TYPE AND CHARACTER IN ORAL AND WRITTEN GENRES: THE EXAMPLE OF FAIRY TALES

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ABSTRACT

Fairy tales, which are among the cultural treasures of societies, have continued their existence from the earliest ages of mankind until today and have addressed people of all ages. Each society has maintained its own trace in the fairy tales created with the awareness of social sensitivity. It has sensed its essence by adding something from itself and passed it on to the next generations. Thus, fairy tales have taken on a social characteristic based on the universal reality of humanity. This type of oral narrative, which blends reality and imagination, has opened the doors of each society's unique common value judgements, social and cultural messages. They tried to give these messages through the types representing the good in fairy tales. Through the types representing the bad, attention has been drawn to various events and situations that should not be and cannot be accepted. In this study, the concepts of type and character in oral and written literature genres were analysed. Especially in the fairy tale genre, how the type and character are named and according to what they are characterised as type or character are discussed.

Keywords: Oral genres, fairy tale, type, character, culture.

INTRODUCTION

Each of the works written in one of the literary genres and having artistic value is called a literary work. Literary works include all oral and written works such as novels, stories, tales, legends, theatre and jokes. These works arise from the combination of different elements and reveal the social and cultural values of the societies in which they live. Literary works carry many characteristics of the period in which they live and draw attention to many factors that change and develop around people. The central position in all literary works is the human being and these works are based on a system of persons. There is an aesthetic, mythical and universal projection on this system of persons. In order to make sense of the background of the text, it is necessary to analyse the deeper system and at the same time to explain the qualities of human and human history in the work. The word type, which is the moulding of a social value and the humanisation of a value intensity, is one of the most essential elements of narrative literary works. The general character of the type is determined by the intensifying quality and measure. Types, which are considered as the key and distinctive qualities of literary

works, provide a great opportunity for both the enrichment and development of the work (Eliuz, 2000: 139). What enables the formation of a type in a literary work is the intensity it gains in the process and its ability to become a mould over time.

Mental artefacts that enable people to be divided into certain types and stereotypes that lead to the collection of certain characteristics in certain people are called 'stereotypes' in social psychology. However, these characteristics do not always have to be positive and based on reality (Tezcan, 1973: 8). Stereotypes consist of the traditions and customs of the society (Türkmen, 2005: 237). All events and thoughts in the process from birth to death can be in stereotypical structures (Abdurrezzak, 2014: 86). In literary works, many types are typified through stereotypes. Stereotypes consist of stereotype values and their continuity. Continuity in the process and conditions is important in the formation of the type. Because continuity can be seen through different individuals, as well as through some elements given to a single person who emerges with certain behaviours and attitudes (Kara Düzgün, 2014: 4). The type, which has a social responsibility, brings along some changes as a result of differences in life. This change can sometimes be positive and sometimes negative. In literary works, one of the biggest problems encountered while clarifying the concept of type is to decide whether the heroes in the work are types or characters. In this study, based on this problem, the concepts of type and character in written and oral literature are explained and various evaluations are made under two separate headings. However, the aim of our study is to discuss the concepts of type and character in the fairy tale genre in various aspects based on oral literature genres. In oral literature, the concept of type and character is mostly used in the form of 'fairy tale type' in fairy tales. Especially in oral genres, a discourse such as the concept of type is used and there is no character has been put forward by many researchers. In this study, since it has been concluded that character is also used in oral literature and that the concept of character in oral literature is different from the written literature, the concept of type and character, which are clearly defined in written literature, is given first in the study, and then the title of written literature is given first with a reverse chronology in order to explain that there is character in oral literature and that it is different from written literature.

1. Type and Character in Written Literature

The concepts of type and character have been interpreted by many researchers with different views. However, the similarities or differences between these two concepts are generally discussed in the written literature genre. The concepts of type and character are defined and the differences between them are clarified. The original of the word type is 'typus' in Latin. Type is defined in different ways in works such as fairy tales, epics, novels and theatre. Type, in the *Turkish Dictionary* of the Turkish Language Institution, is defined as:

1. An example that collects the main qualities of all beings or objects of the same kind to a great extent, 2. Interesting, different (person), 3. Type, variety, 4. A person in a play who does not have a unique personality and usually shows people in known patterns, 5. A person who is included in the cast of people in literary works based on long narrative such as literature, story, novel, theatre and who represents the mentality and ideology of a certain thought, community and ideology.

