

Story 1128 (1966 Tape 6) Narrator: Birsen Onaran, 12, daughter of Müdür of museum in Ulus that was Turkey's first Parliament building

Location: Ankara

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The Successful Youngest Daughter

30-31
all

Once there was and once there was not a padişah who had three beautiful daughters. When it was time for them to be married, a special ceremony was held to decide whom each of the three daughters would marry. People from all the area were invited to attend this ceremony

On the day of the ceremony, the padişah took his daughters up into one of the towers of the royal palace. He gave each girl a bow and arrow and said to them: "You are to shoot these arrows. I shall have each of you married to an eligible young man in the house on which your arrow lands."

The oldest daughter shot her arrow first. It landed on the home of the Grand Vizier. The middle daughter then shot her arrow, and it landed on the roof of the home of a very wealthy merchant.

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As soon as arrangements could be made, the oldest daughter was married to the son of the Grand Vizier in a ceremony that lasted for forty days and forty nights. Next, the middle daughter was married to the son of the very wealthy merchant in a wedding ceremony that also lasted for forty days and forty nights. The youngest daughter was quietly married to Keloğlan in a very simple ceremony.

The keloğlan was very poor. Worse yet, he was very lazy, and he spent all day sleeping while the youngest daughter. One day when a caravan was passing their home, the girl arranged with the ³¹⁻³² caravan owner to have Keloğlan work for so that he could earn some money.

Keloğlan walked along with the caravan for forty days forty nights. They were traveling across a desert when their water supply was finished, and everyone on the caravan grew very thirsty. When they finally came to a well, they discovered that it was owned by an Arab cannibal who would give a drink only if he was first given a human being to eat. The camel drivers tied a rope around Keloğlan and lowered him into the well to get some water.

the keloğlan is a definite personality type, a winner, and a sympathetic figure. In tales the keloğlan image is often used as a disguise. Disguisers cover their har by covering it either with a sheepskin turned inside out or with the cleaned lining of a sheep's stomach.

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When Keloğlan reached the bottom of the well, he was given a bucket of water by the Arab. "What a handsome young man you are! You have eyes like corals and teeth like pearls," Upon hearing these words, the Arab gave Keloğlan three pomegranates and said to him, "Take these home to your wife."

On the return trip, Keloğlan traveled home with the caravan and delivered the pomegranates to his wife. On the first evening that he was home, he and his wife had visitors at their home. Keloğlan said to his wife, "Bring out those pomegranates so that we can offer our guests something to eat."

When the girl went into the kitchen and examined the pomegranates, she discovered that they were stuffed with gold pieces and diamonds. Returning to her guests, she announced, "I am sorry, but the pomegranates have worms in them."

In the morning Keloğlan and his wife sold some of the contents of the three pomegranates. With the money they received, they had a large palace built, and when it was finished, they hired many servants to work for them. The palace was beautifully furnished. The youngest daughter invited her older sisters and her father to visit her. The young couple led a rich and happy life after that. They attained their wishes, and may we all have our turn sitting

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on the wooden divan.²

² The preferred seat in a social gathering is a sofa opposite the main entrance of a room. In poorer homes this might be the lone sofa. The child narrator here has apparently picked up part of a standard tale-ending formula. This "exit" line says, "And may we move up into their positions." At a social gathering the most prominent and distinguished guests sit on the sofa opposite the entry. If someone more prominent enters, then those in the top seats are demoted to lower seats, and the whole line of guests moves downward a notch. To move upward in the seating is, figuratively, to be successful. Thus, if we too become successful (as did the newlyweds who struck great wealth), then we will move up to the top seats.

This partly understood line is illustrative of the narrator's ineptness in general. Her tale is a melange of scraps from several well-known folktale types. The child has heard these tales but has not assimilated them. Her performance has little intrinsic value, but it is included in ATON as a document of the oral tradition gone amok.