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The Phenomenon of Beauty in Fairy-Tales within the context of Ethical-Aesthetical Conceptions

*Masallarda Etik-Estetik Kavrayışlar Bağlamında
Güzellik Fenomeni*

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Abstract

Tales are formed orally by their nature and continue their existence for generations by maintaining their anonymous structure. Inspired by the power of the parole, story telling creates a visual memory through words, and it is thought to contribute to the formation of the individual's first aesthetic understanding. Aesthetic symbols designed for the child subject also serve the educational function and convey the first ethical information. It can be predicted that the individual, who has started to collect data on aesthetics in infancy, will acquire this as a skill in the continuation of his life. Aestheticized symbols used in fairy-tales are usually simple objects, colors, or concepts that children are familiar with and relatively easy to understand.

*In this study, ethical-aesthetic teachings related to child education in fairy-tales have been examined within the context of the phenomenon of beauty on the basis of Arthur Schopenhauer's views in *Metaphysics of Beauty: Secrets of Art and Beauty*. While the universe of the study are tales, the sample is composed of the tales in Pertev Naili Boratav's collection titled *Az Gittik Uz Gittik (We went less, We went Far)*. According to the findings of the study, Arthur Schopenhauer's philosophy of beauty and the conceptions of beauty in Boratav's fairy-tales are in line with each other. Both of them associate beauty with metaphysics. Additionally in Boratav's fairy-tales the values that signify family ties such as mother, father, sibling, and the importance of being good and virtuous are at the forefront of ethical teachings and ethical values were determined to be transferred with aestheticized items. From this point of view it is aimed to emphasize that the new approaches and methods related to education can benefit from aesthetic-ethical expression opportunities of fairy-tales.*

Keywords: Fairy-tale, beauty, ethics, aesthetics, Arthur Schopenhauer.

Öz

Masallar, doğası gereği sözlü olarak oluşur ve anonim yapısını devam ettirerek nesiller boyu aktarımını ve varlığını sürdürür. Sözün gücünden ilham alarak kelimeler vasıtasıyla görsel bir bellek oluşturması, çocuğun ilk estetik kavrayışının oluşumuna katkı sunduğunu düşündürür. Çocuk için tasarlanan estetik değerler, çocuğun eğitimi işlevine hizmet ederek aynı zamanda ilk etik bilgileri de iletir. Henüz bebeklik döneminde estetiğe ilişkin veri toplamaya başlayan bireyin, yaşamının devamında bunu bir yeti olarak kazanacağı öngörülebilir. Masallarda kullanılan estetize edilmiş semboller, genellikle çocukların aşına olduğu ve nispeten kolay anlaşılabilen basit nesnelere, renklerle veya kavramlardır.

Bu çalışmada, Arthur Schopenhauer'un "Güzelin Metafiziği: Sanatın ve Güzelin Sırları" eserindeki görüşlerinden hareketle masal anlatımında çocuk eğitimine ilişkin etik-estetik öğretiler irdelenmiş; güzellik fenomeninin masallarda işlenişini üzerinde durulmuştur. Çalışmanın evrenini masallar oluştururken örneklemini Pertev Naili Boratav'ın *Az Gittik Uz Gittik* adlı eserindeki metinler oluşturmaktadır. Çalışmanın bulgularına göre Arthur Schopenhauer'un güzellik felsefesi ile Boratav'ın masallarındaki güzellik anlayışları güzelliği metafizikle ilişkilendirmek bakımından

benzer şekilde kurgulanmıştır. Bunnun yanı sıra Boratav masallarında işlenen etik öğretilerin öncelikle anne, baba, kardeş gibi aile bağlarını ifade eden değerler, iyi ve erdemli olmanın önemi olduğu ve etik değerlerin estetize edilen unsurlarla aktarıldığı tespit edilmiştir. Buradan hareketle eğitimle ilgili yeni yaklaşım ve yöntemler belirlenirken masalların estetik-etik anlatım olanaklarından yararlanılabileceği vurgulanmak istenmiştir.

Anahtar Kelimeler: Masal, güzellik, etik, estetik, Arthur Schopenhauer.

