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AN ANALYSIS ONA ZÜMRÜDÜANKA FOLK TALE*

Abstract. Zümrüdü Anka folk tale is one of the most famous and common fantastic tales in Turkey. In the tale there are some miraculousnesses such as fantastic journeys under and over the ground, giants, and talking animals. Zümrüdü Anka folk tale which can be seen in many parts of Turkey and came into being as a result of documentation study in Muğla district will be reviewed by the perspective of folk tale reseacher Max Lüthi. Zümrüdü Anka tale and narrative styles of its co-texts will be examined in terms of “unidimensionality”, “superficiality”, “notional taste”, “exclusion and dependence on everything”, “dignification and embracing the world” items while considering their transitivity, similarity and difference. Unidimensionality in the folk tales reveals a world we are accustomed to. In the folk tale world, every person and event in the tale are welcome naturally by the tale listeners. In the folk tales there is not a deepening in terms of place, time, soul and psychology. These notions are expressed superficially. This superficiality enables the tale to be far from reality, thus, makes its style notional. Folk tale figures are not dependent on anything. They are on their own. They don’t have an inner world or time concept. Two events which are apparently independent from each other can in fact be dependent invisibly. Every important stage in human life appears in a folk tale, so does every human characteristic such as achievement, betrayal, jealousy etc. Protagonist of the folk tale is praised and sublimed in an exaggerative way. The way of taking away the meaning of figures and things is a means of dignification. And this lets protagonist embrace the world. Zümrüdü Anka folk tale derived from Muğla is an example that reflects the sentiments of M. Lüthi. This study will pay attention to motives ranging from dignifying in unidimensionality to embracing the world and characteristics of disappearing and ongoing motives along with their interior and exterior structure. Application of structural understanding in folk tales that M. Lüthi presented will be examined by an eclectic method.

Key words: folktale, Zümrüdü Anka, miraculousnesses, analyse, Max Lüthi.

Introduction. A great many of researchers and scholars have made researches about folk tales using with various methods before. Among them, there have been sorted studies made on the external structure by (Seyidoğlu, 2006; Günay, 1975; Arslan, 1998), on motif structure by (Sakaoğlu, 2002; Alptekin, 2001; Şimşek, 2001), and on internal structure by (Yavuz, 2002; Önal, 2006). The new ones of such studies have been adding day by day.

According to Max Lüthi, who studied European folk tales in terms of style, folk tales are made up of five sections of which can be gradable as “Unidimensionality”, “Superficiality”, “National Taste”, “Exclusion and Dependence on Everything” and “Dignification and Embracing the World”. In this study, Zümrüdü Anka (ZA) folk tale compiled in Muğla district will be evaluated from the point of view of M. Lüthi.

1. Unidimensionality. It’s probable to mention about many creatures which are admitted to have been belonged to the other world such as giants, fairies and mysterious animals in folk tales. Creatures and animals that have seen fairly ordinary initially start to talk suddenly and show mysterious peculiarities. The old men and the women whom the protagonist comes across for the first time give him magical presents or the advice he needs without any reason.

A protagonist, also, come across with the creatures belonging to the under ground and accepts the objects or ideas given by them readily. Sometimes fights with them, makes agreements and keeps on his way as if nothing has happened (Lüthi, 1996b: 148).

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Unidimensionality in the folk tales reveals a world with which we acquainted. Every person and event in the folk tale world are regarded as natural profoundly by the tale listeners. Events seem to have taken place abreast and interbeddedly. Physics and metaphysics are almost interbedded.

In ZA folk tale this unidimensionality is seen. The protagonist is seemed to have talked both with animals and the mysterious creatures during the tale [(T)B211.3.10]. ZA bird helps him [(T)B469.11], however, it asks for some certain amount of (40 leather bottles)meat and water (40 leather bottles) [H18] while it is taking him to the earth from underground [B296, B350, F101.6]. This wish of the ZA bird is provided by a Sultan/Padishah owing to the gratitude he feels for the protagonist in certain co-texts [N836]. The moment they are about to reach the earth meat is over and the protagonist gives meat from his calf [B322.1]. ZA bird finds out that this is human meat, keeps it under its tongue secretly and gives it back to the protagonist when they reach the earth. Then he gets the meat and attaches it on to his calf and he keeps walking as if nothing has happened.

