

## The Experimental Fieldwork Study of Methodology, With Classification, On The Collected Bosniak Folk Tales and Identification of These Tales With Their Evaluation

Yusuf Ziya Sümbüllü

Adnan Menderes University  
Faculty of Arts and Sciences /Turkey  
[yzsumbullu@yahoo.com](mailto:yzsumbullu@yahoo.com)

**Abstract:** Tale, which has been the subject of research studies in Bosnia-Herzegovina and around the world, is a type of oral narrative which doesn't have to be plausible, yet may make the reader believe in its plausibility; based on morality, useful and didactic; whose source dates back to ancient times and which are marked with characteristics from time and culture they were created in. There has been different opinions about the sources and classification of the tale which is in close relation with different sorts of narration. The history of tale extends back to the ages without writing however the history of tale studies could only be extended to the beginning of 20th century. The aim of this study is to bring interpretation to in particular, Bosanski tale culture, and in general, study of tales, in relation with the function and context of the fairy tale, the narrator, and the listener. By transferring social values from one generation to another, tales provide the continuity and unity of community in terms of training the young generations in a better way. Therefore, tales are important with their role and power on guiding and shaping new generations lives.

### Introduction

The Balkans which are found on the strategic point where Black sea and Mediterranean sea touch each other are on the position of extension where old continent Europe connects with the East.( Selver, 2003) This strategic position which stems from geographical position of the Balkans is reflected in historical, political, and cultural facts.( Yürür, 2007)

The region of overlapping Muslim, Christian and Jewish believes, the geography for triggering I and II world wars, this seems that as in history being away from the centers of heat and movement it will not loose on own importance in present and future. (Seyhan, 2007) Located in the center of Balkan region Bosnia and Herzegovina consists of three founding nationalities Bosniaks, Croats and Serbs. In the country word the Bosniak is usually identified with Muslim, Croat with Catholic, and Serb with Orthodox religion. Only in the Bosnia and Herzegovina from time to time '*Bosnian*' and '*Bosniak*' can be used as synonyms. On the "Muslim Intellectual Congress" in 1993 the name Bosniak was accepted and in this sense nation in question prior to 1993 was defined as "Bosniak". Bosniaks, Croats, and Serbs all together belong to the South Slavic branch of people, but when ethnicity is taken into account other factors in terms of cultural and religious preferences are peculiar to them.

Each society preserves own cultural values and national identity with the lookout for their continuity. Be it material or if necessarily spiritual facts of culture, important part of them is consisted of the oral products. Among the fruits of oral culture the fairy tales play more important role in educational sense then the other kinds, they do not serve only the purposes for spending of time or to have a fun, but they rather firstly aim to be coding products of the society's views on life. Important part of the Bosniak oral culture is fairytales whose structural characteristics constituted the starting point for our study.

### Types of Fairy Tales

In the scope of folk literature products which are based on narration at the first place comes fairytales. The fairytales are anonymous works in an unknown time, at undetermined place, happening to imagined persons narrating a dangerous situation(s) happened to those persons. They are based on past and are important but at the same time are related to present. The most popular in the oral literature is the type of fairytale depicting knowledge models of individual and social life which is orally transferred from generation to generation. (Elçin, 1986) The fairytale which is defined as story said to children and mostly decorated with the supernatural events to attract attention (Agakay, 1966 ), was subject to many researches in the world. Definition of the fairytale can change in accordance of time and people. While Ahmet Vefik Pasa in his work called *Lehçe-i Osmânî* say: "Saying , still story, saga, in paragraph without thesis, informal postulate" Muallim Naci the word fairytale defines as: "Saga, the famous story".