Introduction

The fairy-tale, which is woven with extraordinary elements and shaped by the colors of the imagination, has the identity of being a universal narrative rather than being a product of a given culture. Though it is found in every community as a genre, it is formed by the social life of the environment in which it is performed along with the cultural elements such as language and beliefs. The history of the researches on fairy-tales begins with the compilation studies pioneered by the Grimm Brothers in Germany in 1812, and continues its systematic progress in the world and in Turkey in the ongoing process. As a result of these studies, it is possible, now, to examine the tales in many aspects and in depth, especially in view of their types, and of the motifs and symbols they employ.

It is accepted that fairy-tales convey real life teachings through symbols. However, there may be different views on the meaning of symbols. Considering the dynamic nature of the tales, it is accepted that a symbol that had other meanings in the past may have different meanings at present (Luthi, 1986, p.94-95). In this respect, the analysis of the symbols in the fairy-tales requires multidimensional evaluation. It is seen that the symbols in the fairy-tales are mostly supported by the opposition theory. In the allegorical expressions of tales, the concepts of "good", "bad", "beautiful", "ugly" are often used together. According to Jung, the images denoting these concepts which are thought to be the reflections of the social unconscious, are woven with the primitive knowledge of humanity and are universal rather than being cultural or social. Jung calls these images archetypes and states that archetypes reflect the collective unconscious rather than personal experiences (2006, 16; 2017, p.195).

The tale, with its diversified structure in oral culture, is influenced by the period in which it is performed, the performer and the audience. Alan Dundes and Richard Bauman argue that the tale should be examined with an understanding based on representation, animation, context and transitions between genres (Dundes 1980, p.20-32; Bauman 2013, p.249-259). With this aspect, the definitions of the fairy-tale, which is accepted as a contextual text, are also affected by the conditions of the period in which they emerge. Having a layered structure, the tale has many functions, but it can be stated that the most obvious one is its educational function (Ziya Gökalp 1982, p.168). When the individual, who has been subject to education on ethical values as

early as his or her infancy, encounters fairy-tales in the rest of his life, the information transferred to him is recorded or reinforced in his or her memory.

When evaluated at the international level, it can be thought that the reason why storytelling is woven with similar contents is that human needs are similar all over the world. The universality of fairy-tale motifs (Önal 2006, p.184) stems from this situation. The fact that many fairy-tales have an idealistic ending and that the “good guys” always win can be associated with universal ethical acceptances. Collective aesthetic knowledge can be utilized in transferring ethical acceptances to children. This is how children can “recognize the truth through beauty” (Schiller 1999, p.98). In the fairy-tale, the reality is seemingly removed in a playful way, but the content of a fairy-tale emanates from components that are closely tied to reality, rather than from unrealistic fantastic elements (Buch 1991, p.12). It can be accepted that the child, who develops his understanding of ethical values with an aesthetic point of view, can also develop his or her world of imagination on the same axis. It can be posited that the self-realization of the person, which constitutes the highest level in Maslow's (1943, p.370-396) hierarchy of needs, can be associated with ethical-aesthetic understanding and that oral narratives and especially fairy-tales have the same function in child education.

Research Method

In this study, ethical-aesthetic teachings related to child education in fairy-tale telling were examined on the basis of Arthur Schopenhauer's views on *Metaphysics of Beauty: Secrets of Art and Beauty*. The subject has been deepened by emphasizing the treatment of the phenomenon of beauty in fairy-tales. The universe of the study is tales and the sample is composed of the collection of the tales in Pertev Naili Boratav's work *Az Gittik Uz Gittik*.¹ Hence, the reference texts of the detailed explanations in the context of the subject have been selected from the tales in the collection and the numbers of the pages to which the quotations belong are shown in parentheses. There are 48 tales in the collection, most of which are animal tales. In the analysis of fairy-tales, the text analysis method has been employed and hermeneutic approach has been adopted to reveal their connection with the research topic. Fairy-tales are not discussed one by one, only the examples of appropriate tales are included in the context of the subject.

Schopenhauer's views on beauty in the context of art, literature and poetry have been evaluated in terms of fairy-tale aesthetics on the axis of reality/naturalness. In this context, the possibility of applying the thinker's views on aesthetics to fairy-tales and the place of fairy-tales in the formation of the child subject's first ethical-aesthetic understanding through the concept of beauty which was alluded to in fairy-tales have been questioned. It has been seen that the aesthetic phenomenon in fairy-tales is used

¹ It means we went less, we went far. It is also a rhyme used in Turkish fairy tales.

functionally for metaphysical insights as well as for visual/objective expressions, and in this context, it also includes ethical teachings. In this respect, ethical-aesthetic values were accepted as interrelated concepts and used together in the study.