The protagonist, in one of the other part of the folk tale, comes across with giant [F.531.6.2.6]. He talks to the giant, even fights and beats him [F102.1, F610, F628.2.3, L10, L312].The nascensy of the adventures of protagonist, who himself is a human, with mysterious creature ZA bird and the giant is natural in folk tale dialectic.

A person contemplates over the occasions s/he encounters in daily life and tries to reveal the secret of them. Yet, the protagonist doesn't bring out/show his astonishment, fears and defeats even though he experiences more fantastic and extraordinary occasions than those of the daily life. He can deal with the drawbacks he faces with magic feathers [D991] given to him. Then he almost forgets this magic object.

In ZA folk tale, two feathers are given to the protagonist, when he makes touch these feathers to each other, two rams turn up. One of them is the one to take him to the earth, while the other is the one to take him to the underground. Having got the animals in with them, those feathers leave the tale and are not mentioned again.

The main reason for which the protagonist goes to a summit of a far away mountain is, most probably, to have been saving of the sultan's daughter or the things needed to save her are available there. It's not the wonder or nor the wish to learn that leads the protagonist to the summit. He merely acts out the role given to him like an actor. He has neither time concept, nor has a temperament to be astonished at the mysterious happenings. Geographical differences have mostly been lived through in order to be able to express the spiritual discreteness. As in most mythic texts, epics and legends, the protagonist, too, may go to different bourns and travel from the earth to underground.

In ZA folk tale, the protagonist rides the black ram and goes underground [F80, F96, F98]. He doesn't astonish, dread and react to this situation since he is deprived of the entire splendid feelings to him, everything is in the same dimension (Lüthi, 1996b: 148-149).

In this folk tale, too, all the incidents taken place have been progressing on a sole line, and both the real and the surreal thing have been seen in one dimension.

2. Superficiality. In the folk tales, there is no deepening in the dimension of place, time, soul and psychology. These notions are verbalised superficially. This superficiality enables the tale to be far from the reality. Tale reveals the sentimental world through external (the second or third level) events and spiritual world by way of external factors in due course (Lüthi, 1996a: 84).

Folk tale at times tells about villains, but there is no grudge and vengeance in these tales. The protagonist himself almost never punishes his opponent. This is mainly the duty of the second level characters or creatures. The engagement and marriage are told in the tales, but sentimental values such as love and affection are not fallen with. The protagonist is aware of the other humanistic phenomena such as war and death in daily life, but his ideas on this reality are not stated. It's usually avoided to describe the sentiments in the tales. Protagonists have not only the reality of the inner world, at the same time they are deprived of an environment, too (Lüthi, 1996a: 87).

The protagonists don't have the characteristics of a feature/personality. They are mostly come in view as figures. Notably, there are no details about the second level characters are presented. Despite the fact that all the interest and attention has focused on the first level character in ZA folk tale, it has been seen that any spiritual or psychological detail, even about the protagonist, is not indicated. Folk tale definitely overleaps/ignores/passes over the spatial, secular, moral and psychological relations (Lüthi, 1996a: 89). Sentimental relations and events that may happen in real life are mentioned superficially within the tale.

In ZA folk tale, sultan has three sons. They respectively follows the giants who damages the garden. However, the eldest and the middle son of sultan can not cope with the giant. The youngest son goes after the giant fearlessly [G410]. While he is going down the well, the rope he has been tied up is cut by his

elder brothers [K963] and he falls down to an another world, in other words, he is deceived and betrayed by his brothers [K1931.4, K2211]. In another context, the protagonist disappears, in the meantime, his father is about to marry the girl whom he is fallen in love. He ranges/ (reaches) the wedding [K2246.1, N681] and marries the girl himself. Whwn considered from this point of view, it may be regarded as he has been deceived by his father.

The youngest son of the Sultan has to leave his hometown and live in an another world. He confronts with various problems and circumstantes, but he doesn't acts in a certain manner or abreacts. He doesn't long for his hometown, have a spite against his brothers and reflect a feeling of hatred. In the ZA tale, as in other folk tales, a concrete expression regarding what the protagonist has lived through in his inner world is not stated.