In literary works such as masnavi, novel, epic, story and theatre, there is a main hero who realises the case and this hero constitutes the main element of the novel. All cases are connected to the hero throughout the work and this hero is called a type (Kaplan, 2007: 5). Murat Belge (2020: 22-23) gives the following information about type:

> The qualities of the individual, some of his/her habits, behaviours, feelings and thoughts, his/her inner development and changes are not mentioned much. Rather, it is handled with its external appearance and presented in an objective manner. He is the representative of his peers, equipped with general characteristics, whose priority is social realism and reflects an interruption of this realism, but who allegedly does not have much opportunity to live his own life.

Ahmet Hamdi Tanpınar explains the type *as a person who resembles us with the general qualities of life but differs from us with the special lines of his individuality*. In works such as stories, novels, theatre and epics, the type is one of the main elements that determine the quality of the work and ground the work (Karataş, 2007: 485). The type, which represents a caste, group and class, reflects the civilisation, culture, world view of the social group in which it is located and the common problems, characteristics and dramas of many people (Çetin, 2019: 149, 153-154). In definitional and terminological terms, it can be said that creating a type is the work of symbolising the person in the person and placing it in its totality. With symbolisation and integration, qualities and characteristics such as glorification or humiliation of humanity are emphasised (Özdemir, 1990: 278). In the cultural process, types have continuity in being kept alive. As they will adapt to the period they live in, they come to life in a new form by being changed and transformed again to respond to the needs of the society and the period in which they live (Tek, 2019: 156). The type created by society is formed within the framework of social qualities. Thus, it symbolises the social values to which it belongs.

Although there are some similarities between type and character, these two concepts are actually different from each other. Every individual is a character but not a type and character has local and national characteristics. Because the way of feeling, thinking, behaviour, life and attitudes towards events are national. But this situation is different for the type. Because the type is put forward in a universal sense, apart from personal characteristics and locality (Özdemir, 1990: 278). The individual aspects of the characters in fictional works predominate and these characters are defined as characters. In literary works, the inner world of the type is not included and he does not carry any consciousness other than a social duty. The inner world is dealt with for the characters and this is not the case for the type. Because the type does not have individual qualities. In fictional works, on the other hand, the individual aspects of the characters predominate. In literary works, the inner world of the characters is not included and they do not have any consciousness other than a social duty (Kaplan, 2007: 7). In the *Turkish Dictionary* of the Turkish Language Institution, character is defined as:

> 1.The unique structure of an object or an individual, the main qualities that distinguish it from others and the main issue that determines the behavioural patterns of the individual, self structure, prose, 2. The attitude of any person or a group of

people; the way they feel and behave, 3. Superior and spiritual aspects, 4. Type of letter in printing, 5. All the qualities that enable the individual to be self-sovereign and in harmony with himself, to be consistent in his thoughts and actions and to remain solid, 6. Anyone who is dealt with in terms of his feelings, thoughts and passions in a work.

Character is a person who has an individual attitude towards many factors such as events, time, life and the world, and the character's attitudes are not related to the social group he/she is in. The character has a unique attitude individually. It has speech, attitude and behaviours that are not similar to each other from facial lines to fingerprints (Çetin, 2019: 161). Characters are multidimensional and for this reason, each character appears in the narratives with different characteristics. Individual struggle is seen in characters who are generally far from social concerns. Characters with weak social aspects display an individualistic attitude and behaviour. Generally, the distinction between type and character is clear and distinct in written narrative genres. In written literature, various criteria explain that these two concepts are different from each other.

2. Type and Character in Oral Literature
The concepts of type and character in oral literature have not been discussed much and it has generally been argued that oral literature consists entirely of 'types'. For this reason, not much has been said about the concept of character in oral literature. Although it is generally accepted that 'type' is used in oral literature, we thought that there are also characters in this literature and that this distinction should also be emphasised. First of all, the biggest distinction between type and character in written literature can be expressed as follows: In character, there are more psychological analyses and individual characteristics come to the fore; on the other hand, there are 'types' in oral literature born from the people and these 'types' act with the common consciousness of the society. One of the best definitions that can be made for the type is the view that the type is one of us (Yıldırım, 2016: 319). Those who have the same qualities and have fixed characteristics seen in many works are called a type and they symbolise the basic values that society believes in (Yardımcı, 2007: 50), a type is called a character or characters that appear in many works with similar elements and have some absolute characteristics (Ekici, 2000: 124). In general terms, the type carries the unchanging characteristics of the people we may encounter in our daily lives. In narratives, it is defined as people who are seen with the same qualities. They reflect the sociological acceptance of the societies they belong to. They appear in different narratives with similar characteristics and these characteristics express the society they are in. Society characterises the type it creates in the way it wants to see it. That is why the type put forward has qualities that can be seen in almost all of the society (Balkaya, 2015: 15-16). As a result, the type is moulded by the society with social tendencies and reflects the class he/she is in. For this reason, he lives the life of the society, not his own life. In Turkish oral and written literature, elements that gain the ability to represent a certain social class, environment or group and a way of

