from complaining about all difficulties, miseries. They are silent, and they wait for a prince or any savior to save them. At the end of the tales, all beautiful and good women are saved and rewarded by powerful, handsome and noble princes, and they marry together.

Nevertheless, all evil characters either are dead/killed or punished at the end because they are bad and ugly. Female figures are domestic persons, they are at home, they have no job except some housework such as cleaning, washing, cooking, as if they are handmaids or servants. However, male characters live in public sphere, they are powerful, brave, handsome princes, warriors, hunters etc., and they are generally wealthy, good hearted, kindly, helpful men. They make no wrongs, they are trustful, in addition to this in some fairy tales, a speaking magic animal or a fairy figure helps the hero or heroine in order to overcome the difficulties.

Generally speaking English and Turkish fairy tales are centered on a main plot that good is rewarded, evil is punished. The figures such as fairies, kings/padishahs, sultans/queens, princes and princesses, mythological creatures, good and evil persons, devils/giants, devils, witches, dragons are well known in folktales of both countries. In addition, these sorts of figures are roughly divided into two categories as good and evil, they have Cinderella-like figures, that is, the common motifs used in the tales are the adaptation of stereotypical gender roles to the characters. The female characters are mostly treated in weak feminine mood and inferior to the male ones, whereas male characters are strong masculine heroes, they are heroes in front of the scene saving the female protagonists, every time dominant, and they are depicted as superior to women. On the other hand, while good women are rewarded, bad ones are punished as we discussed in the following part in a detail way.

3. Stereotypical figures of fairyland

In this part, I will try to prove by giving examples from the tales the fact that female characters are stereotypically portrayed as submissive, dependent, powerless, incapable and obedient and so on while male figures are typically portrayed as active, independent powerful and disobedient in numerous fairy tales. Stereotype gender patterns cause negative effects on readers, traditional social norms or traditional gender roles shape young minds so early by so-called fairy tales for children, lots of them are for adults and also have destructive effect on both sexes.

When we compare and analyze by a feminist reading *Forty Four Turkish Fairy Tales* by Ignác Kúnos and *English Fairy Tales* collected by Joseph Jacobs in terms of gender roles, the fact that female figures of fairy tales in these two books as in *Cinderella*, *Rapunzel*, *Sleeping Beauty*, *Snow White*, *Beauty and Beast* which are famous in all over the world are characterized as archetypal good, docile, beautiful, innocent, submissive, passive and victimized women is recognized very clearly. The female characters who are powerless against bad figures like a stepmother or sister are generally forced to live in domestic life. As Dworkin says "They never think, act, initiate, confront, resist, challenge, feel, care, or question. Sometimes they are forced to do housework." (Dworkin, 1974, p. 42)

For instance in the tale called *Tom Tit Tot*, the young girl has to marry the king who wants her from her mother, moreover she shall have all things she likes for eleven months, but she will have to spin five skeins every day during last month of the year, otherwise the king will kill her. By chance a small little black goblin-like creature with a long tail named Tom Tit Tot offers to help the young woman shut down the room by the king, but he also has a condition: "I'll give you three guesses every night to guess my name, and if you haven't guessed it before the month's up you shall be mine." (Jacobs, 1890, p. 4). As we see, the female character is helpless, passive, and obedient, she is imprisoned in a room and her duty is to serve male character's interests, desires or needs. The woman is not asked what her idea or thought is about marriage, if a man wants to marry a woman, she will marry as well, she has no chance.

In this respect, the tale named *The Brother and Sister* in Kúnos's collection is similar to *Tom Tit Tot*. In the tale when Padishah recognizes the young girl on the top of a tree he is impressed by the beauty of the girl. "The Padishah, deeply interested, hurried to the spot, and, looking up into the tree, saw a maiden beautiful as the full moon, whom to see was to desire. "Are you a spirit or a fairy?" called out the Padishah to her. "Neither spirit nor fairy, but a child born of man," answered the maid. (Kúnos, 1913, p. 4). This beautiful maiden like the girl in *Tom Tit Tot* is also taken to Sultan's palace her to marry the Sultan. Nevertheless, in Turkish tale the girl refuses to consent until her brother in the form of a stag is brought to her, she does not completely obey Padishah like King's wife, she has a bit little courage and the stag is firstly found, and then they marry. As a result, she cannot say, "I do not like to marry you." The power is in man's hands, the woman has to accept demands of man. Here we also meet a witch as an evil fairy figure; of course, Tom Tit Tot is a male goblin as well, but all fairy tales finish by happy endings.