3. Notional Style. When the texts are dealt in respect to form and context, a symbolist narration is the question in the folk tale texts to which they are thought to have belonged the primitive era or in primitive societies that the form becomes prominent (Gennadiy, 1984: 30). There is no depth and detail in these nar-rations. Even the names of the persons don't appear most of the time such as the youngest son of Sultan and the daughter of the underground Sultan.

On one hand superficiality enables the tale to be far from the realities, on the other hand certain fig-ures and objects are diverged from each other with sharp lines and color differences. Folk tale figures (charac-ters) change the place in which they are throughout the tale and events has taken place in the meantime are expressed without using an intense description. In the same way, the traits and qualities of a single person or an event are not stressed in the tale. By this way, events are provided to progress swiftly (Oruç, 2000: 223).

Everthing forenamed within the tale is presented in an exact coherence. The creatures we encounter in the ZA tale are similar to this, too. The giant living underground [F531.6.2.6], the youngest son of the Sultan, the sons of the Sultan [P30], Sultan and his son [P223].

The contrasts that are taking place in the tale such as miracles, bans, the good-the bad, the rich-the poor, and repetitions support the precise and constant form of the tale. At the same time, the repetitions made at certain intervals virtually cut the folk tale into sections in itself, which increases the didactic quality of the folk tale. The being on one line and by depending on this the realization of the motion, accordingly, the events, is the basis and prerequisite of notional taste (Oruç, 2000: 224).

The events are in the foreground in the folk tales. In the ZA folk tale, many characters, events and motion which are connected to each other have been explained on a single line. This narration is a dis-tinctn one of which gives the chain of events rather than detailed descriptions and psychoanalysis. A great many of events and actions related to them are presented respectively in coherence.