thinking and behaviour are called types. Unlike written literature, typification takes place in oral literature depending on a process. In this process, all features of oral literature (being anonymous, being traditional, being stereotyped etc.) are effective (Aça, 2010: 639). While the type is seen in similar forms in oral and written literature since it serves the same purpose, typification is shaped by a different process in oral literature.

The concept of type was first used as a term of criticism in literary works, and what is meant to be described with this concept is people who are national heroes or national models, such as Don Quixote, Faust and Oğuz Kağan. In the following process, psychoanalytic, sociological, mythical, etc. effects on the formation of these types were examined and the concept of archetype was reached. This concept is the first image, 'archetype', which becomes universal in literature and creates continuity (Temur, 2012: 15-16). The concept of archetype emerged from the first examples. These people, who are national models, carry the influence of more than one element. In the primary oral culture and the first written cultures, the competition of heroes for superiority is related to the mental process of oral tradition. Important and impressive actions recognised by everyone are not easily erased from memory. In fact, this situation is not only due to the effect of romance or the fact that it serves instructive purposes, but also due to the unique mental functioning of the oral tradition in order not to forget the events experienced and to protect them in memory, superior-sized people and heroes emerge. Since pale personalities cannot be remembered in the oral memory, almost all heroes are types in order for the memory of the heroes to take place better. The same functioning of memory and mind is also seen today in cases where oral culture continues within written culture, such as in fairy tale narration. *Little Red Riding Hood* is always extraordinarily innocent, the wolf is always extraordinarily evil, the bean branch is always as tall as a poplar. In addition to exaggerations, different qualifiers also strengthen memory. It is easier to remember the Cyclops than the two-eyed giant. However, these qualifiers are not only to be remembered, but there are also other factors that cause the personalities of the heroes and their categorisation (Ong, 2020: 88-89). In literature created with words, the concept of type was emphasised in order for the mind not to forget and easily remember what was told, and these types were prioritised with some qualifiers.

In oral and written literature, each genre creates its own type and character. Myths, fairy tales, epics, legends, legends, folk tales, traditional Turkish theatre and other genres created and developed through oral literature create their own types. Myths, one of the first genres of oral literature, are not narratives rich in personalities. These mythic narratives are built around sacred beings. The persons to be shown as types are gods and supernatural beings who are seen in similar cultures in the same form. Myths, which tell the sacred story, tell how something comes to life, how behaviour, institutions and ways of working are created. For this reason, they reveal exemplary types of meaningful actions belonging to human beings (Eliade, 2001: 16, 28). In myths that tell the story of creation, the type is handled with its psychological and sociological aspects and this is described by researchers as archetype.

Myths have symbolic forms because they are the first examples. The first examples are seen as symbols in epics, fairy tales, folk songs, folk stories and legends. In these works, since the hero is burdened with social functions such as achieving extraordinary deeds, saving his society and nation, they exist in the form of historical heroism myth symbols such as being loved, admired and appreciated by the society he lives in (Çetin, 2019: 149, 153-154). Fairy tale heroes have microcosmic victories limited to their own regions, while the heroes of myth have macrocosmic victories in world history. While the first one struggles against limited tyrannies like the heroes of fairy tales and other genres, which we can characterise as local heroes, the second one, the hero of myth, emerges with the means of renewal of society based on his adventure (Campbell, 2020: 42). There is a social struggle in the myths that constitute the first examples and in the oral literature genres that follow them. Many of them are created around these qualities and thus each society creates its own type.

