

THE WILD WOMAN ARCHETYPE: A COMPARATIVE STUDY OF MOTIF CORRESPONDENCE BETWEEN “BLUEBEARD” AND THE TURKISH FAIRY TALE “İĞCİ BABA”

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Abstract: Given that myths and tales are living and memory areas of archetypes, in this study the French tale “Bluebeard” and the Turkish fairy tale “İğci Baba” are compared both in terms of the wild woman archetype and the motif correspondence based on this archetype. In this respect, two tales are analysed based on archetypal criticism. Moreover, archetypal criticism paves the way for imagery analysis by making it possible to see the collective, universal, and archetypal image of women to be seen through the motif correspondence associated with the wild woman archetype. The correspondence of motifs based on the wild woman archetype makes it possible to compare “Bluebeard” and “İğci Baba”, which are texts from different geographical regions, cultures, and eras. The wild woman archetype and the motifs in the two tales, such as initiation, the forbidden secret room, the irresistible curiosity and desire to know, and the key, are strikingly similar. The encounter with the wild woman archetype in two texts can be explained by the suprapersonal, supracultural and universal character of the archetypes, and the strong correspondence between the two texts based on similar motifs can be explained by the universality of the fairy tales and supracultural motifs.

Keywords: Bluebeard, İğci Baba, archetypal criticism, comparative study, motif correspondence, wild woman archetype

INTRODUCTION

The tale of “La Barbe Blue” (Bluebeard)

The tale of “La Barbe Blue” (Bluebeard), written by Charles Perrault in 1695 and published in 1697, is a French tale that incorporates a number of myths and folkloric elements that have persisted for centuries. A blue-bearded man,

a magnificent castle, a forbidden room to test the wives, curiosity, and the serial murder of spouses have made a lasting impression on the readers' imaginations (Hermansson 2009: 3). This story, which is based on French oral narratives, has left its trace by evolving into or manifesting in various tales in different geographies throughout the ensuing periods (Hermansson 2009: IX; Tatar 1999: 138). The "Bluebeard" tale and its variants have been widely circulated throughout Europe, and it has become a cultural element in England, France, Germany, Italy, and Scandinavian countries, even reaching the Slavic tradition. It has become a common European tale (Lokke 1988: 8; Tatar 2004: 14). The fairy tale, which travelled through trade routes to places like Africa, India, and Jamaica, has evolved into numerous variations that reflect the distinctive dynamics of each geographic region (Tatar 2004: 14). It is also seen that the French and German versions of the tale reached North America and survived in various variants (Estés 1997: 39). "Bluebeard" has been retold many times, has inspired many narratives, and reflected in different forms in literature, painting, engraving, and cinema (Warner 1995 [1994]: 241–272). For instance, in the context of intertextual relations in the fields of literature, theatre, opera, film, etc., in English culture from the eighteenth century to the present, it is possible to come across many serious or humorous texts that can be connected to "Bluebeard" (Hermansson 2009). So much so that Arthur Rackham (1867–1939) and later artists portray Bluebeard as an Oriental, a Turk in trousers and turban, riding an elephant, and grabbing his wife by the hair when he prepares to behead her with a scimitar. In some retellings of "Bluebeard", the heroine is sometimes called Fatima and Bluebeard is given a name, such as Abomélique, and Bluebeard's fabulous estate is sometimes illustrated near Baghdad (Warner 1995 [1994]: 242). Likewise, the tale has been reflected in many texts from the eighteenth century to the present day in German literature (Davies 2001, 2002). It is plausible to assert that "Bluebeard" is a traveling story, with its traces appearing in various historical eras and geographical locations. Even though it is known that the story of Bluebeard originated in France and has been retold throughout different periods, including the postmodern era, there are also opinions that suggest its origins go back to late antiquity. In works such as Barzilai (2009), Hasan-Rokem (2003), and Tatar (1993, 2003 [1987]), the story of Eve and Adam in Genesis is cited as the source for "Bluebeard". In these works, it is claimed that the correlations, such as Eve's curiosity (female curiosity), succumbing to temptation, the sin of the Fall, and Eve's sin, foreshadow the direction that Perrault and other storytellers would take centuries later when they adapted the tale of Bluebeard and his wife. Zipes (2012) points out that "Bluebeard" is based on the oral tradition of the Bible as well as Greek and Roman myths in the context of intertextual relationships.

“Bluebeard” includes the following events: There once lives a man who has fine houses, both in the city and in the country, dinner services of gold and silver, chairs covered with tapestries, and coaches covered with gold. But this man has the misfortune of having a blue beard. This blue beard makes him look so ugly and frightful. Bluebeard who married several times before wants to marry a young woman and reaches this desire. Bluebeard and his wife begin to live in a castle. After a month had passed, Bluebeard tells his wife that he has to travel to take care of some urgent business in the provinces and that he will be away for at least six weeks. Before leaving the house, he gives his wife the keys to all the rooms in the castle but forbids her from entering a secret room in the castle. When Bluebeard embarks on a journey one day, the woman enters the forbidden secret room to satisfy her curiosity and comes across the dead bodies of his previous wives. She realises that Bluebeard is a serial killer. She is frightened and shocked. The key to the room, which she was about to pull out of the lock, falls from her hand. When she regains her senses, she picks up the key, closes the door, and goes back to her room to compose herself. But she does not succeed, for her nerves are too frayed. Noticing that the key to the room is stained with blood, she wipes it two or three times, but the blood does not come off at all. She tries to wash it off and even tries to scrub it with sand and grit. The blood stain does not come off because the key is enchanted, and nothing can clean it completely. When she cleans the stain from one side, it just returns on the other. On that very night, Bluebeard returns unexpectedly from his journey. He asks the young woman to bring him the keys. She is forced to bring all the keys. Bluebeard understands from the key tainted with the victims’ blood that the young woman broke the rules, entered the room, and discovered the room’s secret. He makes an attempt to murder the young woman for this reason. The young woman is saved by her two military-serving brothers and sister, Anne, and the story concludes with her happy marriage using the money that Bluebeard left behind (Perrault 1999: 144–148; 2009: 104–113). Like many fairy tales, “Bluebeard” is essentially grotesque. The tale, which is about a wealthy aristocrat who murders his wives and conceals wives’ bodies in his cellar, juxtaposes opposites in an unsettling way, including youth and old age, beauty and ugliness, goodness and evil, violence and love, perversion and innocence, death and life. Besides, the intermingling of these incongruous elements challenge the reader’s expectations and habits of thinking in a manner typical of the grotesque (Lokke 1988: 7). Although the grotesque is defined in various ways, it can basically be explained through the concepts of ‘incompatibility’, ‘uncertainty’, and ‘abnormality’ (Edwards & Graulund 2013: 2–8). The grotesque is a structure. The main characteristic of the grotesque is ‘estrangement’. The nature of the grotesque is the combination of the familiar and the unfamiliar, or the distortion of the familiar. It is our world which has to be