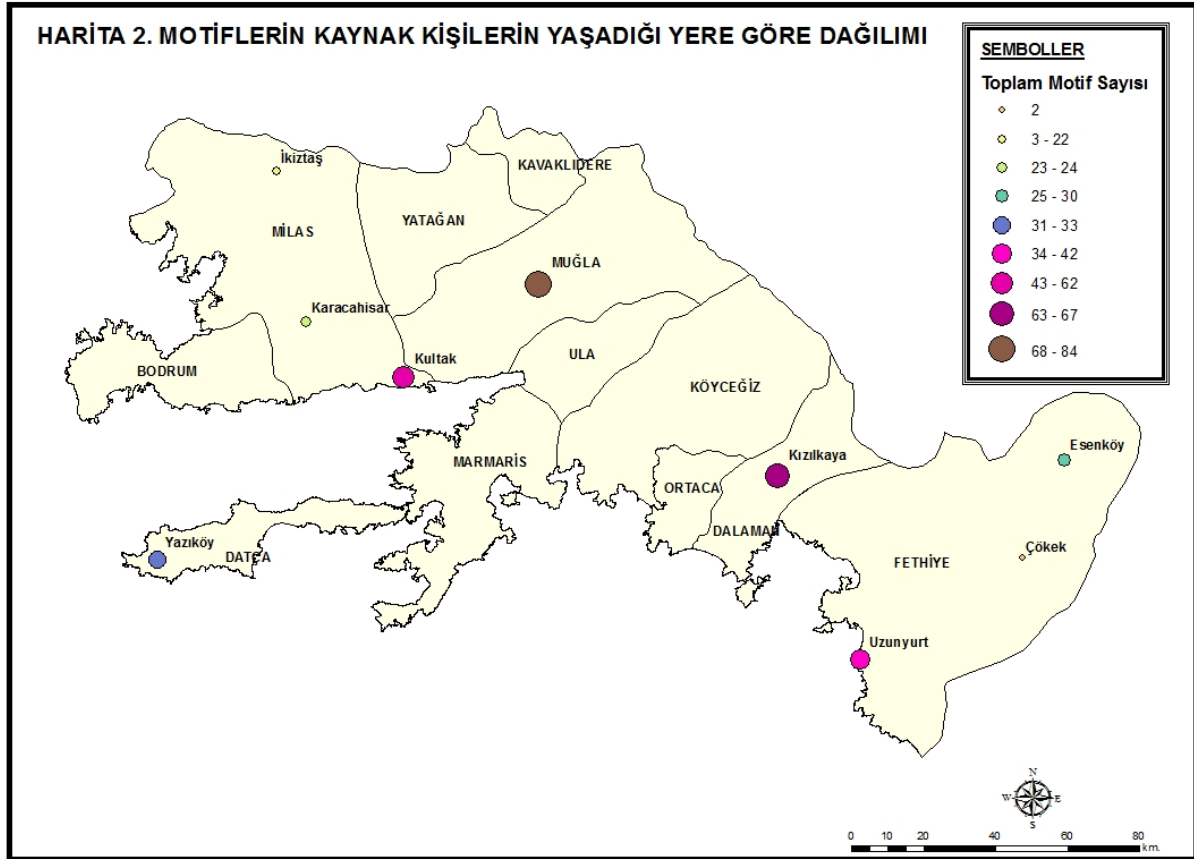
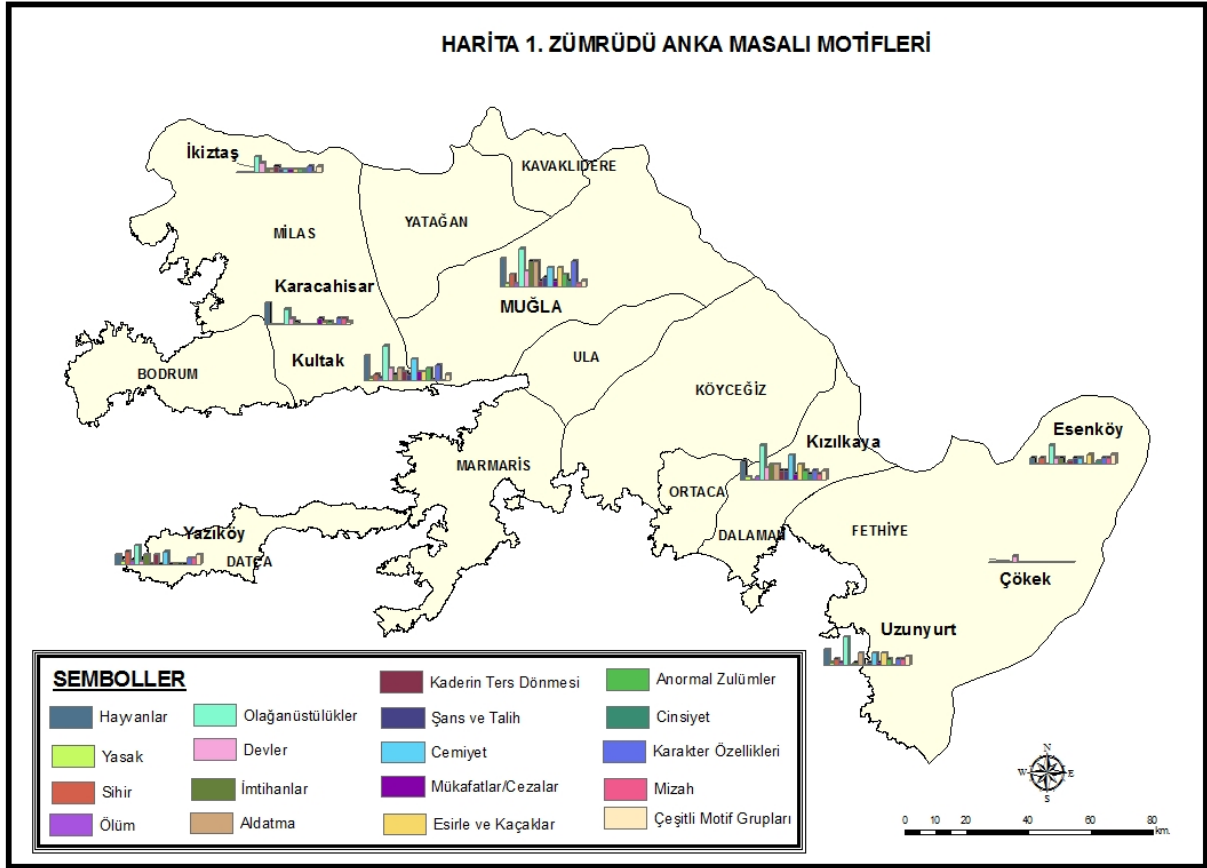
4. Exclusion And Dependence On Everything. Folk tale figures are not dependent on anything, they appear as self- existent characters or creatures. They have no an inner world or time concept. Folk tale characters may contact to each other whenever they want or break up with each other ant time because of this reason. Two events which are apparently independent of each other can virtually be dependent invisibly (Oruç, 2000:225-226).