As in myths, social benefit comes to the fore as a social purpose is pursued in epic heroes. With the social benefit, model types are created in Turkish epics and alp, sage, veteran, veli types constitute exemplary model types. Like the novel heroes of the written culture, epic heroes are not subject to change transformations in the form of characters who mature and take on a different personality as a result of internal conflicts and psychological depressions (Çobanoğlu, 2015: 104). Characters with a certain form serve the society in epics. That is why they exist not in individual conflicts but in social conflicts. There are various differences between the novel and epic hero. The epic hero represents a community in his conflicts and trials, but the novel hero is lonely, individual and subjective (Lukács, 2002: 13). The two main elements of the typological structure are the central hero and the types formed by the people of the epic. The central hero in the typological structure is not a type but a character. Because the hero undergoes a process of change throughout the epic, but the types are not included in this evolution process. For example, the wise type in the epic does not experience a maturation process and a traitor type is a traitor until the end of the epic (Temur, 2012: 15). In epics, the ideal human type is far from his/her personal ambitions and desires and is devoted to the society, is at the forefront with his/her courage and ability, and although personal identity is at the forefront in the administration, this personal identity does not rise above the interests of the society. Because the identity presented is under the roof of the society (Ekici, 2000: 124). As a characteristic of tradition, epictellers make use of types. Because the epic is given in a mould with a tradition. For this reason, the characters within a mould are also obliged to be types (Aksoy, 2019: 32). Those who stand out with a single quality and show a fixed existence are 'types'. The point that distinguishes it from others is seen at this point. Because the type is also the carrier of a social identity.

The alp in epics has moved away from the type in folk tales; the alp type has been replaced by the minstrel type. The minstrel type is different from the hero type in the epic tradition. The minstrel type in folk tales is in a completely different civilisation. Although the Turks, who had an epic tradition, preserved this tradition in various respects by adopting a settled life after adopting Islam (representational

feature, singing with instrumental accompaniment...), the subject was no longer heroism but love, especially with the influence of Persian literature. The alpine type seen in epics was replaced by the minstrel type in folk tales.

Another genre that emerged in oral literature due to the needs of people is legend. Legends also carry the cultural codes of the society. It is an effective genre in the formation of continuity, social value transfer and cultural beliefs (Arıoğlu, 2011: 35). In legends, real or imaginary persons/entities and events are filtered through the filter of extraordinary, reality and sacredness, making it possible to present them to the listener in a way that must be believed. In legend texts, there are extraordinary beings, religious, historical persons or ordinary people of daily life. The heroes who come to the fore in society with their religious or historical roles later evolve into legend types by moving away from their real functions. Ahmet Yesevi, Mimar Sinan, Fatih Sultan Mehmet, Yunus Emre, Hacı Bayram Veli, Yavuz Sultan Selim and Yunus Emre are examples of these legend types (Atnur, 2019: 55).

In jokes, there is a main type. There are sub-types outside this main type. The characteristics of type and subtypes are as follows:

> We call the main type in jokes 'joke type'. The people who tend to be typified in the joke genre and the second-order types we encounter in various scenes of daily life can be called 'sub-types'. Joke types can be people who have lived, as well as the common characteristics of the cultures of various groups, minorities, regions and regions, the cultures of regions and regions, the physical and spiritual portrait that occurs in a certain personality, the common structure characteristics, in a certain personality, and the personality traits may also be types that have emerged. In fact, all joke types are created among the people whose personalities have been forgotten or who have been freed from this. To the extent that it represents the common aspects of the society in which it was born and lived, the type has expanded its area of spread, recognition and acceptance. The personality represented by the characters is given to them by the public. The public has accepted them in the moulds they want to see and for this reason, they have earned the right to be the eyes, ears, feelings, intellect, judgement, intelligence and voice of the public. No joke type can be expressed as an individual personality. Since the personality of the type is shaped by the common tendencies of the society and the people living in this society, this type can never be explained as an individual type, but as a 'joke type' representing the common personality. Even if the society adds some new elements to the personalities of the joke types in parallel with its own development and change, this process cannot change the place of the joke types in the division of labour, each type retains its common personality, distinctive characteristics and functions (Yıldırım, 2016: 55-56).

Although the joke type is connected to a single name, this does not make it an individual type. Because the joke type is the representative of the society, belief or the people of the region. For example, Fadime, Temel and Dursun are not only three people. They are the representatives of all Black Sea people, and Nasrettin Hodja is the representative of all Anatolian people (Şimşek, 2006: 257). The entity that occurs in an event, thought and situation is called joke type or joke hero. The original personalities of the joke types have either been forgotten or they were born among people by moving away from their original identity. They have spread

by accumulating the common aspects of the society they live in (Yardımcı, 2013: 328). Societies that exist in the social environment have conveyed their words and messages through types. In this way, by linking the messages they wanted to give on issues such as heavy criticism, sarcasm, and insult to a type, a confusion and conflict that would arise was also prevented (Dursun, 2022: 136). Social norms are given through a type representing the society and thus the chaos that may occur is tried to be prevented.