transformed and the grotesque transforms our world. The grotesque constructs the world as a strange, estranged, and ominous place. This incompatible, unorthodox, uncertain, and estranged world directs the audience to suddenness and surprise. For this reason, suddenness and surprise are essential elements of the grotesque (Kayser 1963: 184). The deliberate blurring of fantasy and reality characterises the presence of the grotesque within the realm of the fantastic (Edwards & Graulund 2013: 7). The grotesque in the fairy tales opens the door to a never-never land beyond the demands of logic and verisimilitude. Fantasy and reality come together in an incompatible union. This situation creates inconsistencies and uncertainties arising from irreconcilable dimensions (Lokke 1988: 7). In most grotesques, it is observed that the normative, fully formed, high or ideal elements and the abnormal, undeveloped, degenerate, low or material elements coexist (Harpham 2006: 11). In this context, in “Bluebeard” the characters, events, settings, and descriptions that come together by the intertwining of fantasy and reality are exaggerated, distorted, unsettling, and shocking. The tale of Bluebeard juxtaposes opposites in an unsettling way and puts the abnormal alongside the normal. This structure of incompatible elements challenges the reader’s expectations and habits of thinking in a way typical of the grotesque. “Bluebeard” exhibits a grotesque character in terms of its incompatible, bizarre, absurd, and distorted elements. It involves the combination of elements that are not typically associated with each other, resulting in a strange and unsettling effect on the audience.

The tale of “İğci Baba”

“İğci Baba” is “a tale in the *Billur Köşk* (Crystal Manor) tales, whose place in the Turkish fairy tale corpus is indisputable” (Saluk 2018: 44). *Billur Köşk* is the oldest fairy tale book in which fourteen folk tales are brought together. The first publication date and compiler/author of *Billur Köşk*, which consists of tales taken from the oral tradition, are unknown (Boratav 1969: 424). Alangu (1961: 5) surmises, by examining the features such as letters, paper, and printing style, that the first edition of *Billur Köşk* may have been printed in 1876, even though there is no printing year in the *Billur Köşk* books that he could find during his research in İstanbul libraries. Boratav (1969: 424) and Alangu (1961: 5) draw attention to the orientalist Georg Jacob’s mention of a *Billur Köşk* book, which he obtained in 1899, without a publication date. Ertizman (2020: 32) emphasises that the tales in the *Billur Köşk* book were published in accordance with the linguistic and stylistic conventions of the nineteenth century in order to appeal to the intelligentsia by someone who was familiar

with the fairy tale books in Europe, and to enable the tales to circulate in urban life. Ertizman asserts that the compiler/transmitter/author altered the narratives he gathered from the oral culture environment in *Billur Köşk* in terms of language and style while preserving the original content and motifs of the narratives. Since the narratives belong to the public, the compiler/transmitter/author presented the book to the reader as a fairy tale anthology without mentioning his own name.

In my research, two *Billur Köşk* books were found in the İstanbul Metropolitan Municipality Atatürk Library, registered with the place number 813 BİL 1304 H/1886 k.1/12 and the publication year of 1886, and the place number 398.2 HİK 1325R/1909 k.1/1, with the publication year of 1909, respectively. In both books, the tale of İğci Baba is included under the name of “Hikâye-i İğci Baba”. “İğci Baba”, which was registered with the place number 5965/SÖ 1326; 1920 k.1 in the Seyfettin Özege Department of the Atatürk University Library and published independently in 1910 under the name of “İğci Baba ile Üç Kız”, was also found.¹

The tale of “İğci Baba” is also included in the *Billur Köşk* books published in the republican period in Turkey (Server Bedii 1341/1925: 111–117; Alangu 1961: 130–140). The tale of “İğci Baba” can also be found in compilations of fairy tales collected and published from various Anatolian regions. The fact that “İğci Baba” tale appears in Günay’s *Elazığ Masalları* (1975) and Alptekin’s *Taşeli Masalları* (2002) compilation works demonstrates that this story is widely known in Anatolian geography as a component of oral tradition.

In the tale of “İğci Baba”, an elderly man named İğci Baba, who sells spindles and consumes human flesh, runs into three sisters while they are out shopping. Three sisters want to buy spindles for knitting cotton, but none of the spindles please them. Thereupon İğci Baba says that the beautiful spindles are in his house and invites the girls to his house. The oldest of the sisters accepts the offer. İğci Baba and the young woman go to İğci Baba’s cave on top of a mountain. When they reach the cave, İğci Baba forces the young woman to eat human flesh. She refuses and he kills her and hangs her on the wall in two pieces. Then İğci Baba goes back to the sisters’ house. The two sisters ask İğci Baba where their older sister is. İğci Baba says that he married their older sister to the son of a shah. Afterwards, İğci Baba says that he can also marry them off to a rich husband if they want. The middle sister accepts İğci Baba’s offer and goes to his cave with him. In the cave, İğci Baba forces the young woman to cook and eat a piece of meat from her sister’s corpse. Then İğci Baba kills the young woman who refuses to eat human flesh, and hangs her on the wall in two pieces. İğci Baba goes back to the sisters’ house the next day. The youngest sister asks İğci Baba where her middle sister is. İğci Baba says that he married her older sister to the son of a rich merchant. After that, İğci Baba says that he