As opposed to this Semseddin Sami in *Kâmûs-i Türkî* defines fairytale as: "A small story related to manners, morals and advices", while Hüseyin Kâzım Kadri define in *Türk Lügati*: "Arabic parable, example of story, legend, saga", Ferit Devellioglu in *Ottoman-Turkish encyclopedic dictionary* defines as: "Useful story purposed for discipline and good manners" (Sakaoğlu, 1995)

While according to the Pertev Naili Boratav fairytale is; "Short narration said with prose, independent from religious and magic beliefs and customs, entirely fiction, unrelated to reality without pretension to convince those who listen to it. (Boratav, 1982) While Şükrü Elçin defines fairytale as: "In such a time, connected to a long tradition, with collective character, with a set of topics like; 'dream-reality', 'abstract-concrete', 'material-spiritual', then set of elements like adventure, case, problem and motive, narrated with the language of prose to spend a time, to educate people while having fun with the idea of moving, is written or said in a distinctive style".

Bilge Seyidoğlu says: "Fairytale is a specific oral type said among folk for centuries, contains supernatural persons and events, starts with clichés like "once upon time", has a certain length, ends with words like "ate, drank, reached goal", or "they achieved their goals let us be on their positions now", "three apples have fallen from the sky one to the narrator, one to listener and one to me", it is also without specified place and time. (Seyidoğlu, 1986)

Umay Günay says: "According to the most widely assent logic of fairytales are life stories narrated in a distinctive way. Those life stories generally reflect the world different than ours, realize impossible, make heroes happy at the end and give hope to those who listen. (Günay, 1992) While Esmâ Şimşek defines fairytale as following: "Type of oral narration product which starts with cliché words, said by private persons in self purposeful framework of (supernatural) time, place and person, describes the real life lived together with imagined life in a systematic way" (Şimşek, 2001)

#### **General Characteristics of The Bosniak Fairytales**

Bosniak fairytales from the general aspect of structure, framework, topic and heroes have common characteristics of the other fairytales. In this sense it easily can be expressed that Bosniak fairytales are generally similar to the other fairytales. But, with all similarities to the fairytales of the other people Bosniak fairytales again have their own distinctive characteristics. This distinction can be explained with the society's cultural, economic and historical development in the civilization process. (Nametak, 1998) The Bosniak fairytales as stated above, although in terms of structural characteristics are universal, their mainline is national. It is because Bosniak fairytales reflect altogether interests of the Bosniak society, its needs and expectations with the views of life.

These fairytales from the core give knowledge about Bosniak cultural structure, language characteristics, ways of life, religious and historical facts in such a way that from these aspects Bosniak fairytales are different than other fairytales in the world. Perhaps one of the most important distinction of the Bosniak fairytales which makes them national is the synthesis format that stems from the interaction of belief and culture. As a members of the South Slavic branch Bosniaks were exposed to the beliefs of Bogumil Christianity for a long time, in 1463 when starts Ottoman conquest they are directed to the process of Islamization that lasted for 200 of years. Be it ethnic structure or the cultural one, the influence of the new civilization circle was inevitable, and by the time ambivalent expressions in fairytales like *mosque-church*, *Ayşe- Stefan*, *imam-monk*, *sultan-tzar* seem to become a national character. (Goric, 1976)

One of the most important features of the Bosniak fairytales is stability in the specter of optimist views. In these fairytales there is no insurmountable obstacle, punishments are not creepy, the evil ones instead of being negative are rather passive and sometimes even in a funny role, narrator and listener are not concerned that heroes and good ones will succeed and this is more obvious than in the fairytales of other nations. In the Bosniak fairytales the most important stance is being very flexible with status quo.

The youngest son of the poor family, the only son, the only daughter, extraordinary intelligence, taking help from supernatural beings because of the benevolent structure can be reason for changing the social class at once. Motives like; poor young man who becomes tzar, young man who marries tzar's daughter, poor girl who becomes sultan's bride, king who is in pathetic situation, expulsion of evil vezir from palace, when step-mothers evil becomes obvious and etc. are characteristics which show that Bosniak cultural structure does not have strong influence of bourgeois as it is case in the European fairytales. It is important to emphasize that during collecting and reviewing of 50 Bosniak fairytales which we had chance to find beside fairytales with supernatural characteristics there are also tales which focus the real life.