3.1 Beauty

One of the most common and significant characteristics of Cinderella-type fairy tales is beauty. The main female figures are beautiful; mail ones are handsome. In *The Rose-Tree* in Jacob's collection, the heroine is described in these sentences: "The girl was as white as milk, and her lips were like cherries. Her hair was like golden silk, and it hung to the ground." (Jacobs, 1890, p. 15). In *The Rose-Beauty* in Kúnos's collection, female character is very beautiful. "When she smiled roses blossomed,- when she wept pearls fell from her eyes, and grass grew wherever her feet trod. The fame of her beauty spread far and wide." (Kúnos, 1913, p. 32).

All heroes of the tales choose and desire beautiful young girls. If you are beautiful, you get married to a handsome prince or king/padishah. In similar way, in the English fairy tale named *Cap O' Rushes* the master's son does not recognize the girl in cap o' rushes, but when she changes her clothes and goes to the dance in beautiful dresses, all eyes are on her. "No one there is so finely dressed as her. Well, her master's son, soon, falls in love with her the minute he sets eyes on her. He will not dance with anyone else. He dances with no one else, and never takes his eyes off her. (Jacobs, 1890, p. 36).

At the same time, very interestingly each beautiful girl has a good-heart, she is submissive, passive, weak, innocent, and easily deceived. She complains about nothing, she does not attempt to escape or save from difficulties or miseries. A hero will save her at the end and they will marry. The woman who is beautiful and good is rewarded by happiness. However if you are ugly, you are married to a ugly man, even thought you marry a king/padishah accidentally or incidentally you will be punished because of your ugliness and evil behaviors at the end of the tale.

On the other the heroes are handsome, good and brave men, and generally wealthy. Although they are deceived by evil figures, they run across a good fairy/magic figure, a spoken animal partner, they are lucky and they save the heroine, no women say 'no' to them, they are perfect, superior to everyone, strong and brave men. Every time there are beautiful young girls who wait for them. The most beautiful girls of the world are for the heroes, every women who they fall in love will accept their proposals soon. As a matter of fact a girl will not have another chance because most of the beautiful characters lose their mothers at young ages, and their fathers marry another women who usually are evil-hearted stepmothers. All Cinderella-like figures have to live with their stepmothers and stepsisters or they are sent away to find their fortunes, a young or old woman is in need of a man, the man is the woman's rescuer.

For instance, female figures of the tales named *The Rose-Tree*, *The Laidly Worm of Spindleston Heugh*, *The Well of The World's End* and *Binnorie*, in Jacobs's book; and female characters in *The Rose Beauty*, *The Brother And Sister*, *The Dragon-Prince* and *the Step-Mother*, *The Three Orange Peris* in Kúnos's book are abused and tyrannized by the stepmothers and their daughters, envy sisters or witches. The main heroines are portrayed as submissive and weak women who cannot defend themselves from evils although they are princesses, they have no powers to challenge the stepmother, stepsisters or the others. Most of them are saved by handsome heroes. Some beautiful and good characters are unmercifully tormented; even killed by these envious, ugly and evil creatures.

For example, in *Rose-Tree* from English fairy tales, the heroine is terribly killed by her wicked stepmother. The stepmother hates her for the beauty of her hair and kills her harshly: "Well! She laid down her little golden head without fear; and whist! down came the axe, and it was off. So the mother wiped the axe and laughed. Then she took the heart and liver of the little girl, and she stewed them and brought them into the house for supper her." (Jacobs, 1890, p. 17). In the other side, in the tale *Binnorie*, the eldest sister in a jealousy pushes and kills her young sister "into the rushing mill-stream of Binnorie." (Jacobs, 1890, p. 32)

We can meet similar aspects in Turkish fairy tale as well. In *Rose-Beauty*, the Palace-dame is displeased the Prince to marry the poor girl, Rose-Beauty given her name to the tale instead of her own daughter somewhat resembled to Rose-Beauty. The wicked woman deceives the Prince and presented her own daughter to him on the wedding-day instead of Rose-Beauty. She gives the Rose-Beauty whose mother is a princess in reality, but her father is a woodcutter, salt food to eat, and takes a jug of water and a large basket and puts them in the bridal coach. The palace-dame brutally removes the eyes of Rose-Beauty complaining of thirst, asked for a drink of water in exchange.