The protagonist is both dependent on everything and every event and independent of all the people and events. There is no dependence on terms of such as motherland, nation, religion and belief. He turns back to his country when required. He gets involved in the events taking place there and he can leave there abruptly and may embark on a new adventure. It doesn't matter how much time has passed in between.

In the ZA folk tale, the protagonist lives underground for a long time [F80]. He mounts to the earth at the back of ZA [F101.3] and returns his previous life suddenly [F101]. The effects of the time passed b yor the change of place have neither influenced the protagonist, nor those around. Namely, the protagonist has been alienated from everthing he has suddenly and may be able to turn back his previous life without having any hesitation. Nothing has been said with regard to how much time has passed or whether he has got here or not.

5. Dignification And Embracing The World. Protagonist of the folk tale is dignified and purified by having been alienated from the reality. The taking away of the meaning of figures and the things is ameans of dignification, which lets the protagonist embrace the world (Oruç, 2000: 226-227).

Moreover, all the important stages of human life appear in tales, so do the sentiments such as birt, wedding, death, success, jealousy, and so on. Almost all of these elements take their place in the life or adventure of protagonist superficially when necessary.



ZÜMRÜDÜ ANKA MASALI MOTİFLERİ									
Derleme Yapılan Kaynak Kişiler / Toplama Yapılan Kaynak	Cavit Aker	Durali Akçakaya (Dalaman)	Hüseyin Akyürek (Milas)	Fethi Köle (Fethiye)	Ali Kocadurmuş (Datça)	Cevdet Tekelioğlu (Fethiye)	Abdullah Kara (Milas)	Hatice Akar (Milas)	Mustafa Güngör (Fethiye)
B. Hayvanlar	B184.6 (T) B211.3.10 B296 B322.1 B350 (T)B469.11 B542.1.1 B552 B.872	(T) B211.3.10 B296 B350 (T)B469.11 B552 B.872	B184.6 (T) B211.3.10 B296 B322.1 B350 (T)B469.11 B542.1.1 B.872	B296 B322.1 B350 (T)B469.11 B872	B322.1 B542.1.1 B872	B296 B872	B184.6 (T) B211.3.10 B296 B322.1 B350 (T)B469.11 B.872	--	--
	9 Motif	6 Motif	8 Motif	5 Motif	3 Motif	2 Motif	7 Motif	0 Motif	0 Motif
C. Yasak	C755	C755	C755	C755	C755	--	--	--	--
	1 Motif	1 Motif	1 Motif	1 Motif	1 Motif	0 Motif	0 Motif	0 Motif	0 Motif
D. Sihir	D950 D981.1 D991 D2131	--	D991 D2131	D950 D981.1	D950 D981.1 D991 D2131	D950 D981.1	--	--	--
	4 Motif	0 Motif	2 Motif	2 Motif	4 Motif	2 Motif	0 Motif	0 Motif	0 Motif
E. Ölüm	E226	E226	E226	E226	E226	--	--	--	--
	1 Motif	1 Motif	1 Motif	1 Motif	1 Motif	0 Motif	0 Motif	0 Motif	0 Motif
F. Olağanüstü- lükler	F80 F96 F98 F101.3 F101.6 F102.1 F150 F150 F531.5.7 F531.6.2.6 F628.2.3 F718 F970 F980	F80 F90 F96 F96 F101.6 F102.1 F150 F531.5.7 F531.6.2.6 F610 F628.2.3 F718 F980	F80 F96 F98 F101.3 F102.1 F531.6.2.6 F610 F628.2.3 F718 F980 F1068	F80 F96 F101.3 F102.1 F531.5.7 F531.6.2.6 F628.2.3 F718 F811	F80 F96 F101.3 F102.1 F531.6.2.6 F811	F80 F101.3 F.531.6.2.6 F628.2.3 F718 F811	F80 F98 F101.3 F531.6.2.6 F628.2.3	F531.5.7 F531.6.2.6 F610 F628.2.3 F718	--
	12 Motif	11 Motif	11 Motif	9 Motif	6 Motif	6 Motif	5 Motif	5 Motif	0 Motif
G. Devler	G11.6 G312 G410 G535 G550	G11.6 G410 (T)G443 G550	G11.6 G312 G410 G550	--	G550	G312 G550	G11.6 G550	G312 G535 G550	G312 G550
	5 Motif	4 Motif	4 Motif	0 Motif	1 Motif	2 Motif	2 Motif	3 Motif	2 Motif
H. İmtihanlar	H18 H83 (T)H119.3 (T)H122 H355 H506 H1242 H1471	H11.1 H18 H83 H355 H506	H506 H1471	H18	H18 H506 H1471	H18 H83	H18	H506	--
	8 Motif	5 Motif	2 Motif	1 Motif	3 Motif	2 Motif	1 Motif	1 Motif	0 Motif
K. Aldatma	K963 K1334 K1836.5 K1931.2 K1931.4 K1935 K2211 K2246.1	K963 K1836.5 K1931.4 K1935 K2211	K963 K1836.5 K1935 K2246.1	K963 K1931.4 K1935 K2211	--	--	--	K1836.5	--
	8 Motif	5 Motif	4 Motif	4 Motif	0 Motif	0 Motif	0 Motif	1 Motif	0 Motif
L. Kaderin Ters Dönmesi	L10 L13	L10 L162 L312	L10 L13 L312	--	L10 L162 L312	L312	--	L162 L312	--