can also marry her off to a handsome and brave son of a rancher if she wants. Finally, İğci Baba deceives the youngest sister and takes her to his cave. The young woman finds many other people's corpses in the cave along with those of her sisters. She discovers that İğci Baba is a serial killer and cannibal. As he did to her older sisters, İğci Baba attempts to force the young woman to eat human flesh. However, the girl deceives him and persuades İğci Baba that she eats human flesh (in reality, she does not eat it). As a result, İğci Baba believes that she obeys him and gives up the idea of killing the young woman. İğci Baba gives the young woman the key to forty-one rooms in the cave so that she will not get bored and can walk around when he is far from the cave. He says that she can open the forty rooms but forbids entry to room forty-one. The young woman visits the rooms one day when İğci Baba is not in the cave and discovers that they are filled with various jewels and valuables. She also unlocks the door to room forty-one out of curiosity, where she encounters a charming young man. The young woman releases the young man from captivity. The young man informs her that İğci Baba is a witch and shows her the way to use a trick to remove three strands from İğci Baba's hair so that İğci Baba will sleep for forty days and they can escape. The young woman does as the young man says and plucks three strands from İğci Baba's hair. The young woman and the young man flee as İğci Baba nods off. They go to the city and live there happily. On the forty-first day, when İğci Baba notices that the young woman and the young man have fled, he goes directly to the city and discovers the young woman's house. İğci Baba, who appears to the young woman in the guise of a poor old man, asks the woman to host him and give him food. The young woman takes him home. The young man realises that the person is İğci Baba as he is returning from the bazaar, but he does not want the young woman to know this, as he does not want to alarm her. The young couple retires to their rooms after dinner, while the old man (the witch) sleeps in the area designated for him. The young man does not fall asleep, but the young woman does, unaware of what is happening. The witch (the old man) awakens in the middle of the night, walks around, and spreads the magic dust of the dead soil all over the neighbourhood. Everyone falls into a deep sleep. He places a bottle of dead soil by the young man's bedside when he gets back to the young woman's home. Thus, the young man also nods off to sleep soundly. When the young woman is awakened by the old man (the witch), he begins beating her with a stick in his hand. The young woman prays to God for help as she begins to scream in agony from the violence she has experienced. Then the room's wall splits in half, a light appears in the centre, and a grey-haired man instructs her to break the bottle by the young man's bed. While attempting to flee from the old man (the witch), the young woman strikes the bottle with her foot and breaks it. The young man wakes

up and rushes to the aid of the young woman. After nailing the old man to the ground with the stake brought by the young woman, the young man burns him, and throws his ashes into a stream. The young couple, who saved the entire world from the witch's evil, sells the jewels and valuables they have obtained from the witch's cave. They live happily with their two children in wealth (IB 1326/1910). The grotesque style that Lokke (1988: 7) describes as a general feature of the "Bluebeard" thus applies to "İğci Baba", as it does to many other fairy tales. Youth and old age, beauty and ugliness, good and evil, perversion and innocence, death and life – in short, opposites – intertwine in "İğci Baba" just as they do in "Bluebeard" to form a disturbing combination. In "İğci Baba", much as in "Bluebeard", the normative, high or ideal elements coexist with the abnormal, degenerate, low elements. The characters, events, settings, and descriptions that come together in the blending of fantasy and reality are magnified, distorted, disturbing, and frightening. In "İğci Baba", abnormality reigns over normality, creating a strange, unsettling, and dark atmosphere. In a manner typical of the grotesque, this structure challenges the reader's expectations and cognitive habits by combining incongruous elements. In "İğci Baba", the young woman not only survives the strange, absurd, and abnormal events she encounters, but also emerges victorious in her battle against İğci Baba, all thanks to the spirit of the wild woman within her. By embracing the power of her wild side, she brings harmony and normalcy back into her life.

CONCEPTUAL FRAMEWORK AND METHODOLOGY

Archetype is a concept that Carl Gustav Jung used together with the collective unconscious. Jung divides the unconscious into two layers: personal unconscious and collective unconscious. The personal unconscious is the superficial layer of the unconscious and is the field of reflection of personal experiences. The personal unconscious is based on a deeper, innate layer, rather than on personal acquisition or experience. This deep layer is not individual but universal, and, unlike the personal psyche, corresponds to more or less the same content and behaviours everywhere and in all individuals. In other words, because of its universality, it is the same in all people and serves as the common psychic substrate of a suprapersonal nature. This deep layer is the collective unconscious (Jung 1969: 3–4). As a result, the collective unconscious is suprapersonal and serves as the source of images, imaginary visual thoughts and archetypes that are shared by all of humanity. These collective images, visuals and thoughts that exist in the common psyche universally from the beginning of humankind till the present are called archetypes (Jung 1969: 42). Independent of personal

experiences, the archetype appears in thoughts that are determined by the collective unconscious in accordance with universal laws. As inherent components of the unconscious, archetypes have a compelling and guiding character. Individuals' emotional, mental, and imaginary words are frequently shaped by archetypes present in the collective unconscious's innate structure (Neumann 2015: 4). Hence, archetypes are hereditary structures that are a part of everyone's collective unconscious. They are lifelike images that, throughout time, have coexisted with the fundamental laws of human nature. Therefore, there are as many archetypes as normal human situations (Walker 2002: 4). The collective unconscious is an impersonal, utterly universal phenomenon and the carrier of archetypes. The oldest and most universal ways of thinking in existence, archetypes are constantly re-enacted in the collective unconscious and take on various manifestations without altering their fundamental nature. The common image world of humanity, mental models, and archaic images are all examples of archetypes, which have a rich historical background and can be found in even the earliest texts (Jung 1977: 164; 2010: 13–15). These archetypes, or primordial images, are the result of human creativity and can be found in a variety of forms across time and space (Jung 2010: 12). For instance, the mother archetype, one of the fundamental components of the collective unconscious, is represented by various archetypal images in various geographies, eras, and texts that go deep into history, but its core theme is motherhood. The mother archetype can take on many different guises in this regard (ibid.: 14–15). Every human condition has a single archetype, but each archetype has an indefinite number of empirical statements, according to this theory. In other words, each archetype is associated with numerous behaviours and ways of thinking, as well as numerous archetypal images. An archetype can thus generate an infinite number of archetypal representations, which are sometimes referred to as visualisations or personifications of the original archetype. Rather than being archetypes, god and goddess images are cultural representations of archetypal images (Walker 2002: 13).