The most important characteristic of people in puppet, Karagöz and Middle Play is that they are seen as a type. These people, who have static and unchanging qualities, do not have the freedom to do what they want and therefore constantly renew themselves. Since they show certain behaviours in certain situations, there is an immutability in their relationships. Their personality is erased and they have no past or future. Since events do not contribute to them, they have no effect on them and this ensures that they do not change their behaviour. The cumulative effect of time, such as growth and ageing, has no effect on them. Some defects and qualities are accumulated in a single person (And, 1985: 457). All this reveals that the qualities and behaviours of the types are given within certain patterns and therefore the change and transformation experienced in the process do not have any effect on them.

In the Middle Play, characters appear in a moulded form. They are known by their clothes, behaviour and speech patterns. They have their own unique music and thus are immediately recognised. Each of these types reflects the society they live in. For example, the laz is chatty and hasty. Jew; cowardly and money-loving, while Persian; exaggerator. They have certain attitudes towards certain behaviours. The subjects of the plays do not make any difference and the same characters exhibit the same behaviours. They do not have their own behaviours as human beings. They are shaped according to their environment and are not concrete but abstract (Kudret, 2007: 65-66). These types, who carry common values and judgements of the society, gain recognition with certain behaviours and attitudes. In traditional Turkish theatre; Meddah, Karagöz-Hacivat and Middle Play, there are also characters and the tasks undertaken by the characters in these plays are fixed. Although there are changes in the subjects according to the social and political conditions and the period, the heroes continue to show the same attitudes and behaviours. The tasks undertaken by the heroes are predicted by the audience watching them and there is no change. Because these characters act as spokespersons of the people. For example, they reflected the feelings and thoughts of the society during the reign of Abdülaziz or Abdülhamit (And, 1985: 289, 311). The common characteristics of Meddah stories are based on the social irregularities of the period such as daily life in Istanbul, money and its power to make people bad, poverty and hunger. Meddah deals with these social problems (Arıoğlu, 2011: 79). The characters of the Meddah story are made to speak with the language and dialect of the environment they live in. Types such as Kastamonulu, Jew, Kayserili, Albanian, Armenian, Greek, Circassian speak in their own language (Özdemir, 1997: 137). With all these aspects, Meddah is one of the important main types of Turkish folk theatre.

In traditional Turkish theatre and folk theatre, people do not have character traits. They are predetermined, moulded types. The biggest characteristics of the people in Puppet, Karagöz and Middle Play are that they are types. They are fixed and do not behave the way they want. They exhibit a certain behaviour in the face of certain events, their personalities are obscure. Since the events do not contribute to them, the experiences do not leave a mark on them. Types are abstracted and generalised. People's attitudes and behaviours in the face of events are pre-conditioned and stereotyped because they are types. For example, many types, such as the zennes' sincere bargaining, the Jew's wanting to run away immediately in the face of an event or making a big bargain in shopping, and the Tiryaki's passing out in the middle of his speech, are predetermined by the society due to their stereotyping (And, 2014: 12, 62, 64). In oral literature genres, types are the product of a common denominator that is stereotyped. Events and behaviours and attitudes towards these events are also described through characters. They are the spokespersons of the society and represent their feelings and thoughts. The characters presented in a mould also succeed in addressing every age.

2.1. Type and Character in Fairy Tale

Studies on the concept of 'type' in fairy tales have been left incomplete. Generally, 'fairy tale type' has been discussed. Although many studies have been carried out on 'fairy tale type' until today, not enough information has been given about 'type' (Alptekin, 2002: 51). Those who have worked on fairy tales to date generally pass to sampling without giving information about 'type'. Studies conducted without explaining what 'type' is and what it is not are incomplete in this respect (Gümüş, 2018: 42). There are many different definitions of the word 'type' in dictionaries, but the definition of type used for fairy tales is outside of these. Each tale is a type in itself (Şimşek, 2001: 70). Stith Thompson (1946: 415), in his work *The Folktale*, says the following about type:

> Type is a traditional tale that can exist on its own. It is not dependent on another tale in terms of meaning, it can be said to be a narrative genre with integrity. In reality, it can be seen that it is told together with another tale. However, the fact that it can occur alone gives it independence. It may consist of only one motif or more than one motif. Most animal tales, jokes, jokes are single-motif types. Ordinary tales (Cinderella, Snow White) are examples of types with multiple motifs.