Characters like king, tzar, ban, sultan, vezir, poor young man, poor girl, step mother, black smith, landlord, baker and etc. are the heroes which turn Bosniak fairytale to real life. Of course it is completely normal in Bosniak fairytales to meet frequently together with characters from the real life supernatural characters like demon, devil, nymph, titan, witch and etc. As it is known the fairytale is distinguished from other narrations not only by fiction but also by inquiries of time, place and person.

Bosniak fairytales usually are realized in unknown part of a time. *Long time ago, in very old time, in a time out of a mind* and etc. are concepts of time that we meet in Bosniak fairytales. In the Bosniak fairytales place is with the main lines of the fairytale lands, sometimes is undetermined and sometimes it is real places like Istanbul, Sarajevo, Herzegovina and etc. As in the case of place notions Bosniak fairytales give the similar notions of persons who are sometimes real sometimes imaginary. Those Bosniak fairytales that were subject to our review give are shaped in framework of the most obvious messages like: the truth will be rewarded, evil will not be without response, justice will triumph, importance of work, damages of lies and etc. All Bosniak fairytales finish with happy end.

This case is appropriate for the usual type of fairy tale fiction. The powers which represent good, beautiful, the right, fighting with the accumulated powers of evil make that good is rewarded and evil punished what at the end gives positive sense to the aim of the fairytale. This fact prepares Bosniak fairytales for the ground of pretty contrast elements like: good-evil, beauty-ugliness, justice-injustice, smart-stupid, big-small and etc. It is important to emphasize those most important contrasting elements in the Bosniak fairytales.

There is no impossible in the world of fairytales and this base is also important source for the Bosniak fairytales. Insurmountable mountains, on travelling with winged horses, magic wand with ring, with sword, unopening doors, with magic word, roads old hundreds of years etc. all this can be opened with just one closure of eye. (Softic, 1977)

#### **Classification of The Bosniak Fairytales**

As a result of our collecting and translation of the 50 fairytales which we had possibility to reach according to the international Andre-Arne catalogue of the fairytales it is possible to distinct three main groups of the Bosniak fairytales: supernatural fairytales, animal fairytales, and realist fairytales. .

#### **A. Supernatural Bosniak Fairytales**

Those fairytales which constitute majority of the Bosniak fairytales in the main line are mythological in the origin. The majority of these fairytales has a universal aspect when characteristics of fiction are taken into account. In terms of motive patterns these supernatural fairytales are in the parallel view of fairytales that belong to other nations.

Elements valued in Bosniak culture should not be kept out of a sight. General view of the Bosniak supernatural fairytale is that they are in the framework where hero with help of other objects crosses many barriers and takes emperors daughter or takes the power of magical object. Those fairytales usually start when poor young man in search for solution of the situation leaves his home. Solving quiet hard problems he reaches his aim with his intelligence and courage and the help taken some times from the supernatural objects. Evil, unjust, czar, sultan, witch, titan, step mother, wizard and trouble maker, if they are old die, lose their position or are turned into some another object.

In the supernatural Bosniak fairytales part of the supernatural beings like nymphs, titans, demons, dragoons, flying horses, lord of snakes and etc. helps the hero while part of these supernatural beings are in mission to make the task for hero more harder. In the supernatural fairytales the enemy is usually strong, very dangerous and particularly very powerful. Their strength is much stronger than the strength an ordinary people. However as it is said above in the Bosniak fairytales there is no place for the impossible. Tasks like to reach soul of a hidden titan at the bottom of the sea, taking a magical ring which is source of power from a wizard woman that she does not feel it, despite of their hardship never can result with failure. (Softic, 1977)