"I shall give you no water unless you give me an eye in exchange." Nearly dying of thirst, the maiden took out one of her eyes and gave it to the cruel woman for a drink of water. As they proceeded the torments of thirst again overcame the poor maiden, and again she asked for water. "I will give you drink, but only in exchange for your other eye," answered the woman. So great was her agony that the victim yielded her other eye. No sooner had the woman got it in her possession than she took the now sightless Rose-Beauty, bound her in the basket, and had her carried to the top of a mountain." (Kúnos, 1913, p. 33)

In another tale, *The Brother and Sister* one day as the heroine stands by the pond of the palace, the black slave in jealousy darts from her hiding-place and plunges the beautiful wife's head of the Padishah into the water, a large fish, which swims in the pond swallows young woman. "The black woman returned to the palace as though nothing had happened, and donning her mistress's robes she put herself in her place. When night came, the Padishah inquired of his supposed wife what had happened that her face was so changed. "I have been walking in the garden and have become sunburnt," she answered. (Kúnos, 1913, p. 8). Padishah is in no doubt about it, soon he believes the black witch.

The hero and heroine are as pure as they are good. In both English tales and Turkish ones, an evil character easily deceives male or female good characters. Almost all tales have common plots, subjects and themes, and similar gender roles. Conflicts between good and evil have stereotypically similar aspects. Good female figures are passive and weak, they serve evil figures, additionally they are busy with cleaning, cooking, washing as a slave, but at the end, most of them are rescued by male figures who mostly are noble princes, few ones are victimized by evil females brutally.

When we examine these all fairy tales, we recognize that 'beauty and goodness' plays a prominent role. If you are beautiful and good, you get married to a handsome prince and you become happy despite of all oppressions. However you are only described a girl, a woman, an eldest sister, an oldest sister, a stepmother, a sister-in-law or 'she' etc., no name can be given to you, you are usually nameless. "Beauty is selfless, and perhaps that is why she has no name. she is nameless. All girls are supposed to become "beauties," i.e., selfless and nameless. There is a false power attributed to Beauty as a virtue. By sacrificing oneself, it is demonstrated, the powers that be, here the fairies will reward her with a perfect husband." (Zipes, 2013, p. 33)

In the *Laughing Apple*, *The Seeping Apple*, the young hero steals forth from the skin of the sheep, and creeps carefully and slowly to the first floor. Entering the chamber indicated by the shepherd, he sees a lovely maiden laying in a bed. She is "beautiful as the moon at the full. She had black eyebrows, blue eyes, and golden hair,- her equal surely did not exist in the world. (Kúnos, 1913, p. 120) Here to the young prince, Padishah offers him his daughter in marriage, so that both the youth and the maiden may rejoice in the possession of the apples they both love.

In the *Red Ettin* there is a similar theme. The young man told everything by a good fairy answers the monster's questions, takes up an axe and hews off the monster's three heads, and saves all ladies in the palace. The king's daughter is the most beautiful of them. And at the end, "the king married his daughter to the young man that had delivered" (Jacobs, 1890, p. 87) them from the monster.

3.2 Good and Evil

In generally speaking, the characters are either good or evil. The bad characters are usually females. The evil, wicked figures are in jealousy and perform maliciously against the beautiful, good heroine. They try every ways in order to reach their aims. Good will be good every time, evil will stay evil forever.

When we examine the tales in the light of feminist perspective, If you are good, you will get your reward at the end, but you must be obedient, that is a silent angel, to be good, this is what all male figures/heroes desire in the tales. You must be a docile character and wait for your prince to save you from all difficulties. If you become patient, you will be rewarded and evil characters who try to kill you or destroy your happiness will be punished in any way. Because you are good and beautiful, the hero falls in love with you as soon as he sees, and soon he wants to marry you.

In *Binnoire*, a king has two daughters lived in a bower near the bonny mill-dams of Binnorie. And Sir William woos the eldest and wins her love and plights troth with glove and with ring. But after a time he looks upon the youngest, with her cherry cheeks and golden hair, and his love grows towards her till he cares no longer for the eldest one. Therefore, she hates her sister for taking away Sir William's love, day by day, her hate grows upon her, and she plans how to get rid of her. (Jacobs, 1890, p. 32)

Thus, a conflict of good and bad In *Binnoire* begins and the eldest sister hates her youngest sister. The eldest sister is in envy against youngest sister, very interestingly the man is not blamed for cheated his lover, the eldest is left because of her ugliness, the youngest one is beautiful, a man gives the first up, and desires the second one for with her cherry cheeks and golden hair. And this is the end of the beautiful girl, the eldest sister dashes her into the rushing mill-stream of Binnorie, and the young girl is drowned. Women are nothing else than sexual objects in the eyes of men. The man losing the youngest becomes together with the other. In all fairy tales the sultans, kings or princes choose beautiful women, especially young ones, when they are deceived by evil figures, they live with these villain women until emergence of reality, and when the good characters are saved, the evil ones are soon punished.