Archetypes are an archaic character group which includes mythological motifs in terms of both meaning and form. Myths, fairy tales, legends, and folklore all contain mythological motifs in their purest form. Some well-known motifs consist of “the figures of the hero, the redeemer, the dragon (always connected with the hero, who has to overcome him), the whale, or the monster who swallows the hero” (Jung 1977: 38). Therefore, archetypes can always emerge spontaneously in a similar or identical way among all people, and they do so through mythological motifs (Neumann 2015: 13). In this respect, myths and fairy tales are the main reflection and memory areas of archetypes. It is possible to follow in depth the recurring/transmitted forms of the collective representations that come to life in myths and fairy tales (Jung 1969: 5).

Within this context, the wild woman archetype, as Estés calls it, is a universal concept that refers to the freedom found in the essence/nature of women, based on the idea that over time the nature peculiar to women is plundered, suppressed, oppressed, worn out, ignored, or compressed into certain patterns, like wild life and wild nature. The wild woman archetype derives from the historical origins of the women who are conditioned today to be everything for everyone, and represents the inherent freedom, strength, endurance, courage, ability to adapt to any situation, and ability to survive in any circumstance. This imagery appears in myths and the earliest narratives, and the wild woman archetype, which is the conceptual equivalent of this imagery, is related to identifying and remembering the women who have been suppressed and devalued in the historical process, with the oldest roots specific to their free nature. Therefore, the wild woman archetype encompasses women's existence as individuals, self-creation, and voice-making from myths and the earliest narratives to the present (Estés 1997: 1–2). The wild woman archetype provides the solution to her struggle to live a happier and more equitable life in accordance with her own skills and interests while overcoming various acts of gender socialisation, male dominance, and disregard for her psyche (Bölükmeşe & Öner Gündüz 2020: 250). Through the wild woman archetype, tales, myths, and stories give us the chance to travel in history to explore the wild nature of women and to understand their free nature. The terms 'wild' and 'woman' refer to a woman's inherent freedom and open the door to her deeply ingrained suprapersonal and supracultural psyche. Because of this distinct, fundamental, and universal psyche, women are born with a strong, resilient, and free nature, and because of this essence, they resemble one another (Estés 1997: 4–5). The wild woman archetype therefore exists in the collective unconscious and is valid for each woman's nature in a suprapersonal and supracultural realm. This nature is the source of the attitudes, behaviours, and actions of women to create themselves and to stand on their feet strongly in the face of threats of all kinds to their psyche. This wild and free nature, which is unique to all women, has undoubtedly been represented by various archetypal images in numerous narratives, beginning with myths and fairy tales.

Archetypes from ancient times to the present are stored in myths, tales, and stories. Narratives are the main carriers of archetypes, and thus is the archetype of the wild woman, which is depicted in the narratives from a variety of perspectives, representations, and artistic interpretations (Estés 1997: 15). In this regard, the wild woman archetype, which represents the same, constant wild nature of women, is encountered when the narratives of various geographies, cultures, and ages are taken into account. In myths and fairy tales, looking for traces of the wild woman archetype is also a critical issue for feminist criticism in-

sofar as archetypal criticism is concerned. In studies on the connection between fairy tales and feminism, Haase (2004: 14–17) notes that one of the key strategies has been to look for the voices of women in fairy tales, to illuminate how these voices have been reflected historically, and to elevate the collective female voice. In this respect, analysing the reflections of the wild woman archetype in various tales is also about seeking and announcing the collective, universal, and archetypal voices of women.

In the context of cultural representations, it is natural to search for archetypes in the writings of different eras, cultures, and geographical regions, to trace their presence, and then to extract different fictional representations of the same archetype, since archetypes are suprapersonal and supracultural. In this study, the appearances of the wild woman archetype in the tales of “Bluebeard” and “İğci Baba” are analysed. The prominence of the motif correspondence based on the wild woman archetype has facilitated the comparative analysis of “Bluebeard” and “İğci Baba”. It is also possible to explicate the motif correspondence between the two texts by pointing to the universality of tales and the motifs they have established in the supracultural realm. The motif correspondence between “Bluebeard” and “İğci Baba” includes the motifs of initiation, the forbidden secret room, irresistible curiosity and desire to know, and the key.

As was already mentioned, the researchers believed that the tale book of *Billur Köşk*, which contains “İğci Baba”, was published in the second half of the nineteenth century. Therefore, the motif correspondence between the two texts can be explained by the supracultural and universal nature of the motifs in myths and tales, or it can also be assessed as the reflections of the motif in “Bluebeard” tale, which started to travel around various geographies centuries ago, on one of the Turkish tales. The Department of Seyfettin Özege at the Atatürk University Library has a Turkish translation of Charles Perrault’s fairy tales, which is catalogued with the place number 28/S [y.t.y.] and the fixture number 0106260-61 (n.d.). The “Bluebeard” tale is included as “The Man with the Blue Beard” in Mustafa Hami’s (Pasha) 116-page translation of *Acâyibü’l Hikâyât* (Mustafa Hami?: 20–27). As stated in Okulmuş (2015: 7–9) and Turan (2015: 14–45), “Mustafa Hami Pasha, who has many copyrighted and translated works, died in 1878/1879”. Based on this, it is possible to argue that the book titled *Acâyibü’l Hikâyât*, which contains the tale known as “Bluebeard”, was published in the 1870s or earlier.

Against this background, this study seeks to discuss the tales of “Bluebeard” and “İğci Baba” comparatively, in terms of the wild woman archetype and the motif correspondence in relation to this archetype. The two tales are analysed based on archetypal criticism. The wild woman archetype and its appearance in both tales are discussed, and implications are examined based on the primary motifs (initiation, the forbidden secret room, irresistible curiosity and desire to know, and the key) that form the motif correspondence between the two tales.