## **B. Bosniak Animal Fairytales**

As it is known emergence of fairytales related to animals is older compared to other fairytale types. Considering educational aspect of these fairytales which can have characteristics of human-animal or as allegoric animal-animal relations we can say that they are the most practical means of communication. In these fairytales animals identify themselves with human characteristic and in onomatopoeic art speaks, thinks, argues, humiliates, and understands as a man. Bosniak animal fairytales are in the format where relations humans-animals, and animals-humans are depicted as relations between humans. In some animal fairytales dialogue between humans and animals even if it is little, still exists. In this fairytales we see animals as helping people who have right attributes or in a mission of competitor to an evil person or greedy person. (Softic, 1977) As it is case with the fairytales of other people in the Bosniak fairy tale animals like wolf, fox, bear, lion, snake and etc. are symbolically identified with some human characteristics which stem from their nature, some of those characteristics are smartness, greed, honesty and etc. In these fairytales physically stronger and wilder animals stand in opposition to meeker, small, and thin animal, with their anger, greed, being dishonest and etc, they are in function of reflecting the human relations.

## **C. Bosniak Realist Fairytales**

The realist fairytales are more focused on the daily life that we know than the other two types. In the Bosniak realist fairytales, the tale events and heroes are shaped in the framework of heroes and events that we can meet in any moment in the daily life. Young girl, young man, poor peasant, rich man, step mother, merchant, robber, end etc. actors and actresses of the daily life, social and moral topics like honesty, injustice, justice, generosity, helpfulness and etc. the natural manners that man takes altogether. ( Hörmann, 1976)

It is not striking that in the Bosniak realist fairytales this type of characteristics helps to the heroes to cross all barriers and achieve their aims without any supernatural help. In these fairytales there is no flying horse, magical stick, or nymph which helps to the hero. The hero with his intelligence, honesty, hard working, courage, intuition and personal skills succeeds in winning his competitors and reaches the happy end.

In the Bosniak realist fairytales there are opposites on the main lines like; breaking of moral principles of society or individuals, good-evil, justice-injustice, hard working-laziness, smartness-stupidity, greed-satisfaction. Naturally in this type of the fairytales good is rewarded while evil is sanctioned. However in the realist fairytales differentiate from other two types because rewards and sanctions are more in reasonable. (Softic, 1977)

## **The Formal Structure of The Bosniak Fairytales**

The formal is defined stereotyped expression having exact particular shape. The fairytale formals firstly aim to take listener from the real life, have listener's attention, bring him to imaginary world, make him more interested into the fairytale, give time to the narrator from the unknown point, using own skills of narrator he gives the purpose of the tale. The Bosniak fairytale formals are in the order as follows below\

### **1. Staring formals**

In the Bosniak fairytales the starting formals are a little bit out of the usual standard rhyme form. In the Bosniak fairytales the staring formals on the main lines are: once upon time, in ancient times, in one of the times, in ancient time when demons, titans and humans all lived together., in old times.

### **2. Passing Formals**

The passing formals in the Bosniak fairytales are merely used. Except couple of examples in those fairytales, we do not have them.

Months and months and years and years have passed after, less gone, nice gone, went one step to go away.

### **3. Ending Formals**

Bosniak fairytales usually finish with the same ending formals.

They reached their goals, they have become happy, were happy, made a huge wedding, and lived happily after.

### **4. Number Formals**

In the Bosniak fairytales the numeric formals show the uniting characteristics of eastan west. Among the numbers listed below number 3 is seen more frequently than the others. Three girls, three boys, three titans.

While it can be seen that number 40 is more popular than other numbers after number 3. 40 titans, 40 gates, 40 bandits. Numbers in the fairytales can be listed as following: 3, 5, 7, 9, 10, 11, 21, 22, 40,

### **5. Time Formals**

One of the most important distinctions of the fairytale narrations is undetermined time. The Bosniak fairytales in this case do not show big structural difference from the fairytales of other people. The expressions of time in the Bosniak fairytale are as day, month and year. 3 days, 5 days, 7 days, 3 months, 5 months, 10 months, 3 years, 5 years, 40 years.