There are many jealous figures, numerous conflicts between good and evil figures in both English and Turkish tales; in *The Brother and Sister* in Turkish fairy tale, the black witch woman is one of the common villains, associated with jealousy and cruelty as in *Binnoire*. When the sultan prefers the beautiful maiden instead of black woman, she is jealous of the Sultan's beautiful wife and she shows her cruel sides by the image of the evil female figure like stepmother/sisters occurring frequently in Cinderella-like fairy tales. This evil character pushes her "into the pond in the garden" (Kúnos, 1913, p. 8).

In the tales such as *The Well of the World's End*, *Rose-Tree* and *the Dragon-Prince* and *the Step-Mother* we recognize cruel stepmother figures as in *Cinderella*, *Sleeping Beauty* or *Snow White*. The good and beautiful heroines are victimized by ugly and evil stepmothers. In all tales, the ugliness is associated with bad manners or bad persons like stepmothers, step-sisters, witches or black woman. If a woman is ugly, she is also evil, envy, brutal and unmerciful. Good or evil male and female figures are static, they act as stereotypic characters have either good or evil roles. The female heroines never harm, question, oppose, argue, challenge or protest. While evil women are active and powerful, good ones are silent, passive, and obedient. Shortly, the heroines are portrayed as weak and helpless, they do nothing about getting away the case of the conditions, but they wait for their handsome princes to save them from all disasters.

As in Turkish tale, the *Storm Fiend*, the Prince puts him in danger against the dozens of giants/dews, his struggles with The Storm Fiend, the strongest of devils, in order to protect his wife are nothing less than the other fairy tales. As soon as the Prince leaves for hunting the palace, "the Storm Fiend entered and carried off the girl, (Kúnos, 1913, p. 107) who he falls in love. The Prince finds the Giant in difficulty and fights to death with him. In a similar way, while Child Rowland and his twin brothers are playing at ball with their sister Burd Ellen, the sister is "carried off by the fairies because she went round the church 'wider shins'" (Jacobs, 1890, p. 76) in the *Childe*

Rowland in English tale. Thus, Childe Rowland, the youngest of Burd Ellen's brothers, is in the struggle with the Elfin King in order to save his sister imprisoned in Dark Tower of the King of Elfland.

However, some heroines are not so lucky, there is no prince to rescue her. In the *Rose-Tree* in Jacob's collection, the heroine's wicked stepmother hates her like all stepmothers of fairy tales. The stepmother hates her for the beauty of her hair and wants to get rid of her:

"I cannot part your hair on my knee, fetch a billet of wood." So she fetched it. Then said the stepmother, "I cannot part your hair with a comb, fetch me an axe." So she fetched it. "Now," said the wicked woman "lay your head down on the billet whilst I part your hair." Well! She laid down her little golden head without fear; and whist! down came the axe, and it was off. So the mother wiped the axe." (Jacobs, 1890, p. 17).

Even she also takes the heart and liver of the little girl, and she brings them into the house for supper. "The husband tasted them and shook his head. He said they tasted very strangely. She gave some to the little boy, but he would not eat. She tried to force him, but he refused, and ran out into the garden, and took up his little sister, and put her in a box, and buried the box under a rose-tree; and every day he went to the tree and wept, till his tears ran down on the box." (Jacobs, 1890, p. 17). One day the rose-tree flowers, it is spring, and there among the flowers is a white bird; and it sings like an angel out of heaven. It is the poor girl killed by the stepmother, she comes back as a bird and she takes her revenge on the evil stepmother, but before killed she can do nothing.

3.3. Fairy Figures

We frequently meet images of fairy figures helping the hero or heroine in all occasions as well as the themes of beauty, good, evil and envy focusing on the relationship between the heroes/heroines and some stepmothers the Queen, sister-in law or witches.

In Turkish tale called *The Three Orange Peris* (fairies) there is a gigantic Dew-mother (a giant's mother) helping the hero find the three Orange Fairies. In most of the tales, Dew fathers are very dangerous, but Dew mothers and their sons are harmless for human being who calls her 'mother.' The dew mother accepts the hero as her son and introduces her own sons as a brother. In this tale, there are similar images, "the Dew mother standing astride upon two hills, one foot on each, crunches resin in her jaws, and the sound can be heard two miles away. Her breathing raises storms, and her arms are nine yards long. "How do you do, mother?" the youth said to her, putting his arm round her waist. "Hadst thou not called me 'mother' I would have swallowed thee," returned the woman." (Kúnos, 1913, p. 21) Thus, this Dew mother and her sons, even sons of her relationships guide the prince, the son of Padishah to find 'three orange peris, show him the way.'