	2 Motif	3 Motif	3 Motif	0 Motif	3 Motif	1 Motif	0 Motif	2 Motif	0 Motif
N. Şans ve Talih	N681 N773 N836	N681 (T)N726 N773	N681 N773	N681	--	(T)N726 N836	--	N681	--
	3 Motif	3 Motif	2 Motif	1 Motif	0 Motif	2 Motif	0 Motif	1 Motif	0 Motif
P. Cemiyet	P10 P30 P40 P251.5.3 P251.6.1 P252.2	P10 P30 P40 P233 P251.5.3 P251.6.1 P252.2 P441	P10 P30 P40 P251.5.3 P251.6.1 P412 P441	P30 P40 P251.5.3 P251.6.1	P30 P40 P251.5.3 P251.6.1	P10 P40	--	P40	--
	6 Motif	8 Motif	7 Motif	4 Motif	4 Motif	2 Motif	0 Motif	1 Motif	0 Motif
Q. Mükafatlar/ Cezalar	Q10 Q93	Q10 Q93	Q10 Q93 Q570	Q93	--	--	Q10 Q93	Q10	--
	2 Motif	2 Motif	3 Motif	1 Motif	0 Motif	0 Motif	2 Motif	1 Motif	0 Motif
R. Esirler ve Kaçaklar	R11.3 R41.3.4 R111.1.1 R111.1.4 R111.2.1.1 R.141	R11.3 R41.3.4 R111.1.1 R111.2.1.1 R.141	R41.3.4 R.111.1.1 R.141	R.41.3.4 R.111.1.1 R111.2.1.1 R141	--	R41.3.4 R111.1.1 R141	R111.1.1	R.111.1.1	--
	6 Motif	5 Motif	3 Motif	4 Motif	0 Motif	3 Motif	1 Motif	1 Motif	0 Motif
S. Anormal Zulümler	(T)S21.6 S.146.1 S.262.1 S562	(T)S21.6 S.146.1 S.262.1	(T)S21.6 S.146.1 S.262.1 S562	(T)S21.6 S146.1	--	--	S262.1	S262.1	--
	4 Motif	3 Motif	4 Motif	2 Motif	0 Motif	0 Motif	1 Motif	1 Motif	0 Motif
T. Cinsiyet	T68 T102	T68 T102	--	--	--	T68.1	--	T68.1	--
	2 Motif	2 Motif	0 Motif	0 Motif	0 Motif	1 Motif	0 Motif	1 Motif	0 Motif
W. Karakter Özellikleri	W26 W28 W32 W33 W45 W131 W136 W154	W32 W33 W34	W28 W32 W33 W35 W121	W32 W33	W32 W33	W32 W33	W32 W33	W32 W33	--
	8 Motif	3 Motif	5 Motif	2 Motif	2 Motif	2 Motif	2 Motif	2 Motif	0 Motif
X. Mizah	X942	X942 (T)X1275	--	X942 (T)X1275	X942 (T)X1275	X942 (T)X1275	X942 (T)X1275	--	--
	1 Motif	2 Motif	0 Motif	2 Motif	2 Motif	2 Motif	2 Motif	0 Motif	0 Motif
Z. Çeşitli Motif Grupları	Z71.1 Z.71.12	Z71.1 Z71.12 Z71.12.0.2	Z71.1 Z71.12.0.2	Z71.1 Z71.12 Z71.12.0.2	Z71.1 Z71.12 Z71.12.0.2	Z71.1 Z71.12 Z71.12.0.2	Z71.1	Z71.1 Z71.12	--
	2 Motif	3 Motif	2 Motif	3 Motif	3 Motif	3 Motif	1 Motif	2 Motif	0 Motif
TOPLAM MOTİF SAYILARI	84 Motif	67 Motif	62 Motif	42 Motif	33 Motif	30 Motif	24 Motif	22 Motif	2 Motif

