

clocks, automata and meerschaum pipe, closely following common Teutonic stereotypes.

The actor who voiced him, Christian Rub, was a vocal Nazi sympathiser unpopular on the set for his opinions, and the evil puppet-master Stromboli, all black beard and hooked nose, has been seen by some as a Jewish-Gypsy caricature.

Initially the film failed to make decent money due to its limited circulation in war-time Europe. But very soon it came to be seen as a masterpiece, with Leigh Harline's musical score still the stuff of collective memory and Disney's special animation effects astonishing even now.

Realising that Coloddi's version of the marionette could seem unsympathetic, Disney made him much younger than was suggested in Enrico Mazzanti's original illustrations, where he sports an ungainly long nose even before he starts telling lies.

Now, round-faced and with a constant cherubic smile, he comes over as innocently naïve rather than plain thoughtless.

With 76 minutes of this 88-minute film taking place in darkness or under water, all the major threats in his increasingly sinister world come from villains operating outside rather than from serious flaws in his own character. Just as well that Jiminy Cricket, casually killed off by Pinocchio early on in the original story, now emerges along with the Blue Fairy as such a reliable friend as well as a conscience, now somewhat down-played.

The National Theatre version, written by Dennis Kelly and directed by John Tiffany, aims at an amalgam of book and film.

Pinocchio's first act after he is carved out of a magic tree trunk is to eat his father's supper without thanks and then send the old man out in the cold to sell his own coat in order to get more funds.

Not a good start, then, and although Pinocchio's main aim is still to become a proper boy he is – as energetically acted by Joe Idris-Roberts – very obviously a fully-grown adult already. Puppetry is left to supporting characters, entering as huge heads manipulated by puppeteers in full view of the audience.

Equally puzzling for a modern child audience is the scene in the Land of Toys, renamed Pleasure Island by Disney. For



Collodi, this was a place where children could lark around for months on end, finally turning into donkeys as a result of receiving no education.

Disney goes for more active decadence. Sweets are eaten at will in a giant amusement park decorated with anti-school graffiti.

Once there, Pinocchio and friend Lampwick descend into pointless vandalism, also drinking beer, smoking cigars and playing pool before noticing that their ears and tails are beginning to sprout. After that, in a truly chilling scene, they see other child-donkeys bundled away by black-coated figures wielding whips, either to the circus or to the salt mines.

But while the change from human to animal is still properly scary in the theatrical version, Pleasure Island, before all that happens, actually looks rather fun. Young people dance about on the stage with the same sort of abandon seen on any disco floor. While there is some fighting, not to mention open farting, what goes on would not seem out of place in any average junior school playground.

Children in the audience may well wish they could join in all this frenetic activity themselves. The idea that to do so would be compounding seriously bad behaviour never really comes across.

Halfway between the harsh moralism of Coloddi's original and the emotional soft-peddling found in Disney's film, this current production sometimes risks falling between the two stools of pure entertainment and an open attempt at moral education.

The same uncertainty in aim could be said of its musical score. Favourite songs from the film are still there but, as reworked by composer Martin Lowe, lack the emotional punch found throughout the film. Some brilliant theatrical set pieces remain, and Gepetto's unconditional love for his puppet-son stays as poignant as ever.

But whether modern children watching all this on a family day out have any idea that Pinocchio's early state of self-centered ignorance and the disasters it leads to is also meant to act as a warning to themselves and how they might act in broadly similar circumstances remains another matter.

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1) The National Theatre production of *Pinocchio*

2) Disney's *Pinocchio* (1940)

3) Carlo Coloddi

4) A 1914 version of Coloddi's classic with illustrations by Charles Folkard, 1914

5) Illustration by Enrico Mazzanti, 1892

Photos: Credit: Cover Images / Culture Club/ Getty Images

TURKIC DELIGHT

PETER TRUDGILL on the long history, and many chapters, of a family of languages from Eurasia



The Turkic language family consists of large number of related tongues which are spoken over many different regions of Eurasia, ranging over 6,000 miles from the original Turkic homeland in Siberia to eastern Europe. The Turkic languages which people may have heard of, apart from Turkish, are Kazakh, Kyrgyz, Turkmen, Uzbek, and Azerbaijani (Azeri), all spoken in Asia: we are familiar with the name of Kazakhstan and the other nation-states where these languages are spoken.