There is a similar theme in English tale named *Jack and the Beanstalk* as well. The wife of an Ogre/Giant feeds Jack's hungry stomach hides him from her husband who eats flesh of man

Ah what's this I smell?
Fee-fi-fo-fum,
I smell the blood of an Englishman,
Be he alive, or be he dead
I'll have his bones to grind my bread." (Jacobs, 1890, p. 42)

This tale has similarity to the tale of *Molly Whuppie* three sisters want from the giant's wife something to eat. The woman helps them, and her giant-husband comes and smells them "Fee, fie, fo, fum, I smell the blood of some earthly one." (Jacobs, 1890, p. 80). In this tale, the youngest sister succeeds in saving her sisters from the giant. In almost all fairy tales giant or dew-figures, when evening comes before the return dew/ogre-husband in English tale and the dew or dew-sons

in Turkish tale, the dew-mother/wife hides the hero or heroine or transforms him/her an animal figure or object. For instance, the Prince is transformed into a water-jug before introducing as a son to the dew-sons in *The Three Orange Peris*. "She was only just in time, for suddenly the forty Dew-fellows appeared and cried: "We smell the flesh of man, mother!" "But," returned the mother, "what should a man be doing here? You had better sit down to your supper." (Kúnos, 1913, p. 21). In a similar way, Ogre's wife is a good woman and helps Jack: "Goodness gracious me! It's my old man," said the ogre's wife, "what on earth shall I do? Here, come quick and jump in here." And "she bundled Jack into the oven just as the ogre came in." (Jacobs, 1890, p. 42)

We can see this kind of speech of the Ogre's wife in *Jack and the Beanstalk* there is an ogre eating man, but the ogre's wife is not such a bad sort. "I smell the blood of an Englishman, Be he alive, or be he dead I'll have his bones to grind my bread." (Jacobs, 1890, p. 42) His wife's answer for her husband uttered these words, resembles Turkish tale's. "Nonsense, dear," said his wife, "you're dreaming. Or perhaps you smell the scraps of that little boy you liked so much for yesterday's dinner. Here, go you and have a wash and tidy up, and by the time you come back your breakfast'll be ready for you." (p. 42)

There are some supernatural creatures or magical and mythological animals such as bird, dove, fish, phoenix/anka among the most common fairy figures. Most of supernatural figures are main helpers of the hero/heroine. "The main character overcomes all the obstacles he/she encounters by the presence of magical figures or objects, which help the hero/heroine, the fairy tale ends with the return of the hero/heroine to the family." (Scala, 2015, p. 26).

In this respect, if we look at *The Three Heads of the Well*, the wife of the Colchester's King dies and leaves behind her an only daughter, who is fifteen years of age, who for her beauty and kindness is the wonder of all that knows her. However, her father marries a wealthy, but old, ugly, hook-nosed, and hump-backed, full of envy and ill-natured woman who has a daughter. As in all fairy tales, the stepmother and her daughter set the king against his own beautiful daughter by false reports. The young princess having lost her father's love leaves the court to seek her fortune, she meets by chance an old man, shares her food with him, as a reward of her goodness the old man gives a 'magical wand' in order to come through the thick thorny hedge. In a similar way to this tale, an old dervish in the *Wizard-Dervish* from Turkish fairy tales gives an apple to The Padishah who has no son, and thus this magic apple will help the Padishah and his wife have a son. (Kúnos, 1913, p. 58)

The wand also opens the hedge immediately; then, a little further she finds a well and three golden heads that the old man mentions. A magical 'three heads of the well' given its name to the tale helps the girl have a good fortune. Soon King's daughter is turned into a much more beautiful and attractive girl and a King she comes across on her way falls in love with her and wants to marry her. "The king, having caught a sight of her, approached, and what with her beauty and sweet voice, fell desperately in love with her, and soon induced her to marry him." (Jacobs, 1890, p. 139)

When they visit her father's court, her stepmother and sister are in envy. Soon her stepsister, the hump-backed princess, perceiving that her sister has been so lucky in seeking her fortune, wants to do the same, but because she is an evil girl, she cannot share her food with the old man, the man curses her, saying: "Evil fortune attend ye!" (Jacobs, 1890, p. 140) Going on, when she comes to the hedge, through which she spies a gap, and thought to pass through it; but the hedge closes, and the thorns run into her flesh, in addition to this, she bangs "the three heads" with her bottle harshly. "Whereupon the heads of the well consulted among themselves what evils to plague her with for such usage and punishes and

transforms her into an ugly girl.