In the ZA folk tale, the youngest son of the Sultan reaches the wedding when his beloved is about to have been getting married to somebody else [K2246.1]. He has also been betrayed by his brothers owing to their jealousy. His elder brothers cut the rope which has been tied up his waist [K2211] and bring about his falling down to the well.

Notwithstanding the fact that the things happened to the protagonist create an impression of improbability in the real life thanks to the miraculousnesses, indeed, it stems from narration of the fundamental problems of the humanity symbolically in folk tale texts. By this way, the protagonist who has been alienated from the reality by taking away it reflects the reality in a sense. He has been dignified for his influence on the events and embraces the reality, accordingly the world, with the actions he has carried out in the course of the tale.

Conclusion. The ZA folk tale, known in most of the cities of Turkey, collected from some of the written sources and compiled from the various districts and villages of Muğla has been dealt pursuant to Max Lüthi's views. In consequence of this research, it has been found out that the five article by which M. Lüthi mentioned have been seen in ZA tale. Although they are appeared to have been different from each other, as it is understood from the aforementioned explanations, when the narration program of the folk tale followed, each of these articles cause the nascency of the other. Hence/Therefore, folk tale one of the significiant narration texts of mankind history ongoing from the primitive times to modern ones, is a narration genre which is closely related to the reality of life. Besides, it's a genre far from the details, on the contrary it tells about motion and events, which enables it survive. With its abstract notional taste, too, it sometimes urges the imagination of the reader or the listener, and enhances him/her. The educational function of folk tales has virtually been underlined with these views.