Thompson draws attention to important information about type in his Dictionary of Mythology. According to Thompson (1972: 1137), a type is used by students of folk literature to denote narratives that can maintain an independent existence in the tradition. Any tale, no matter how complex, is recognised as a type when it is told as an independent narrative. Ali Berat Alptekin (2002: 53) makes some inferences about type based on the definition of type in *Funk and Wagnalls Standard Dictionary of Folklore, Mythology and Legend*. A type can be a traditional tale that can exist independently, or it can be seen as a complete tale. However, the tale can be seen with the emergence of more than one type, or it can also result from the storyteller's telling by combining it with more than one tale. Hans-Jörg Uther (2009: 18) gives the following information about 'tale type':

It should be understood that the concept of 'fairy tale type' is flexible. It is not a fixed unit of measurement or a way of expressing lifeless material from the past. Instead, it can be adapted as part of a larger dynamic and integrated into new thematic compositions and media. The background to this model of narrative change and innovation is evident in a paradigm shift in historical-comparative folk tale research that has occurred in recent years. Previous research was hampered by the lack of information on historical and recent narrative material from Europe in all genres. In such a system it was impossible to document all oral and literary forms worldwide. The genre-based structure of AaTh's catalogue and its implied thematic understanding made this impossible. History has shown that folk narratives from outside Europe only partially and often with difficulty fit into their thematically orientated sections. This is especially true for myths, epics, legends and aetiological accounts, as well as for lesser genres such as anecdotes, anecdotes, rumours and genres such as biographies, family histories and the more recently studied refugee experiences. For these genres another system is needed.

As can be understood from the definitions given above, information is generally given about fairy tale types, but fairy tale types are a separate situation from the hero types in the fairy tale texts discussed in our study.

The heroes who take place in different fairy tale texts with different names but who can react similarly to various events and situations and have the same character traits are types (Sever, 1995: 35). The society shapes the characters in the fairy tales with its own values over time and reveals the characters that are mixed in reality with strong contrasts in an indescribable and ineffable way (Harmancı, 2010: 38). In fairy tales, characters are the representatives of people or groups of people with their own character traits. They appear as certain types that do not change in narratives and some of them are the representatives of some characteristic features in fairy tales. These also occur in narratives such as epic and legend (Yardımcı, 2013: 138). While telling the tale, the storyteller takes the people of the tale out of a schematic feeling and thought and revives the types of people who are not the people of a certain place and time, but who have a unity of culture, who have accumulated the experiences of long years in themselves and represent a certain world view, and allows the listeners to meet these people. When fairy tale subjects move from one country to another, the storyteller of that society replaces the hero of the tale with his own national type while telling the tale (Günay, 1992: 325). Even if the characters in the fairy tale represent common universal values, each society gives that universal value through the type created by itself. Thus, each nation enables the creation of its own national type.

The types, which symbolise the world of mentality in which common features unite, are important representatives in conveying the messages desired to be conveyed in fairy tale texts. The category of fairy tales shows the main/central type and the persons or entities that emerge around this type. The cast of persons or persons gain the characteristic of type according to the function they assume in the fairy tale. Afterwards, they become a mould and become the representative of the common values and judgements of the society. The common heroic pattern of the society, which has not entered the path of individualisation, is effective in

the evaluation of the people or personal staff of the fairy tale as a type (Alsaç, 2020: 89). Since fairy tales are carriers of social qualities, they emerge as a type-orientated narrative type. In the early periods, when national culture and national consciousness were not yet formed, societies showed similar reactions to similar events they experienced. The fairy tale is a genre whose protagonist is a type in the culture of every society in which it emerged, and all the conditions necessary for the protagonist to exist as a type have spontaneously formed, the same process is also seen in epics and myths. The characters in fairy tales try to explain the expectations, thoughts and values of the society (Malkoç, 2016: 38). Therefore, in other oral genres, the type is generally prioritised.

The use of type is inevitable in almost all types of oral literature. Collective values of the society are presented in oral literature genres. These values are presented through the heroes representing that society (Kara Düzgün, 2014: 49). The sum of common values necessitates the existence of a 'type'. Referring to Kara Düzgün's explanation above, Duman (2020: 81), while agreeing with the view that the use of type in folk narratives is inevitable, states that the view that every character is also a type is very sharp and states that it is not possible to determine the characters in folk narratives and that in some folk narratives there are characters that do not represent a type.