"The first said: "Let her be struck with leprosy in her face."

The second: "Let her voice be as harsh as a corn-crake's."

The third said: "Let her have for husband but a poor country cobbler." (p. 140)

As we see the princess is saved and rewarded by the supernatural creatures, but the evil stepsister is punished by bad fortunes at the end.

We also meet these kinds of magical figures in Turkish fairy tales. In *The Rose Beauty*, the Padishah has three daughters, aged forty, thirty and twenty years, the youngest one is more beautiful than the others. One day the eldest girl makes her youngest sister write a letter to her father in these terms: "Dear father, one of my sisters is forty, the other thirty, and they have not yet married. Take notice that I will not wait so long before I get a husband." (Kúnos, 1913, p. 31)

The Padishah reading the letter gives each of them a bow and an arrow to go and shut. Wherever their arrows fall, they will find future husband. By chance arrows of two eldest girls fall in the palaces of the Vizier's son and Sheik-al Islam's son, they are married to them, but the youngest girl's arrow falls into the hut of a wood-cutter despite of three attempts. There is no other choice, but to marry him. The Shah is wrathful, and he blames his daughter: "You foolish creature, that serves you right. Your elder sisters have waited patiently and are rewarded. You, the youngest, have dared to write me that impertinent letter: you are justly punished. Take your woodcutter and be off with you." (Kúnos, 1913, p. 32) Accordingly, the poor girl leaves her father's palace for becoming the wife of the woodcutter. In the course of time, a beautiful girl-baby is born to them, but the woodcutter's wife, poor princess bitterly laments the fact that her child will have to live in such a poor home, while she weeps three wonderful fairies (peris) step through the wall of the hut into the dismal room. Standing by the baby's cot, each in turn stretches out a hand over the sleeping infant:

"Said the first fairy: "Rose-Beauty shall she be called,- and instead of tears, pearls shall she shed."

Said the second fairy : " When she smiles, roses shall blossom."

Said the third: " Wherever her foot falls shall grass spring up!" (Kúnos, 1913, p. 32)

Afterward, the three fairies disappear as they have come, thus years pass away and the child grows and "When she smiled roses blossomed,- when she wept pearls fell from her eyes, and grass grew wherever her feet trod." (Kúnos, 1913, p. 32) Certainly, she will have a handsome and rich prince as a reward by her beauty. When we compare the tales *The Three Heads of the Well* and *Rose-Beauty* we recognize similar subjects and themes, similar supernatural powers in these two tales as well. Three fairy godmothers are in service of these two heroines, the beautiful and good princesses who are victimized by their fathers, and the fairy figures provide justice for them.

Even sometimes, the heroes set long journey during their quests. As Kúnos says in her collection's preface, "the fairyland of the Turks is approached by a threefold road,- in most cases the realm can be reached only on the back of a Pegasus, by the help of Anka-bird, or by the aid of the peris. One must either ascend to the seventh sphere above the earth by the help of the anka-bird, or descend to the seventh sphere below the earth by the help of a dew." (Kúnos, 1913, p. x)

The Prince, who is the hero of the tale named *The Storm Fiend* in Kúnos's collection, easily defeats the giants and drag-

ons that are bigger, faster and stronger than he is, but to find and kill the Dew named 'Storm Fiend' carrying his beautiful wife, princess off is too difficult. "Storm Fiend is so powerful that no cannon can injure him, no eye can perceive him, like the wind he appears, and like the wind he disappears." (Kúnos, 1913, p. 107). He can find Storm Fiend by assistance of Anka-bird, however he fails in his first attempt, he cannot rescue his wife and the Dew kills him, breaks his body into pieces, but the Anka-bird puts the hero's bones all together with the water of Eden and revives him. In his second attempt, after his wife finds out what the Dew's talisman is, he discovers how the power of the Storm Fiend can be destroyed. And by helps of Anka and a magical horse he kills the Dew and rescues his wife. On the other hand, in another Turkish tale, in *Kara Mustafa the Hero*, forty dews (goblins) become dew-brothers of the hero, because they are afraid Kara Mustafa who is stronger than everyone. We come across the image of a fairy figure or a magic tool bringing the hero back to life as Anka does in the *Storm Fiend*; in the *Red Ettin* as soon as the hero touches his brother transformed a stone pillar, "his brother started into life" (Jacobs, 1890, p. 87) with his wand.