ANALYSIS AND DISCUSSION

Initiation

Should the tales of “Bluebeard” and “İğci Baba” be considered as the narratives of Bluebeard and İğci Baba (male figures) or should they be read as women’s tales despite their tale names? It is best to consider Bluebeard’s young wife, who is the youngest of the siblings, and in “İğci Baba” the young woman who is the youngest of the three sisters, as the tales’ main protagonists, with Bluebeard and İğci Baba serving as the tales’ antagonists and opposing forces against young women. Both young women come across serial killers who hinder, test, and intend to kill them as opposing forces. Although the two fairy tales, “Bluebeard” and “İğci Baba”, are named after the male characters, the action revolves around female characters. Both Bluebeard and İğci Baba are the “monster/witch, one of the archetypal fairy tale characters that frequently appears in tales” (Thompson 1946: 35) in the context of the evil and darkness they represent. In addition, İğci Baba embodies another archetypal fairy tale character, the “cannibal” (Thompson 1955–1958), in that he forces the young women he takes to his cave to eat human flesh. İğci Baba is a character distinct from the helpful old man that appears in many Turkish folktales and has a lethal function with his cannibal identity. The portrayal of İğci Baba as a cannibal can be interpreted through the emergence of unconscious feelings of fear and hatred toward elders, who are thought to exert a suppressive influence on individual identities in society (Yolcu 2009: 323). As a result, both male characters are bad people who restrict the freedom of young women, ban them, and try to kill them. Young women complete their initiation process through their struggle against these malevolent masculine forces. According to Tatar (2004: 4), many commentators have emphasised that, despite the male character appearing in the title of “Bluebeard”, the tale is about Bluebeard’s wife, and the young woman who must contend with a murderer is at its centre. Estés (1997: 46) interprets “Bluebeard” from the perspective of the Bluebeard’s wife and concentrates on the archetypal traits of the young woman battling a predator who ensnares women. Bacchilega (1997: 110–111) also points out that “Bluebeard” is a tale of initiation in which the protagonist successfully confronts death because she is bold and clever or because she has strong community ties. She unlocks the forbidden chamber thanks to bravery as well as curiosity. The initiation process makes the heroine the protagonist of the tale. It is best to read the tale of “İğci Baba” as a story of a young woman who struggles against İğci Baba and defeats the malevolent male power in the story’s centre, even though the name of the story is given in reference to the male figure, just like the tale of “Bluebeard”.

Both tales contain the initiation processes of young women. When young women engage in conflict with the masculine opposition, are put to the test by male subjects, succeed in the test, go through an awakening or change, discover the wild woman within them, and eliminate the threats to their psyches by moving from ignorance to knowledge, it is possible to consider young women as dynamic characters. As a result, the role of male figures in both tales can be explained by the malevolent counter-power function that forces young women to go through their initiation and pushes them to awaken and discover the wild woman inside them. These are all compelling reasons to read the stories as those of young women.

From myths to contemporary texts, being tested and passing the test are two of the most crucial stages of the initiation processes of the heroes. The hero goes on a journey in the process of self-realisation, equipping themselves with the skills they need for themselves or for life, and initiation. In this journey, they are tested, pass various tests, and successfully complete their initiation in the exam they faced (Campbell 2004 [1949]: 89, 227). Bluebeard is a cruel hunter, and both his young wife and Bluebeard's previous wives are naive prey who fall into the hands of the hunter (Estés 1997: 46). As a malevolent force that inhibits and dominates women, Bluebeard represents darkness and ferocity (Osborne 2014: 58). In "İğci Baba", too, the three sisters are naive prey who have fallen into the hands of the cruel hunter, the predator, the dark power. Only the youngest sibling can escape from the cruel hunter. The awakening and activation of the wild woman within her is what ultimately saves her. Bluebeard's young wife and the youngest sister in "İğci Baba" are archetypal tale figures who initially fall into the hands of the hunter, then are tested, and pass the test successfully, and finally survive by completing the initiation process. These young women innately possess the wild woman, who represents the liberated nature of all women, but it waits to be discovered and revealed. Actions of masculine power, in other words hunters, toward young women, as well as the circumstances they create for them, serve as triggers. The main trigger that sets off young women's irresistible curiosity and desire to know more is the prohibition of masculine opposing forces. Both stories feature male characters who forbid young women from entering the rooms to which they give their keys for putting them to the test in an effort to establish their dominance over young women and to convince them that they are in charge of their interactions with them. Both young women are victims of hunters who suppress their psyches with the prohibitions they impose, push them to the edge of death, and render them docile while putting them to the test. They are saved from the cruel hunters' grasp when the wild woman within them awakens. Therefore, the prohibitions of male figures, who are in confrontation with

both women and pose a threat to their psyches, initiate actions and events that prepare the emergence of the wild woman in both women. The young women begin the process of enlightenment by exploring the room where they were forbidden and acting to satisfy their curiosity and desire for knowledge aroused by the restriction imposed on them. This is the awakening of the wild woman within them. Thanks to the influence of this wild woman, they overcome the ban imposed on them as a reflection of their desire to know and realise the danger they face when they enter the forbidden room. They complete their initiation process with their struggle against the masculine opposition power that threatens their existence, and they create themselves. As a result, as Tatar (2004: 6) notes, the young woman becomes an archetypal fairy tale figure who is a victim, trickster, and survivor due to the young woman's dominance by Bluebeard, her struggle to survive against Bluebeard, and her search for a way to get rid of the danger she faces. The same is valid for the young woman who is engaged in a fight against İğci Baba, a powerful antagonist. As an archetypal tale character, the young woman resembles Bluebeard's wife in that she becomes a victim, trickster, and survivor, respectively. Thanks to their determination and perseverance in the face of formidable foes, both young women successfully complete their initiation process and take on the characteristics of the same wild woman. What Estés said about Bluebeard's wife also applies to the young woman in the "İğci Baba". The innocent young lady unwittingly falls into the hands of the evil, natural destroyer, who in folklore, myths, and dreams seeks to annihilate the psyche of all women. The young woman, who is struggling to realise herself in the face of the natural predator of psyche, is wiser, stronger, and recognises the cunning destroyer of her own psyche at a glance when she manages to escape at the end (Estés 1997: 43–44). Since the dawn of human history, various manifestations of initiation and rebirth have been noted in various cultures (Eliade 1958). The wild woman inside of them is what gives young women the victory over the natural destroyer of their psyche and what allows them to survive in "Bluebeard" and "İğci Baba". The awakening of the wild woman in them and the awareness process they experience refer to initiation, which also means their rebirth. Both tales feature maturing young women who develop their own unique psyches and experience rebirth as a result of the perilous adventure they have to face with death. In "Bluebeard", the young woman is saved from the destroyer of the psyche by her brothers, while in "İğci Baba", the young man she saved from the forbidden secret room aids in her rescue. The happy marriages they make at the end of the tale, based on their own decisions, and beginning a new life can be seen as the metaphorical equivalent of this rebirth. It should also be noted that the young woman's successful rescue of the young man who was being held captive by İğci Baba can

be seen as a separate example of the wild woman's strength and her capacity to outweigh masculine power when necessary.