Are fairy tale heroes a type, how can fairy tale heroes be determined as a type, what is a type in fairy tale heroes, what is not a type, can various criteria be set when determining fairy tale heroes as a type? Based on the above type definitions, we can make the following explanation about the type of hero in fairy tales: The characters in the fairy tales are representatives of their society and they appear with similar characteristics, they are called by the same names and have similar functions. They do not have individual psychological analyses, they are the subject of psychological analyses of the society. For this reason, they generally reflect social reality. These characters sometimes appear with positive and sometimes negative qualities. In fairy tales, heroes are either rewarded or punished according to their good or bad actions. Since the heroes in this genre take place in a line according to their characteristics of being good or bad, it is possible to say that there is usually a 'type' in the fairy tale. Because social values are at the forefront in fairy tales and there are types carrying these values. In addition, since the fairy tale presents the imaginary and the real together, fairy tale heroes consist of ordinary beings such as father, mother, siblings, as well as extraordinary types such as giants, fairies, witches and animals such as wolves, foxes and rabbits. However, the number of heroes in fairy tales is not as large as in an epic or some other oral genres. For this reason, heroes are included in the plot for certain functions and details about them are not included. In this respect, most of the fairy tale heroes also portray a type.

According to Propp, the names, physical characteristics, age, gender and qualities of the heroes may vary. These qualities give the tale a loveliness or charm. However, the functions or actions of the heroes do not change and these functions are shown under thirty-one functions. Not all of these functions are encountered in all tales, but the functions of the hero in the tale remain constant (2020: 88).

Basically, the functions of the hero in fairy tales remain the same. The thirty-one functions determined by Propp in the fairy tale are fixed and unchangeable, these functions also enable the emergence of the type and the type cannot act freely in the literary work. The type fulfils whatever is required of it and is shaped by the perspective of the people who form it. Kara Düzgün, (2014: 50), Looking at this method of V. Propp, he argues that the heroes in the fairy tale are all types. Because the heroes do not go out of these movements and exist as a product of the cultural and social lifestyles of the people. Fairy tales, which are the product of oral literature, also present a structure created by the people with unchangeable types and rules. With Propp's method, heroes other than the main hero are also types, and the fact that the movements of other types, like the main hero, are in a certain order and purpose shows this.

As Propp and Kara Düzgün put forward, the type comes into existence with the functions it performs. The actions of the type in the tale are effective in the evaluation of the type as positive-negative. For example, a traitor type is called a traitor type because of his/her actions. But who or what is the perpetrator of this treachery? It is possible to answer this question as follows: It could be a gentleman or a friend, mate, etc. However, in another tale, the bey, friend, mate may represent a self-sacrificing type. If the hero who fulfils the function represents good in some tales and evil in others, it is possible to say that this hero is a character. Characterisers such as traitor, altruist are types. Therefore, we can say that there are not only types but also characters in fairy tales. But it cannot be said that the presence of characters is as much as a type.

According to Max Lüthi (1997: 73), heroes in European fairy tales do not appear as a person and the names given to European fairy tale heroes such as Hans, Jean, Ivan represent a type, not an individual. The name Hans characterises Germans and Ivan characterises Russians and these names are given to types, not individuals. Moreover, the adjectives used for these names also show this. Big, small, weak Hans, and many people have no names. Such names as king, younger brother, stepmother, soldier, blacksmith, gardener, etc. actually reveal a characteristic of them. Vladimir Propp (1998: 46-47) explains that there are many types of fairy tales and heroes, but they are not individual characters. Ivan is the name of a type, not a person, and a type reflects a social position. Examples such as tsar, tsarevich, merchant, prince, soldier, priest, nobleman, son of a peasant can be given. In literature, each personality belongs to a subject and one work cannot be transferred to another. In folklore Ivan is always the same person in different narrative subjects, and in folk tales the priest is the same person, but different tales and different subjects about priests reflect different aspects of the same type.

Since the influence of Western literature is high in written literature genres, a typological study on the cast of characters in a novel will be different from a study on folk narratives in terms of both the terminology and the type of characters. While there are flat and variable characters together in the novel, there are only flat characters in the casts of folk narratives created by professional narrators such as myths, epics and folk tales. Variable characters are mostly found in western-style literary works and the author deals with the variable characters in the work and

tells the reader about their psychological state in the face of events. This psychological analysis is due to the fact that it reveals the value of the literary work in written literary texts. However, generally in myths, epics and folk tales, psychological analyses of the character are not included, and although professional narrators briefly mention the thoughts of the character, they do not attempt to make psychological analyses. Even if there is such an attempt, the psychological analyses here are typical and the questioning of the hero in one narrative in his inner world can also be done by another epic hero. For this reason, the personal cast of Turkish folk narratives consists of flat characters and background characters of some roles in the events. The term 'character' is used to describe any literary character in the cast of characters, the term 'flat character' or 'type', which is a flat character, is used for characters who represent a certain typical feature, and the term 'variable character' is used for characters who have no representation feature and have a variable mood (Duman, 2020: 71-72, 79).