On the other hand, in *Jack the Giant-Killer*, Jack cuts the head of the giant named Galligantua betraying many knights and ladies into his castle, where by magic art they are transformed into sundry shapes and forms, which is nightmare of everyone, and he saves all lords and ladies and lover. "The giant stooping to take up his club, Jack at one blow cut off his head; whereupon the conjurer, mounting up into the air, was carried away in a whirlwind. Then the enchantment was broken, and all the lords and ladies who had so long been transformed into birds and beasts returned to their proper shapes." (Jacobs, 1890, p. 72)

We also meet some magic figures helping the main characters in English tales like *Tom Tit Tot* or the *Well of the World's End*. A magic frog helps the heroine find the Well of the World's End. Her stepmother hates her because the girl is more beautiful than she is, and the evil stepmother is very cruel to her. She sends the girl to fill the sieve with water to the 'Well of the World's End' or she will be punished by her stepmother. The Prince transformed a wicked magician into a frog, as a frog will tell her how to find the well and fill the sieve. (Jacobs, 1890, p. 134)

As well as magical figures, dews and giants eating people for supper are common supernatural figures in both English and Turkish tales. While male giants are dangerous, female ones are harmless and friendly to the heroes. The evil giant figure in *Nix Nought Nothing* in Jacob's collection has the King's small son called 'Nix Nought Nothing' by a trick, and makes the prince work hardly or the giant will have for his supper. However, the giant's daughter is a good person, and she helps the prince in all work, but the giant's grinds and persecutions are endless. The prince and the giant's daughter escape from the giant one day. The girl's magic flask saves them from the giant. "Just as the giant is stretching out his hand to catch Nix Nought Nothing and his daughter, the girl "took out her magic flask and dashed it on the ground. And as it broke out of it welled a big, big wave that grew, and that grew, till it reached the giant's waist and then his neck, and when it got to his head, he was drowned dead" (Jacobs, 1890, p. 28)

In all fairy tales, the villain characters attempt on numerous occasions to get rid of the heroines or to murder them, but the heroes or heroines will be saved and rewarded by assistance of fairy figures, a dervish or fairy-magicians. Their fates are controlled by all-powerful fairy figures.

We meet a fairy (peri) in the form of fish in Turkish tale called *Fish Peri*. Our hero, a young fisherman catches a fish, but it is magical, a fairy girl, a peri. He puts her in a well. When the fisherman goes to work she transforms herself into a beautiful girl. On returning in the evening, the young fisherman finds that everything in the house has been made beautifully

clean and tidy and he is surprised. After amusing himself for some time by watching the fish, he goes to a coffee-house, he thinks who could have put his house in order. He returns home and he watches the room in secret. "All at once he saw the fish jump out of the well and shake itself, when behold! It became a beautiful maiden. The youth quickly seized the fish's skin, which it had shed, and cast it into the fire... Being thus set free, the maiden consented to become the youth's wife." (Kúnos, 1913, pp. 65-66) The fish peri rescues the hero from all difficulties.

One of the magical figures appears in the tale of *Three Orange Peris*. The peris in the form of orange wait for being saved by the hero. At the end of the tale, the hero succeeds in finding the peris by the aids of the Dew-mothers' sons. The youngest and the most beautiful of the peris is transformed from the form of peri into a human being, and the hero marries her, the other two fairies are disappeared.

As the Prince takes one of the three oranges out of his pocket with the intention of opening it, inserting his knife in the peel, a lovely maiden, beautiful as the full moon, sprang out, crying "Water ! give me water !" and as there is no water near, she vanishes immediately. A while later he takes out the second, slit it, and behold! out sprang a maiden lovelier than the first. She also demands water, and, seeing none, likewise vanishes. When the Prince reaches a spring he opens his third orange. "a maiden more lovely than either of the others appeared. As she also asked for water, the Prince led her to the spring, gave her to drink, and she remained with him." (Kúnos, 1913, p. 25). Even then the Orange Fairy is transformed into an orange colored bird by a black slave woman in jealousy of the Fairy's beauty. As in all fairy tales, at the end, the Prince and Fairy are married and the black evil woman is punished.