Forbidden secret room

One of the primary motifs in fairy tales is the “forbidden secret room” (Thompson 1946: 90, 482). In the world of tales, it is common to come across rooms that cannot be opened or entered. One of the best-known tales connected to the myth of the forbidden room is “Bluebeard” (Hartland 1885: 193–194). “Bluebeard” is about the allure of the forbidden room and breaking the ban with the curiosity and desire to know aroused by the prohibition in the heroine. The seductive charm of the forbidden room along with the curiosity it arouses in the person opens the door to a closed, secret, dark space rather than to the vast expanse of the wonderful worlds in traditional adventure narratives (Tatar 2004: 2). The tale of “Bluebeard” is built on three main components, which are a forbidden chamber, an agent of prohibition who also metes out punishments, and a figure who violates the prohibition. The story is framed by the sense of wonder the forbidden room inspires, the disobedience shown to the one who is forbidding, and the repercussions of curiosity and disobedience (Tatar 1999: 138–139). “In more necessarily general terms, the Bluebeard fairy tale is a nexus of variants related by themes: curiosity, forbidden chambers, punishment, wife murder” (Hermansson 2009: 3). The forbidden room is a metaphor in “Bluebeard” for not having someone do it, rendering one passive, and denying one the opportunity to learn or discover. Every spouse who is inquisitive and wants to know/learn is portrayed as a skeleton in the fairy tale's forbidden room (Bölükmeşe & Öner Gündüz 2020: 262). The forbidden secret room in “Bluebeard” also exists in “İğci Baba”. The forbidden secret room in the cave in “İğci Baba” is analogous to the forbidden secret room in “Bluebeard” in terms of masculine power not letting women do it, rendering them passive, and also depriving them of knowing/learning. In both tales, the forbidden secret room is a means used by the malevolent forces threatening their existence to test the young women's obedience to the order/ban. Malevolent masculine forces employ this tool to put young women to the test while forcing them to abide by the prohibition, establish their superiority, and impose their authority. However, they are unable to succeed because the wild woman within young women awakens and vanquishes the evil force.

Estés (1997: 50–51) points out that Bluebeard's teaching his wife an ostensibly psychic compromise by telling her to do what she wants aims to create a false sense of freedom. The forbidden secret room is a sign of the authoritarian attitude of male characters, despite the fact that the opposing masculine

forces' assertion that young women can enter all rooms but the forbidden one seems to give them a sense of freedom. Bluebeard and İğci Baba try to instill in young women the notion that they are in control of the bilateral relationship and can impose a ban by placing a ban on a room, even though they give the young women a false sense of freedom by saying that they can visit rooms other than the one they have banned. While pitting young women against antagonists as participants in the conflict, the forbidden secret room also piques young women's curiosity and desire to know. The wild woman in both women is compelled by this desire to rebel against the male forces that forbid them and stifle their psyches. The fact that they have the keys to the rooms is alluring in terms of putting an end to their curiosity and desire to know that emerged with the prohibition. They are drawn into a movement by their curiosity and desire to learn. Tatar points out that many narratives, including "Bluebeard", are repetitions of a main biblical plot: the Genesis narrative of the Fall (1993: 96), and describes Bluebeard's young wife as one of Eve's daughters because of her curiosity and disobedience (*ibid.*: 110–113). According to Warner, "Bluebeard" is a version of the Fall, and Bluebeard's young wife resembles Pandora, who opened the forbidden casket, as well as Eve, who ate of the forbidden fruit. "Bluebeard" is subtitled "The Effect of Female Curiosity" or "The Fatal Effects of Curiosity", just like the stories of Eve and Pandora (Warner 1995 [1994]: 244). "İğci Baba" also bears a subtitle "The Effect of Female Curiosity" or "The Fatal Effects of Curiosity". Similar to Bluebeard's wife, in "İğci Baba" the young woman's curiosity leads to the decision to enter the forbidden room, which becomes the turning point of events in "İğci Baba".

The young women engage in a variety of actions and events that are directed toward the desire to find out what is behind the door without considering the circumstances they are in or the potential repercussions they may experience in both fairy tales. With the key Bluebeard gave her, the young woman in "Bluebeard" unlocks the door to the forbidden secret room, discovers the corpses of Bluebeard's former wives, and finds out that her husband is a serial killer. Under the influence of her curiosity and desire to know more, the young woman in "İğci Baba" opens the forty-first room of the cave using the key that İğci Baba gave her, just like the young woman in "Bluebeard", and encounters a handsome young man there. The young woman releases him from captivity. She finds out from the young man that İğci Baba, a cannibal and serial killer, is also a witch, and discovers how to get rid of him. As a result, young women enter the forbidden secret room and fully comprehend the threat that masculine power poses. This is a crucial stage in the initiation process because it marks the change from ignorance to knowledge. The young women are currently involved in a movement that can be attributed to spontaneity. The wild woman

archetype is a resource that can be used to explain the internal drive and desire for knowledge that young women have. The young women can challenge the dominating attitude toward them, break the law, and transition from ignorance to knowledge thanks to the inspiration from this source. They have completed a crucial step in the initiation process by discovering the wild woman they have kept inside, which allows them to see the true nature of the evil forces that pose a threat to their existence.

From the earliest periods to present, spaces like cellars, dungeons, and caves have been used as initiation environments in stories and are symbolically related to one another. They are locations where heroes seek the truth, shatter taboos, succeed under pressure, eliminate threats to their psyche using reason and/or labour, chase away, change or destroy the murderer of their psyche, defeat evil forces, reach the self-actualisation, and discover themselves (Estés 1997: 59). They play a significant role in Turkish culture and beliefs, as they do in many other cultures. According to Turkish cultural geography narratives, the cave is a place where a person discovers who they are, comes to terms with who they are, learns new things, goes through a transformation, and starts down the path of maturation, usually on a symbolic level (Çetindağ 2008: 443–444). In both “Bluebeard” and “İğci Baba”, the forbidden secret room/cave plays a significant role in the awakening of the wild woman in the psyches of young women, on a mythical and symbolic level. The forbidden secret room or cave, with the alluring direction created by the prohibition and secrecy, is a place where young women can escape the control of malevolent masculine forces, find inner light in the grim, corpse-filled, dark environment they enter, create their psyches, and a happy and bright place for themselves by gaining strength from the wild woman who awakens inside of them. Therefore, the castle in “Bluebeard” and the cave in “İğci Baba” – forbidden secret spaces – serve as catalysts for human transformation and initiation in both fairy tales.