It should also be noted that it is not correct to define the fairy-tale as a narrative that only appeals to children, and it is thought that this definition limits the rich content of the fairy-tale. Yet, since the aesthetic expressions of ethical values are examined through the phenomenon of beauty in the context of child education; storytelling, in this study, is considered within the scope of children's literature.

I. Arthur Schopenhauer, *Metaphysics of the Beautiful* and Fairy-tale Aesthetics

Beauty (aesthetics) is etymologically defined as the name of the branch of science that derives from the Greek words *aisthanesthai* and *aishetitos*- which mean to hear and to perceive- and that examines artistic creations related to beauty and things that give people feelings of pleasure or excitement (Beardsley 1987, p.9; Bozkurt 2000, p.33.). Although it is difficult to explain beauty as it relates to the manifestation of a subjective perception, it is known that many philosophers have thought about beauty and tried to explain this concept since Antiquity. For Phtogoras, the beautiful is the balance that emerges with the harmonious blending of things that are opposite to each other; for Heraclitus, harmony, coherence and balance and for Socrates, beauty is what is good and what is useful. Similar to Socrates, Plato also defines beauty in close or even similar meanings with goodness (Şimşek 2014, p.333-334). Contrary to these views, which generally involve the parallel perception of the beautiful and the good, Kant (2011, p.61) separates the concepts of goodness and beauty. According to Kant, in order to call something good, it is necessary to understand the criteria of the good, whereas beautiful is something that is pleasing without relying on a certain concept.

Schopenhauer (2010, p.25), in his *Metaphysics of the Beautiful*, defines beauty as something that gives us pleasure, regardless of our habits and goals. According to this view, our understanding of beauty is shaped by our relationship with that thing. Defining beauty with a pragmatic perspective, the thinker bases his philosophical view on the theory of contrast. Being known to have a pessimistic nature, Schopenhauer (2010, p.26) thinks that pain and suffering are positive things and states that happiness is based only on the termination of suffering and has a negative nature. He considers beauty as a metaphysical concept and draws attention to the connection between the situation when the sun comes out of the clouds and suddenly shows its face in order to reveal a beautiful view, and the smile of a beautiful face, foregrounding, thus, the unity of the concepts of beauty and naturalness (Schopenhauer 2010, p.34-35).

Stating that naturalness and beauty move in a similar direction, Schopenhauer (2010, p.38) says that "every natural thing is absolutely beautiful". He also explains the relationship between nature and art with a statement to the effect that art can follow a

positive course when it gets closer to nature. The thinker emphasizes that the works that will appeal to the aesthetic sense of man should show a certain degree of similarity with the works of nature, and he argues that this similarity should indirectly convey the spirit of nature rather than doing it directly. He gives wax works as an example (Schopenhauer 2010, p.43) and states that the works in question are relatively more beautiful because they are closer to reality/natural.

Known to have a novelist mother, Schopenhauer meets Goethe, Schwegel and the Grimms during his youth in Germany and says that he wrote his work *On Sight and Colors*, (1816), under the influence of Goethe (2014, p.8-9). Defining poetry as “the art of stimulating the imagination with the help of words,” he (2010, p.33-34) argues that art reveals more than any science can offer, and that the essence of art is the revealing of the idea of the general through a detailed and careful representation of the unique. In this context, it is possible to consider the fairy-tales as narratives that activate the imagination by referring to the thinker's views on literature-art aesthetics and to examine and evaluate them within the scope of the subject of this text.

II. Descriptions of “Beautiful” and the Phenomenon of “Beauty” in Fairy-tale

Using adjectives abundantly, the narrations used in tales performed orally in the primary culture environment creates a visual space for words. Variety in narration and richness in content can be considered as seeds planted in the memory of the child subject. In this respect, it is thought that aestheticizing the information transferred to the individual during his childhood has a positive effect on the intellectual development of the child in future. Aesthetic expressions develop children's imagination, richness of expression, and the concept of appreciation (Arıcı 2016, p.1018-1019). Oral narrative, especially with the help of qualifying words (adjectives), is visualized and interpreted in the mind of the child who thus conceives a unique dream that is unlike anyone else's dream. In this way, incomprehensible and complex referents for the child subject are reduced to a relatively understandable dimension by means of symbols and contribute to the development of the child's awareness of the social environment in which she lives.