We are also familiar with the fact that Turkish itself, by far the largest member of the Turkic family in terms of numbers of native speakers, is spoken not only in Asia Minor but also in those parts of the Republic of Turkey which lie in Europe – the area known as Eastern Thrace, to the west of the Bosphorus and bordering on Bulgaria and Greece.

Turkish has also for centuries been spoken in Cyprus by maybe 20% of the population of the island. But it is perhaps not so well known that Turkish has been spoken for hundreds of years in a number of other areas of mainland Europe – in Macedonia, Kosovo, Romania, Serbia, with the largest group consisting of around 600,000 Turkish speakers in Bulgaria – about 9% of the population.

There are also many tens of thousands of native Turkish speakers in Greece, particularly in Western Thrace, including the towns of Komotini and Xanthi. The exact number is difficult to determine since the Greek government refuses to cite or even collect statistics for the Turkish speakers of Western Thrace: it simply reports on the numbers of people who are Muslims, and many of the Muslims in northern Greece speak Slavic languages, or Romany, rather than

Turkish. The Turkic language family is also represented by several languages other than Turkish in different parts of our continent. There are over half a million speakers of Crimean Tatar in Crimea – they have been there much longer than the Ukrainians and Russians. There are, too, in different parts of Russia, millions of speakers of Turkic languages, such as Chuvash, which is spoken in the Russian republic of Chuvashia. And by no means all of the European speakers of Turkic languages come from a Muslim background. Gagauz is a European language with more than half a million mostly Orthodox Christian speakers in Moldova, Crimea, Bulgaria and Russia. And Urum is another Turkic variety spoken by several thousand people who are Orthodox Christians, including in Mariupol, Ukraine. The Urum people consider themselves to be ethnic Greeks, even though they are not Greek-speaking: the origin of the name Urum is the same as the Greek word *Romiós*, 'Greek', which is derived from Rome – the Greeks were for centuries citizens of the eastern Roman Empire centred on Constantinople.

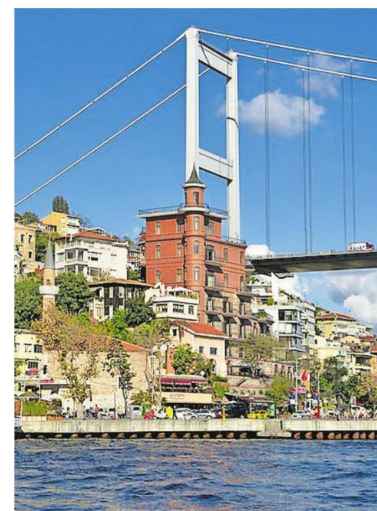
Intriguingly, another Turkic language, Karaim, is spoken by people whose religion is based on the Old Testament. The Karaim are found in small communities in Lithuania, notably in Vilnius and the town of Trakai. The language is severely endangered, but attempts are underway to revive it. The origins of these Turkic-speaking people are not fully understood. They could represent a diaspora of Jews in Anatolia who had become Turkic speaking after the arrival of the Turks from the east. Or they could have been Turkic-speaking people who converted to a form of Judaism at some stage. Another small Turkic-speaking group with the same kind of religion are the Krymchaks of the Crimea, whose language is closely related to Crimean Tatar.

It would be a mistake to suppose that the Turkic language family is a recent arrival in Europe. The original Bulgars were a Turkic-speaking group who had established themselves in what is now Ukraine as early as the 600s AD. And some of the greatly feared and rather mysterious Huns were probably Turkic-speaking; they first arrived in Europe, ranging as far afield as France and Greece, in the 300s AD.

THRACIAN

Thracian was one of the now-extinct Indo-European languages of the Balkans which were spoken to the north of the Greek-speaking area.

In pre-Roman times, the Thracians inhabited the area which is today covered by Bulgaria, former-Yugoslav and Greek Macedonia, and European Turkey. To the west of the Thracians were the Illyrians, and to the north the Dacians.



Bosphorus Bridge, Istanbul
Photo: Cover Images