Irresistible curiosity and desire to know

What makes the young women in “Bluebeard” and “İğci Baba” characteristically similar is their irresistible curiosity and desire to know. With the allure of the key that was given to them and the forbidden secret room, both young women are drawn by an overwhelming sense of wonder and a desire to learn the secrets hidden behind the door. In both tales, the evil power in front of the young women perceives their curiosity and desire to know as disobedience, and both Bluebeard and İğci Baba want to punish them for the disobedience shown against them. Thanks to the latent power of the wild woman awakened within

them, the women withstand Bluebeard's and İğci Baba's desire to punish and kill young women. Bluebeard and İğci Baba are defeated and killed by wild women. The wild woman awakening in the presence of Bluebeard and İğci Baba, the embodiments of the malevolent male power, and displaying her strength is analogous to birth and enlightenment. The meeting of darkness and light and the subsequent triumph of light over darkness can therefore be seen as one of the primary oppositions that constitute the grotesque structure in both tales.

Tatar (1999: 141) draws attention to the intellectual origin of the young woman's curiosity and desire to know in "Bluebeard". Her curiosity drives her to become a committed and enthusiastic researcher in order to uncover the information in the forbidden secret chamber in the castle. The young woman in "İğci Baba" exhibits intellectual curiosity and a desire to know, similar to the young woman in "Bluebeard". She becomes a determined and enthusiastic researcher who, because of her intellectual curiosity, wants to explore every room and discover the secret of the forbidden secret room. The emergence of the wild woman and the change from passivity to activity are thus connected to the investigative nature of both young women. They take a proactive stance against evil forces once they both quench their curiosity about the forbidden secret room and discover its secrets. Even in "İğci Baba", the young woman inquires of the young man she encounters in the forbidden secret room as to how they might first get rid of the witch (İğci Baba). The question of "O beautiful young man, is there a way to kill this witch and get rid of him?" (İB 1326/1910: 9) highlights the young lady's proactive attitude, the wild woman's intellectual curiosity about learning and knowledge, as well as her bravery and tenacity in the face of nefarious male power.

In this context, it can be said that "Bluebeard" and "İğci Baba" are narratives that focus on "women's curiosity, not the desire to conceal pathological murderous behaviour and the crimes of Bluebeard" (Odajnyk 2004: 263) and İğci Baba. "Bluebeard" differs from fairy tales about romantic conflicts based on male-female relationships because of the woman's irresistible curiosity and desire to know, and in this way, it is distinguishable from the folkloric norm (Tatar 2004: 3). Although the young woman in "İğci Baba" develops a romantic relationship with the young man she saves, leading to their marriage at the end of the story, this circumstance pales in comparison to the young woman's conflict with İğci Baba, her curiosity about the forbidden secret room, her desire to know, and her realisation of the wild woman within her. We see the young woman in "İğci Baba" acting against threats to her existence, engaging in conflict for her own self-realisation, and displaying intellectual curiosity and a desire to learn in the context of the wild woman archetype, rather than in romantic relationships and conflicts. Therefore, the irresistible curiosity and the desire

to know that we find as motifs in many narratives, including fairy tales, are concepts peculiar to the wild woman that the young women in “Bluebeard” and “İğci Baba” carry within them. The irresistible curiosity and the desire to know serve as catalysts for them to break free from their limitations, face the malevolent power that threatens their existence, and transition from ignorance to knowledge and realisation of their own potential.

The key

The key is another motif we come across in the context of the wild woman archetype in “Bluebeard” and “İğci Baba”. According to Odajnyk (2004: 265), the achievement of self-integrity and rediscovering one’s lost aspects of the self are both represented by the key, a symbol of knowledge, an inner/spiritual journey, and understanding that has reached maturity. Young women are initially passive and unaware of the wild woman within them in both tales. They have not yet taken action against people who pose a threat to their existence. They are even given keys to test their obedience. The fact that Bluebeard and İğci Baba forbade young women from entering a room they had given them the key to while claiming they could enter any other room in their home demonstrates how they use the key as a testing device. In both tales, malevolent masculine forces attribute the meaning of domination, power and authority to the key and put young women to the test to obey their ban. Estés (1997: 50–51) argues that Bluebeard began his destructive scheme by using the key to ban a room while giving his wife the freedom (a false freedom) to move around within the boundaries he established. The young woman is not truly free because Bluebeard forbids her from learning about himself and puts her to the test by demanding obedience through the key. The skills that women possess on a symbolic level can also be considered the key. The key is intended to incapacitate the woman and hinder her from activating her faculties. In “Bluebeard”, the desire of the masculine mentality to deny women their abilities reflects the negative attitudes toward women in the context of gender socialisation. The restriction of one’s abilities for alleged freedoms by social norms is represented by the masculine power’s prohibition on using the key to the forbidden room even while giving the key. Bluebeard’s desire to enforce masculine mentality norms in settings where the man is not physically present, and to send the message that conforming to masculine norms is appropriate in all circumstances can explicate his decision to leave the castle after giving the young woman the key to the forbidden room. Bluebeard wants to compel young women to conform to social norms and to establish masculine power in settings where he is not present (Bölükmeşe

& Öner Gündüz 2020: 260). The key also recalls the story of “Eve in the Garden of Eden”. According to Tatar, there seems to be a consensus among critics in their comments on “Bluebeard”. The magic of the key and the use of the key to satisfy curiosity in “Bluebeard” are seen as symbolic parallels to succumbing to temptation, the sin of the Fall, and the sin of Eve in the story of Eve in the Garden of Eden (Tatar 2003 [1987]: 159).