The first encounter of a person with a literary-artistic production takes place through oral narratives. In this context, everything that takes place in the text of the tale transmitted orally is idealized and perceived as covering the entire genre. According to Schopenhauer (2010, p.37):

“The impressions we receive in our youth are so important and in the dawn of life, everything presents itself in such idealistic and radiant colours. This springs from the fact that the individual thing still makes us first familiarized with its species, which is still new to us and thus every particular thing represent for us its species.”

Accordingly, we apprehend in it the (platonic) idea of that species to which as such beauty is essential."

Based on these views of Schopenhauer, there emerges inevitably the importance of the necessity of consciously choosing the content of the tales and the symbols they contain along with their semiological equivalents. In addition, Umberto Eco (1995, p.148-149) states that none of us live in the present, that we have two memories consisting of the information transferred to us and the individual information we have learned through experience. According to him, we compile the individual and collective information, whether mythical or historical, through the unifying function of our memory. The world of fictional narratives fascinates the individual whose unlimited ability, which he uses to perceive the world or reconstruct the past, develops thanks to collective memory. In this context, the dominant concepts that are frequently mentioned in fairy-tales as the primary sources of collective memory can be posited as *the beautiful* and *the beauty*.

The tales in Pertev Naili Boratav's work *Az Gittik Uz Gittik* are mostly animal tales. This is probably because animal tales are usually preferred for children who can concentrate only on short stories (Şimşek 1991, p.20). However, it can be stated the theme of beauty is often referred to in animal tales. In fairy-tales, where beauty is seen to embody a spiritual dimension and is identified with goodness, it is possible to define good characters (animal or human) as beautiful, and bad characters as ugly. In fairy-tales, although beauty is not directly conveyed as an aesthetic teaching in some cases, it is quite often seen that there is an intuitive expression about it. Also, the elements related to the beautiful and the beauty are not handled around the heroes who can be considered secondary in the narrative, but are associated rather with the protagonists.

The fairy-tale called *Miss World* (Boratav 2009, p.66-74) can be given as an example. This fairy-tale is the story of a king who is rich enough to own everything, He becomes blind and encounters the "Miss World" while he is looking for solutions to his blindness, "Miss World" is defined as a woman that all the sultans tried but could not get until that time. The medicine for the sultan's eyes is also under the soil of the garden where the "Miss World" performs her embroidery works. The place where the beautiful lady lives and the work she does also provide important signs about the perception of beauty. This is because, while she is depicted physically as "gold-haired" and "like a piece of moon" in the narrative, her job is described as embroidery in a rose garden. Since the beautiful lady responds positively to the prince who is described as valiant in the narrative, while dismissing the sultan negatively by calling him "aged and senile," the relatively reasonable acceptance of the young on the dichotomy between youthfulness-elderliness is related to the aesthetic understanding of the consciousness that composes the tale. From this point of view, it can be thought that what looks beautiful in fairy-tales gets the upper edge over the ugly.

In the fairy-tale called *Parrot*, it is seen that beauty is also associated with youth and that the beautiful things are protected and guarded due to the admiration for the beauty. In the tale, the situation of the executioners is explained as follows when the sultan orders his daughter to be killed:

“As they are about to come across the girl and pull out their knives on her, the girl unfolds her veil; her worldwide beauty is revealed... The hands of the executioners fall to their sides: “Oh my Sultan, we cannot get your life.” they say. They find a rabbit right there, cut it and smear their shirts with its blood. They leave the Sultan on the mountain and leave.” (Boratav 2009, p.117).

Reminding of a similar motif in the *Snow White*, this circumstance results from the fact that the beautiful encompasses the good and beauty triumphs over evil in the narrative. In the philosophy of Schopenhauer (2010, p.38), the beauty and grace of the human form are presented in relation to the highest stage of the objectification of the will, with its clearest visibility.

In fairy-tales, ugliness, as a complementary concept to beauty, is usually associated with abnormal beings such as witches, giants, giants’ mothers. In this context, it can be stated that while “beautiful” symbolizes the normal, *ugly* symbolizes the abnormal, thus reflecting an idealistic point of view. In the collection, a witch in a fairy-tale rhyme is described as follows:

“A witch stumbled upon: lildirim likli, buttoned-up nose, cauldron-head, frog-toothed, dead frog-eyed, leather bag-faced, jar-bellied, eggplant-nosed şipirdiğini², put on her best bib and tucker, pulled up her shalwar, dust that broke off her shoe; You know, she’s the buckshot of our triggerless, barrelless, stockless rifle. It comes buzzing...” (Boratav 2009, p.13).