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ЗУМРУДУ АНКА ХАЛЫҚ ЕРТЕГІСІНЕ АБСТРАКТ АНАЛИЗ

Аннотация. Зумруд Анка (феникс) халық ертегісі - Түркиядағы ең танымал әрі кең таралған ертегілердің бірі. Ертегіде жер үсті мен жер асты арқылы жасалған керемет саяхат, алып великандар мен сөйлей алатын жануарлар секілді бірнеше таңғажайыптар бар. Түркия мемлекетінің көптеген аймақтарында табылатын және Мугла ауданының деректерін жинау барысында ортаға шыққан Зумруд Анка халық ертегісі Макс Люти, халық ертегілерінің зерттеушісі, тарапынан қаралатын болады. Зумруд Анка ертегісінің хикаясы мен әңгімеленуі транзитивтілігі, ұқсастығы мен айырмашылықтарын негізге ала отырып, «бірөлшемділік», «үстірттік», «шартты талғам», «ерекшелік және барлық заттарға тәуелділік», «ар-намыс және әлемді қамту» терминдері арқылы зерттелетін болады. Халық ертегілеріндегі бірөлшемділік біз үйреніскен әлемді ашықтайды. Халық ертегілеріндегі әрбір адам немесе оқиға, сөзсіз ертегі тыңдаушылары арқылы қабылданады. Халық ертегілерінде орын, уақыт, рух және психология тұрғысынан тереңдік болмайды. Бұл түсініктер ертегілерде үстіртін, жеңіл қаралады. Осы жеңіл қарау арқылы ертегі шыншылдықтан алыстап, стилін шартты етуіне мүмкіндік жасайды. Халық ертегілерінің кейіпкерлері ешнәрседен тәуелді болмайды. Әрқайсысы өз бетінше түрлі бейнеледе бола алады. Олар үшін ішкі әлем мен уақыт түсінігі болмайды. Бір-біріне тәуелді болмаған екі оқиға, мүмкіндігінше бір-бірлеріне әсері болмай не көрінбеуі мүмкін. Жетістіктер, сатқындық, қызғаныш және осы секілді адамгершілік сипаттар мен адам өмірінің маңызды кезеңдері халық ертегілерінде көрсетіледі. Халық ертегісінің басты кейіпкеріне асырып мақтаулар қолданылады. Сандар мен зат мағыналарын алып тастау болса - ар-намыс негізіне жатқызылады. Осы қыры арқылы басты кейіпкерге әлемді жаулауына мүмкіндік туады. Мугла аймағынан алынған Зумруд Анка халық ертегісі, М.Лютидің сезімін жеткізуші мысал болып есептелінеді. Бұл зерттеу жұмысы ар-намыс пен бірөлшемділіктен бастап, әлемді жаулау мен жойылған сипаттама және қазіргі себептермен аяқтай келе, сонымен бірге ішкі және сыртқы құрылым мен мотивтерге басты мән бере отырып жасалынады. М.Люти көрсеткен халық ертегілеріндегі құрылымдық түсініктің қолданылуы эклектика тәсілі арқылы қаралатын болады.

Түйін сөздер: халық ертегісі, Зумруд Анка, кереметтілік, анализ, Макс Люти.

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АБСТРАКТ АНАЛИЗ НА НАРОДНОЙ СКАЗКЕ ZÜMRÜDÜ ANKA

Аннотация. Народная сказка Зюмруд Анка (Zümrüdü Anka/Феникс) - одна из самых известных и распространенных сказок в Турции. В сказке есть некоторые чудеса, такие как фантастические путешествия под землей и над землей, великаны и говорящие животные. Народная сказка Зюмруд Анка, которую можно увидеть во многих частях Турции и которая возникла в результате изучения документации в районе Мугла, будет рассмотрена исследователем народных сказок Максом Люти. Повесть о сказке и повествовании Зюмруд Анка в ее со-текстах будет рассмотрена в терминах «одномерность», «поверхностность», «условный вкус», «исключение и зависимость от всего», «достоинство и охват мира» с учетом их транзитивности, сходство и отличие. Одномерность в народных сказках раскрывает мир, к которому мы привыкли. В мире народных сказок каждый человек и событие, естественно, приветствуются слушателями сказки. В народных сказках нет углубления с точки зрения места, времени, души и психологии. Эти понятия выражены поверхностно. Эта поверхностность позволяет сказке быть далекой от реальности, что делает ее стиль условным. Народные сказочные персонажи не зависят ни от чего. Они сами по себе. У них нет внутреннего мира или

понятия времени. Два события, которые, не зависят друг от друга, по-видимому, могут фактически быть незаметными. Каждый важный этап в жизни человека проявляется в народной сказке, как и каждая человеческая черта, такая как достижение, предательство, ревность и т.д. Главный герой народной сказки преувеличивается и восхваляется. Способ убрать значение цифр и вещей - это средство достоинства. И это позволяет главному герою охватить мир. Народная сказка Зюмруды Анка, полученная из Мугла, является примером, который отражает чувства М. Люти. Это исследование будет обращать внимание на мотивы, начиная от достоинства в одномерности и заканчивая охватом мира и характеристиками исчезающих и текущих мотивов, а также их внутренней и внешней структурой. Применение структурного понимания в народных сказках, которые представил М. Люти, будет рассмотрено эклектичным методом.

Ключевые слова: народная сказка, Зюмруды Анка, чудесность, анализ, Макс Люти.

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