### **6. Colors**

In the Bosniak fairytale we face color as related assets associated with function. For example if the demon is dark this means he is very strong and dangerous, of horse is white this means he is supernatural. In this sense colors used in the fairytales are as following: black, white, yellow, red, blue.

### **7. Place Formals**

The most important characteristic of the fairytale is imaginary plot for place. It is impediment without which Bosniak fairytale cannot exist. It is possible to compare these places with the places in the real world. It is important to emphasize that in Bosniak fairytales places are under cultural influence as it is case in Turkish culture. Istanbul, Bosna, Sarajevo, Krajina, Travnik...

### **Characters in the Bosniak Fairytales**

The first characters who took our attention in the Bosniak fairytales during reviewing is hunter-hero type. To hunt, it is self desire of a czar who goes on journey, meets with supernatural beings or fighting with evil rulers, where he wins and his noble characteristics of hunter and czar are listed.

Another character that we meet in the Bosniak fairytales is the small boy character. The character of the small boy is widely spread not only in the Bosniak fairytales but in the fairytales of other nations, in Bosniak fairy tales it is a character of hunter-hero who either has ability to save people from supernatural beings, or is in the arbitrary function among siblings who quarrel and fight each other.

One more character that we meet in the Bosniak fairytales is the bald character who with the main lines belongs to the Turkish fairytale character of the "bald boy" (kelođlan). In the Bosniak fairytales we see him successful with his vigilance, intelligence, and supernatural adventures which from time to time need courage. In those fairytales poor bald thanks to ingenuity and foresight changes his status by marrying the czar's daughter.

Another character in the Bosniak fairytales is the character of the poor young boy. In those fairytales because of search for the solution of material problems young man leaves old mother and father and way leads to one country. Under very hard conditions he succeeds with supernatural support to kill huge demon or dragon which was the main problem of the country and as a reward marries the king's daughter.

One more character that we meet in the Bosniak fairytales is old wise man. This character who is in mission to help a hero in the hardest times, he fulfills his duty by giving useful advices to hero how travel or fight efficiently.

One of the very important types that appears in the fairytales is also the type of step mother. We can see her sometimes having also supernatural abilities, wants to remove daughter of her husband from the previous marriage, plays with all possible options without fear, but at the end is always defeated and gets punished.

The last character we will present in the Bosniak fairytale is trouble maker or witch. In those fairytales young girl or old woman, represented as very ugly being, is one the most important rivals of heroes. Despite of her supernatural abilities, she cannot save herself from the defeat by hero and is mostly punished with death.

### **Conclusion**

Bosniak fairytales in terms of quality and quantity keep very important place in the Bosniak folk literature. Type of tale which has the duty to save cultural values and transfer them to the new generations, are big concern because they are unfortunately forgotten very fast from the folk memory and there is lack of interest into field work to collect products of Bosniak culture. Rich both in fiction and structural elements, pretty rich in motives the Bosniak fairytales as it is said in the introduction have their own standing between east and west. Perhaps more attention is needed to the unknown period and elements of Islamic culture which occurred under specific circumstances when those these fairytales were shaped and re-shaped.

Historical and social processes in their own conditions on the core of the human community transferred to future generation as any kind of material of spiritual culture as a whole are called culture. Culture which makes one society to be distinctive from another represent DNA of that society. Concern for protection of

cultural values is so important that question of national independence and national consciousness is nothing less important. A community's perception, thinking and way of life directly overlap with the cultural views. As mentioned before importance of culture is vital what makes especially oral culture being more important with all types of narration in itself what again makes protection and recording of these types a must. Balkans which connect the Europe to the east have Bosnia and Herzegovina hosting the richest cultural samples as it is perceived, that will be even more richer when Bosniaks as one of the three constitutive nations start discover own cultural treasury.

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