In the fairy-tale named *Freckled-Bahri*, the perception of beauty is tried to be conveyed through contrast. In the fairy-tale, when a young, beautiful and yet a poor girl goes to a jeweler to sell a precious stone, the jeweler says: "Those who see you here to sell this stone in this attire would think you are a thief." (Boratav 2009, p.77) and takes her to his house and asks her to wear his wife's clothes as it is more difficult to think that a girl who wears beautiful clothes would be a thief. The effect of the beauty of the girl is undeniable upon the jeweler who tries to help her by thinking that she is not a thief. This is because in fairy-tales, beauty is also associated with innocence. As a matter of fact the *Beauty and the Beast* too, considered as an earnest morality tale by Bottigheimer (1989, p.4-14) because of a similar point of view.

In the fairy-tale titled *Father of Six Girls* (Boratav 2009, p.159), ugliness is handled as follows: “A wife at three thirty, snot drooping, scaring all those who see her. The

² Lildirim, likli and şipirdiğini are meaningless and made up words to create rhyme with the subsequent phrases or words.

angered crone, painted herself right in the face”. The descriptions of beautiful and ugly are provided as follows in the rhyme preceding the tale: “Justice from the hand of the beautiful, a cry of sorrow and trouble from the hand of the ugly...” In the fairy-tale named *Stringed-Ball*, the introductory rhyme begins with a curse “Let the one who does not say “Hu”³ be bald.” (Boratav 2009, p.168). Not having hair on one's head is associated with ugliness, and it is seen that ugliness is the subject of a curse through baldness.

In the fairy-tale named *Donkey-Head*, even if it is a child with anomaly, the fact that anything out of the norm is not desired is conveyed as follows:

“Nine months ago, a dervish gave me an apple. He said that if I eat half and you eat half, we would have a child. That day, I got hot, I ate the apple. I had a pain in my stomach today... I sat down, wouldn't a big Donkey Head come out? I was confused what to do. I immediately dug the ground and buried it” (Boratav 2009, p.144).

In a latter passage of the tale, they try to throw the Donkey Head into the sea, but they still cannot get rid of it. At the end of the narrative, the goodness of the Donkey Head boy enables him to marry the sultan's daughter and to turn into a handsome young man. As a recurring issue, beauty/handsomeness is seen to be associated with "goodness".

In the fairy-tale *Chickpea-Boy* (Boratav 2009, p.272-276), which seems to deal with a similar situation, a childless couple gets a child in the form of chickpeas after praying, but the family does not want the child. This fairy-tale points to the understanding that anything "other than the natural is evil". Hence, it can be said that aesthetic expectation characterizes the unnatural as *ugly* and classifies it as undesirable/preferred.

In the fairy-tale *The Fox and the Son of the Grass-dealer Sultan*, a tailless fox wants to teach other foxes a lesson by preparing a game when he is ostracized by them. This event takes place in the fairy-tale as follows:

*“Our fox reaches after them:
“Oh brothers,” he says, “I fell into such a trap, and they cut off my tail. Now you too have fallen into a trap, without a tail, you have just become like me. We have nothing to say to each other anymore. Let's bid farewell.” (Boratav 2009, p.271).*

The reason for the exclusion of the fox without a tail is that it is not considered "normal" as well. When Schopenhauer says “every natural thing is absolutely beautiful” and “in the same way, every animal is beautiful.” (2010, p.38) he also posits that animals are beautiful by nature. In the context of this tale, it is seen again that as a

³ An obsolete form of saying “hi” in Turkish.

human being or animal gets closer to their nature/the natural, they are considered *beautiful* otherwise, *ugly*.

Beauty takes place in fairy-tales as a quality used not only for women but also for men. As a matter of fact, in the fairy-tale named *The Fisherman's Beauty* (Boratav 2009, p.197), the fisherman's son is described; "his physical features and his voice are very beautiful" and he makes Sultan Hanım fall in love with him. In the subsequent part of the tale, Sultan Hanım takes the boy to the palace and dresses him up as a new concubine and makes him look like a girl physically. The fact that the fisherman, who is defined as a male beauty, can easily turn into a girl due to his beauty can be interpreted as the feminine dominance in the collective aesthetic perception.