In fairy tales, we meet prince or princess in animal form and then he or she will be delivered from his/her animal form. The figures of Turkish tales such as fish-peri in *Fish Peri*, orange-peris in *Three Orange-Peris*, the stag in *Brother and Sister*, crow-peri in the *Crow-Peri* are magical like English fairies: the frog in the *Well of the World's End*. all the lords and ladies who had so long been transformed into birds and beasts in *Jack the Giant-Killer*, the dove in *Earl Mar's Daughter*. All of them are transformed into a beautiful girl/Princess or a handsome Prince at the end of the tales; they are saved and married to the hero/heroine at the end.

4. Conclusion

Fairy tales as oral narratives are timeless in historical points of view, therefore several versions of fairy tales have been transmitted from generation to generation for centuries and written and rewritten, and the numerous fairy collections of the Brothers Grimms, Hans Christian Andersens, Charles Perraults have influenced gender roles in all societies. Fairytale appeared in similar multiple versions in each country have very strongly impact on children by common universal features in all over the world. Most of them are all Cinderella like tales which they have the same themes, subject matters and plots as in English and Turkish tales.

As we examine above English and Turkish tales have many parallels and similarities in terms of stereotypical characters in the English tales such as *Tom Tit Tots*, *The Rose-Tree*, *Cap o' Rushes*, *Jack and the Beanstalk*, *Molly Whuppie*, *Earl Mar's Daughter*, *Childe Rowland*, *The Well of The World's End*, *The Three Heads of The Well* in Jacob's collection; and in the Turkish tales like *Brother and Sister*, *Rose-Beauty*, *Three Orange Peris*, *Silent Princess*, *Wizard-Dervish*, *Fish Peri*, *The Crow Peri*, *The Storm Fiend*, *the Laughing Apple*, *The Seeping Apple* in Kúnos's collection.

Fairytale figures of both countries are mostly mythological. There are good and evil figures, some monsters, dews, giants, jinn, witch, fairy (Turkish peri), and stepmothers in the center of fairy tales. As we see, the fairy tales are oriented on the struggles of good and evil characters. In each fairy tale, there

is a beautiful young girl and a handsome man, after some events and struggles they are married together at the end. In both English and Turkish tales, female figures are usually passive, submissive, powerless, domestic as well as good and beautiful, but male ones are good, handsome, powerful, active, protective strong men, superior to women. There is also an animal or a semi-human creature, a helpful figure such as dove, bird, Pegasus/Anka, fish, frog, horse, a fairy godmother, god father or jinn who is helper of heroes or heroines they have magic powers, they help the hero through his/her adventures in the fairylands.

The fairyland is a most pleasant, and most delightful and most adventurous place to be lived or traveled in a fairy time. In it we meet many fairy figures such as evil or magical fairies, witches, dragons, giants, jinn, seven-headed monsters, dews, beasts, magical and talking animals such as human like fishes, horse, birds that can speak, transform themselves into another forms of several figures, or make someone change to another thing something like a tree, stone, bird, fish or another thing, haunted houses or castles, golden buildings, palaces, as well as beautiful princess and handsome princes.

The female figures seen in fairytales are mistreated or abused in a fairyland, gender roles are not equally given to man and woman, the female characters are neglected as in the patriarchal societies in real life. Women are always for men, female figures must be beautiful and obedient, an ugly woman will never be good, and she is always evil and dangerous. The

stepmothers or stepsisters are all evil and malicious, hateful, and jealous. All good characters must be rewarded, and evil ones must be punished. The fairy tales have wrong impressions on people. According to the tales, all beautiful girls are good, and all ugly girls are evil. The all-girls are supposed to need a powerful and handsome man, they have to wait for being saved by a hero, and she must marry to the man who falls in love her. The tales mislead readers in these ways.

As seen in the tales male characters in fairytales are introduced as heroes saving the female figures, but the heroine wait for their heroes to be saved. The heroes and heroines will be happy at the end of the tales, and the good is rewarded and the evil is punished. Shortly all fairy tales are centered on struggles around good and evil figures and good mostly wins, the evil loses. Stereotypical fairy tales in the edge of sexism, gender discriminations transmitted from the one generation to the other by oral speech and written narratives will not be very good for children's psychology and development treated and grown up by these kinds of motifs and dogmas.

Consequently, as we examine above, women and men in Turkish and English fairytales are grown by stereotypical gender roles while men are active, powerful and free in public life, women are silent or passive and restricted and incapable figures in domestic life. Women must be obedient and they must be dependent on their father or husbands. Whether female gender is human being or dew/giant-being, all females are the same, inferior to males.

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