In “İğci Baba”, similar to “Bluebeard”, the key is used with the same purpose. The key, given under the condition of non-usage, serves the purpose of neutralising the young woman by prohibiting and inhibiting the activation of all her abilities, while also functioning as an instrument to subject her to a test. İğci Baba aims to convey to the young woman the importance of adhering to norms established by male power. That İğci Baba, as in “Bluebeard”, leaves the cave after giving the young woman the key to the forbidden secret room is the result of his unshakable conviction that it is necessary to adhere to the masculine norms of mentality wherever they apply and to act according to them in all circumstances, whether he is present or not. Similar to Bluebeard, İğci Baba tries to assert his masculine dominance in settings where he is not present, and coerces the young woman to conform to the norms he has established. Bluebeard puts the young woman to the test, using the key as a symbol of supremacy and to illustrate his power. The key to the forbidden room piques the young woman’s interest and forces her to choose between fulfilling her curiosity and obeying. In reality, Bluebeard and İğci Baba both anticipate that the key will be used in a transgressive manner, giving them an excuse for a new victim.

The young women satisfy their curiosity and discover the forbidden secret room’s secret in both tales by using the key. The key offers young women the opportunity to awaken their inner wild woman, in addition to allowing them to see the true nature of those who pose a grave threat to them. Through the key, they experience a transition from ignorance to knowledge regarding the destroyer and learn the true faces of the people confronting them. They also realise the danger they face. In fact, the process of noticing and knowing results in a state of noticing/knowing about oneself as the wild woman inside of them awakens. They realise the active, counteractive, and unyielding aspects of themselves, which leads to maturation and improvement. They fight the destroyer and triumph over the destroyer of the psyche when they pay attention to the voice of the wild woman inside them, their free nature. The young women, who have attained full knowledge, learning, and understanding thanks to the key, actually complete their inner/spiritual journey by confronting their destroyers and struggling against them. They discover the wild woman and become the subject of a journey that leads them to happiness.

In “Bluebeard” and “İğci Baba”, the “bloody key as sign of disobedience” (C913) (Thompson 1955–1958), which we come across in many fairy tales, represents knowledge, learning, discovery, and initiation for the young women. The young women, the youngest of the siblings, are no longer as naive as at the beginning of the tale, in that they have matured by discovering the wild woman in them and have revealed the latent power of their free nature. The key is also the initiator of events that bring the young women to a happy ending. Therefore, “a woman’s psychic empowerment begins with opening the door of the room she is forbidden to enter” (Bölükmeşe & Öner Gündüz 2020: 261). Thanks to the key, the young women who solve the mystery of the forbidden secret room face their destroyers, get rid of them, and reap the reward of listening to their inner wild woman and finding happiness.

CONCLUSION

It can be said that tales offer a chance to trace the history of the fictitious representations of archetypes given that myths and tales are places of reflection and memory areas of archetypes (Jung 1969: 5). In this regard, when examined through the lens of archetypal criticism, fairy tales naturally present a wealth of information about archetypes as they serve as mirrors of archetypes. Tales from various cultures can display motif homology or correspondence with universal concepts, values, and phenomena when the supracultural/universal nature of archetypes is combined with the universality of tales and the motifs they create in the supracultural field. The wild woman archetype used by Estés (1997) to express the free and wild nature of women, as a synthesised reflection of the archetypal and feminist approach, can be seen in the stories of various cultures throughout history in a variety of fictitious forms. The wild woman archetype encompasses all forms of activism in which women come to terms with who they are by moving past gender socialisation, masculine discourse, and gender stereotypes and fusing their psyche with their free and wild nature. As a result, the wild woman archetype can appear in fairy tales in a variety of fictitious forms and motifs.

This study examined the wild woman archetype and the motif correspondence associated with this archetype while comparing the French fairy tale “Bluebeard” and the Turkish fairy tale “İğci Baba”. It also sought to understand the collective, universal, and archetypal voice of women in various geographies. The analysis and interpretation of the selected tales revealed the female image associated with the wild woman archetype. As a result of the research, it can be claimed that the motif correspondence (such as initiation, the forbidden secret room, the irresistible curiosity and desire to know, and the key) between the two tales through the

wild woman archetype is an indicator of the discovery of the wild and free nature of women, as well as the realisation of their psyche towards a masculine power thanks to the wild woman they have nurtured within themselves. In both tales, the young women exist by representing an image other than acts such as gender socialisation, making masculine power dominant and women passive within gender stereotypes. The initiation of young women, their revelation of the wild woman in them, their demonstration of the wild and free power inherent in their nature, and their triumph over the dominance of malevolent forces that threaten their psyches are circumstances that destroy the phenomenon of obedience. In other words, the actions of young women as a reflection of the wild woman archetype mean breaking the narrow patterns of gender socialisation and the dominant masculine discourse. This demonstrates that both tales transcend the realm of folklore and fairy tales that typically portray women as being obedient to the norms determined by the masculine power, passive in the face of the masculine power's authority, disciplining masculine power, and its physical strength, and having an incomplete/unfinished psyche. In "Bluebeard" and "İğci Baba", the young women are not victims of strong, authoritarian, disciplinary masculine power. Instead, they are the ones who have triumphed over masculine power. The strong voice of the young women is a voice that can be articulated with the universal voice of the wild woman. Thanks to this voice, the young women also challenge the traditional gender stereotypes that make women passive, and the settled role perceptions about women and men. Therefore, in different geographic and cultural contexts, "Bluebeard" and "İğci Baba" are vital texts of the wild woman archetype. Finding and analysing such texts is of significance for several reasons, including reminding women of their wild and free natures, providing information for changes based on gender equality, getting rid of unfavourable cultural and universal codes regarding women through the supracultural and universality of archetypes, and amplifying the collective, universal, and historical voice of women. In this study, the findings based on the "İğci Baba" tale, and the motif correspondence between "Bluebeard" and "İğci Baba" are consistent with the analyses of Bluebeard in previous studies by Estés (1997), Odajnyk (2004), and Tatar (1993, 1999, 2003 [1987], 2004).

NOTES

¹ In addition, *Billur Köşk* (Crystal Manor) books with location number EHT 1971 A 831 and publication year 1900, location number 06 Mil EHT A 5184 and publication year 1921, and location number 06 Mil EHT A 15564 and publication year 1927 were found in the National Library in Ankara. Also, in the *Billur Köşk*, published by Theodor Menzel in 1923 under the name *Türkische Märchen I. Billur Köschk (Der Kristall-Kiosk)*, the tale of "İğci Baba" is mentioned as "Die Geschichte von dem alten Spindelhändler" (1923: 143–151).

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