III. Construction of Ethical Values in the Context of Aesthetics/Beauty

It is thought that the identification of beauty with goodness and ugliness with evil in fairy-tale narratives is due to the educational function of their texts. It can be stated that by means of symbols, it is desired to give advice to individuals about positive and negative situations that they may encounter in life, and in this context, aesthetic symbols act as a mediator in conveying ethical values. While Kierkegaard explains his philosophy of existence in his work titled *Ethical Aesthetic Balance in the Development of Personality* (2013), he posits the first stage to be aesthetics; the second stage to be ethics, and the third stage to be religion; meaning that those who choose ethics will be choosing the good. In matters of ethical and aesthetic life, he states that the aesthetic factor refers to what the person is on a daily basis, and the ethical factor refers to the state of being what the person (permanently) will be (Kierkegaard 2013, p.16-17, 24). Accordingly, the balance of ethics and aesthetics established and conveyed to children in the narratives can facilitate children's adaptation to social life.

As their interest in the environment increases as they grow up, the children are introduced, via the tales, to the environment, objects and the living things they may encounter outside of their homes. With fairy-tales, children discover the existence of a social environment other than their family (Kanter 2015, p.569). By creating similar setups for complex or difficult situations that may be encountered in life, the narratives convey the message that there is always a way out and that one can be happy as long as he or she abides by *goodness* and *truthfulness*. As a matter of fact, it is seen that the works designed as *the Ethical Values Education Set* (Bozcan 2016) and similar children's books benefit quite a lot from fairy-tales.

It is seen that the most frequently emphasized ethical values in the examined tales are to show respect to the family, thus to the mother/father and to mother's milk. It can be seen in many places in fairy-tales that attention is drawn to the sanctity of being a family, and the bond between mother-child and father-child are given importance. For example, in the fairy-tale named *Keloğlan Going to Become a Husband to Dame Erler*,

Kelođlan becomes a milk child by sucking milk from the breast of a female giant to protect himself from her. He avoids conflict with the giant, and the giant accepts him as her son after breastfeeding. This event is narrated in the fairy-tale as follows:

“Seeing that the big Giant Woman is sitting and sunbathing, with her breasts over her shoulders... Kelođlan arrives right away, clings to Giant-Woman's back first, and then to her breast, and starts to suckle. Then the Giant-Woman returns and says: Oh Kelođlan, if you haven't sucked on my breast, I would have swallow you in one gulp. You have become my son now...” (Boratav 2009, p.52).

In the fairy-tale *Çan-Kuşu Çor-Kuşu*⁴, where a similar situation is in question, the boy encounters a (female) giant and; "He immediately throws the gum into his mouth and hugs her right breast and sucks it slurp after slurp. The giant looks at him and says, 'Oh the son of man, if you haven't hugged my right breast, I would have shaken you and chewed you along with my gum'..." (Boratav 2009, p.111). In both tales, the party that is expected to be hostile is portrayed as "giant", which is abnormal and does not conform to a socially acceptable aesthetic idealism. Besides, both giants are female and mother. Being a mother evokes the feeling of compassion even when it comes to giants, and in this context, the absolute sanctity of mother's milk, which is considered one of the most sacred aspects of motherhood, is affirmed in the narrative. Processing the sanctity between mother and child through breast milk can be considered as transferring an ethical value through an aestheticized symbol.

In the fairy-tale *Giant-Father*, the three daughters of a sultan cannot directly tell their father that their marriage age has come, Thus, they send three watermelons to their fathers through their servants, the first of which is past its due date, the second one is about to decay and the third one is matured enough for consumption. The sultan understands the wishes of his daughters from the situation of the watermelons. In the narrative, it is seen that in traditional family relations, the inability of girls to communicate directly with their fathers on issues such as marriage is conveyed through an aestheticized symbol. It is also understood that the father is depicted as the person who symbolizes the authority in the family.

In the subsequent passages of the *Giant-Father* tale, the little girl who escapes from the executioner of her father encounters a giant in the palace she reaches by following a light she sees. To avoid the giant's wrath, the little girl calls him *dad* and kisses his hand:

“Seeing a huge giant, half-naked from the waist up, the girl immediately runs towards him, "Daddy," she shouts and hugs the giant's neck and kisses his hands. The giant says to the girl:

⁴ Çan-Kuşu in the title of this story denotes to the bird boubou while Çor-Kuşu is a made up word to create a half rhyme with the former.