There is a great distinction between oral literature and written literature in the analysis of character. This distinction is especially evident in the novel. After Cervantes, with Don Quixote, textual analyses have become a much more prominent and detailed field of study, and the textual analyses of written literature have been given much thought. However, the psychological analysis of oral literature, which is practical, based on demonstration and not suitable for transmission from ear to ear, has not been sufficiently detailed and elaborated. In this sense, both the fictional structure of oral literature genres and the fact that previous researchers did not mention this bet, as well as the lack of a definite comment on it, led to questions such as whether there is a character in oral literature or whether only types are used in oral literature?

The biggest difference between type and character in written literature is that the character has psychological analyses and exists with individual qualities. In oral literature, on the other hand, there is not individuality but the existence of a social world of common consciousness. When describing the stingy type in the novel, which is one of the types of written literature, the actions of the protagonist are given through certain stages and we infer that the protagonist is a stingy type based on those stages. However, in fairy tales, expressions such as stingy man/woman are usually included and the type represented by the hero is conveyed to us in a mould without allowing us to create it in our minds. In fairy tale texts, as in novels, analyses are made and then the reader is not allowed to infer from these analyses that the hero is a stingy type. Because this type is presented in moulds in accordance with the nature of oral literature.

Since social issues are more at the forefront in oral literature, it would be inevitable to give more place to 'type' in the transfer of values in society. The use of characters in fairy tales, which is a type of oral literature, is seen in a different way from written literature. We can explain this through an example: When a question such as 'Who is the one who takes taxes unfairly in fairy tales?' is asked, the answers will probably be 'sultan, khan, ruler, bey'. We answer this question with more than one name. What they have in common is the values they represent.

Therefore, the function remains the same. But the one who fulfils this function changes. For this reason, we can define this hero as a character. If we can count many names to this question and their common points are the function they perform and the one who does the job changes, it can be said that they are also characters. For this reason, we can say that sultan, khan, ruler, etc. are characters. Although sultans, khans and rulers represent a type, they are not types themselves. Because these characters appear with both good and bad characteristics. However, a type has some fixed and unchangeable elements. But characters do not have the same qualities. The sultan, who represents a negative stingy type in one tale, may represent a positive benevolent type in another tale. In order to say that these characters are types, we think that they should have the same qualities.

In oral narratives, the cast of characters is small and there are no individual analyses of the characters in these narratives since they want to tell a lot with little. Everything the society thinks is given in a collective way. We think that a discourse such as there is no character in oral literature, even though the type is in the majority, is too sharp. In that case, we can make the following definition for character in oral literature: In oral literature genres, heroes who differ in each narrative without giving place to individual psychological and physical analyses of heroes are characters. Because in one tale this hero represents good and in another tale he represents evil. Especially in fairy tales, the line between good and evil is very clear. Heroes represent either good or evil, and those who represent this are good in some tales and evil in others. For this reason, it is possible to say that there are also characters in fairy tales.

CONCLUSION

While the concept of type in written and oral literature is generally used for heroes representing stereotypes and common values, the concept of character is seen in different forms in written and oral literature. In particular, we have determined that the character is used in the fairy tale, which is one of the oral literature genres, and we have determined that the character in this genre is different from the concept of character in written literature as follows: First of all, in written literature, character is a hero who has an inner journey and whose physical and individual psychological analyses are given in detail. In fairy tales, characters are heroes who represent a different function in each fairy tale without physical and individual psychological analyses. In the studies conducted so far, it has been stated that type is generally used in oral literature genres. In particular, the concept of type has been emphasised in many studies and studies on the concept of character have remained incomplete. In this study, we have determined that the type is generally used in oral genres, but there is also a character other than the type and that the use of character in oral literature and written literature texts is different, especially as a result of the findings we have obtained based on the fairy tale genre. Based on the concepts of type and character in the fairy tale, which is one of the oral literature genres, we have revealed what the character is in the fairy tale. We clarified the concept of

character in the fairy tale by mentioning the difference of the concept of character in oral and written literature.[1]

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