"Girl! If you haven't called me daddy, I would eat you right here. Now you're my daughter." (Boratav 2009, p.59).

In this tale, it is seen that the character of *giant father* functions as a substitute for *giant mother* in other fairy-tales. Due to the establishment of a father-son relationship between the hero and the giant, the sacredness of the family and the father-son bond, as in other tales, is emphasized.

In fairy-tales, it is seen that an ethical-aesthetic relationship is established in the context of the relationship between men and women as well. As a matter of fact, in the fairy-tale, *Deli Gücük*⁵, the meeting of a prince and a beautiful girl is handled as follows: The prince has to stay in an inn where "one who enters alive comes out dead", he takes the risk and says, 'Come what may' and goes to the inn." (Boratav 2009, p.133). There is a girl in the inn, displaying boldly her beauty. However, since the prince does not exert a masculine power on the girl, the girl says to him:

"You be my brother in this world and hereafter. Whoever has come here so far would not give me rest, and would pick on me... and Deli Gücük would suffocate them. Now that you are not like them, and you know how to control yourself, I will do you a favor" (Boratav 2009, p.135).

In this tale, while beauty is presented as a potential power that will affect the male sex and cause evil through the female body, the man's ability to resist against this power is accepted as a moral value and virtue. The narrative aims to show that beauty can sometimes cause chaos, but the hero will be the one to solve that chaos with kindness. However, the general message to be conveyed is that the one who does good will always find favor.

It can be seen that ethical-aesthetic insights are reflected through the preferred colors in the fairy-tales in the collection. Colors emerge as a result of the way people perceive certain light waves and become open to different interpretations in the context of the environment and conditions. In this respect, it is in question that colors are shaped by the acceptances inherent in the culture and include local interpretations. For example, while black is a symbol of goodness in African culture, it indicates evil in European culture (Nedret 2021, p.178). Similar examples can be given to show that colors can signify different things and it can be stated that colors are used as symbols of some traditional acceptances.

Schopenhauer refers also to colors in the *Plastic Arts: On Painting, Sculpture and Architecture* section of his work and he talks of the contribution of colors to aesthetics through poetry: "We can also compare the coloured copper engravings to rhymed verses and black and white ones to the merely metrical ones." (2010, p.37). It is known

⁵ A stumpy and hefty crazy character.

that some concepts, beliefs and practices are symbolized by colors in Turkish culture. One of them is the color green. Green symbolizes the east as a direction and one of the sons of God Ulgen is Green Kaan, and it is thanks to him that nature remains alive (Genç 1997, p.1089-1090). In addition to these, green color is accepted as a symbol of spiritual content and of the religion of Islam (Akkın, et. al. 2004, p.276; Yıldırım 2006, p.133). It is recorded that the seyyids who wanted to show that they were descendants of Prophet Muhammad also wore green turbans and robes (Genç 1997, p.1093).

The *midwife*, who is described as *bad* in the fairy-tale *Çan-Kuşu Çor-Kuşu*, uses the color green to show herself *good*. In the fairy-tale:

“Immediately the midwife gets up. She wears a green abaya and covers her head with a green veil. She enters the tent: “Oh my daughter, oh my dear, she says, I’m going to Hejaz... I don’t want to miss the prayer time. Let me pray here.” (Boratav 2009, p.109).

She gets support from religious symbols to hide her evil by uttering those words and the *bad* woman thinks that she can realize her intention to look good by going to the Hejaz (pilgrimage) and choosing the color green as a spiritual symbol.

The *Giant-Father* tale can be given as another example of a tale in which the green color stands out. The passage that highlights the green color in the fairy-tale is as follows:

“Three beautiful dresses hang on the wall: one white, one black, one green. “Let me see if I’ll wear that green dress, will it suit me?” says she and puts on the dress and stands in front of the mirror. What is there to see? She is so beautiful that she will almost fall in love with herself in that dress. She sits right by the window. A stream flows in front of the palace, and the opposite side of the water is green...” (Boratav 2009, p.60).

In the subsequent part of the tale, it is reported that a goose, who see the reflection of the girl in the water in her green dress, loses its feathers out of admiration for her beauty. It can be stated that the color green is used to emphasize the beauty of the girl and a metaphysical meaning is attributed to this color. As a matter of fact, it is accepted that the green colored dress reveals the feminine power of women in Turkish traditions. Kaşgarlı Mahmut (2006, p.394) states in *Divanü Lûgat-it-Türk* that young girls like to wear green clothes and they prefer this color to flirt with boys. In addition to this, it is known that brides wore green clothes in Medieval Europe (Halse 1978, p.27-34) and a green belt is tied around the waist of brides in Anatolia (Aykaç and Öksüz 2018, p.73-78). In this respect, the fact that the girl, who is depicted to have the intention of marrying at the beginning of the tale and who wears different colored dresses in the ensuing parts of the tale, prefers the green dress first can be considered as the reflection of the collective unconscious on the narrative.

Conclusion

The intensity of aesthetic images can be seen when the fairy-tales in Pertev Naili Boratav's work titled *Az Gittik Uz Gittik* are carefully read. When the aforementioned aesthetic images are examined on the basis of Schopenhauer's views in the *Metaphysics of the Beautiful*, it can be posited that they are mostly aimed at meeting a spiritual need. Heroes who have been exalted with the adjective *beautiful* are also the representatives of *goodness*. Therefore, it can be understood that in fairy-tales, the beauty that appears outwardly refers to the beauty of the heart with a symbolic expression. In fairy-tales, the battle of good and evil and the everlasting victory of good are presented through the conflict of beauty and ugliness. In the context of this dichotomy, it is pointed out that the elements which complement one another and are considered different for one another constitute the essence of life.

In Schopenhauer's philosophy, *beauty* is closely related to *naturalness*. In fairy-tales, it is seen that what is abnormal and out of nature is not accepted as beautiful. When evaluated in the context of ethical-aesthetic conceptions, it is observed that, in the realm of fairy-tale which is designed as utopian or dystopian, extraordinary beings and things and what we accept as *real* in our natural life take place together. In this fictional universe, beings that are considered *normal* with their physical characteristics are *beautiful* and *good*, while *abnormal* giants, witches or animals that are out of their nature are *ugly* and *evil*. This situation can be evaluated as the reflection of social idealism through symbols created out of aesthetic concern.

In fairy-tales, the visual perception is tried to be created through the adjectives in the narration. Thus, beautiful princesses and handsome princes are the main heroes of the tales; It is also seen that the characters associated with evil are of secondary importance. In this context, it can be stated that the position of the heroes in fairy-tales is designated more clearly than the heroes of other literary genres, and even if they seem weak, they usually achieve success thanks to their benevolence and virtuous behaviors. The evolution of the characters who have been designated as *evil* at the beginning of the tale to *good* takes place due to the respect they eventually show to ethical values.

The most emphasized ethical values in the subject matter fairy-tales can be related to family and mother-father-child bonds. While the sanctity of the mother is aestheticized with the symbol of mother's milk, in many tales, the father is conveyed as a symbol of authority. In the narratives, it is shown that the transformation of *bad* characters into *good* is rendered possible with the sanctity ascribed to family ties. The *bad* characters, who are described as giant-mother and giant-father in fairy-tales, are transformed into *good* thanks to the sanctity of the family institution by establishing a mother-son, father-son relationship. From this point of view, the heroes of the fairy-tales are in conformity with the trust and expectations of the society; engaging in

activities that confirm the social order and this situation can be considered to be designed pedagogically due to the educational function of the fairy-tales.

While metaphysical phenomena are concretized in the tales, they are presented within the framework of similar aesthetic expressions. Bad situations/emotions are always encountered around ugly people and in ugly places. Similarly, beautiful events are attributed to beautiful people and beautiful places. It can be posited that colors are also used in aestheticizing ethical values, and in the context of this study, traditional and spiritual values are attributed to green color. In addition, it is seen that though men are described as beautiful in the texts, beauty is perceived as a feminine power.

Because Schopenhauer draws attention to the importance of first experiences due to the fact that a person generalizes every situation that he or she encounters for the first time in his or her life, tales gain importance as the first literary works that children encounter. It can be posited that the aesthetic values designed for the child can serve the function of education for the child and convey the first ethical information concomitantly. In addition, it can be thought that with the development of ethical-aesthetic understanding, a child can make more distinguished choices and be more beneficial to his or her future life and for other individuals. It is seen that the beauty phenomenon in fairy-tales is used functionally for metaphysical insights as well as visual/objective expressions, and in this context, it includes ethical teachings. By inference from all these, it should not be overlooked that especially the opportunities of ethical-aesthetic expressions presented in tales can be benefited from while determining new approaches and methods in especially the education of children.

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