



## SOME PROBLEMS OF THE TYPOLOGICAL RESEARCH OF KARAKALPAK AND WEST EUROPEAN FOLK TALES

(on the materials of Karakalpak and English folk tales)

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Article history:	Abstract:
<b>Received:</b> January 7 <sup>th</sup> 2021 <b>Accepted:</b> January 13 <sup>th</sup> 2021 <b>Published:</b> February 4 <sup>th</sup> 2021	The article deals with the comparative study of English and Karakalpak folk tales. In the article the author analyses the plot and composition of folk tales of these two different peoples, paying a proper attention of the events and characters in tales. Concluding the theme the author realizes some specific typological peculiarities and similarities in their composition and ideological contents of folk tales of these two different cultures.
<b>Keywords:</b> Genesis of the tale, cognitive, mythic character, myth poetical fantasy, solar theory, meteorological theory, fantastic tale (story), imagination	

The study of place as a literary genre in the world folkloristics is one of the very important issues in the theory and critics of literature. The scholars in the branch of the history of literature and literary criticism have been created numerous scientific works on the research of tales as a genre on the aspects of its genesis, poetical artistic peculiarities stylistic and verbal masterpiece: Pointing out the structural substitution and other peculiarities of tales among other genres, a number of well known scholars confirm that folk tales have a great importance in the cognition of the world and they help to distinguish national cultures to develop education of masses.

In the Modern period of global approachment and mutual friendship the study of the problems of relation between cultures and literatures by means of comparison and gaining successes and nuances on the definite objects of the history and criticism of literature are the real successes in the sphere of world literary criticism.

According to the requirements of modern world comparative study of folklore heritage including tales and their delivery to listeners/readers in various national languages in the mythoepic way and to find out commons and specials are the main directions in the recent literary criticism. Having analyzed the lexical semantical ways of depicting the events of tales in the Karakalpak and English languages, the explaining of the notions of time and by means verbal speech, and depicting of relations friendly and antagonistic between positive and negative characters: revealing peculiarities in creating their emages.

In both literatures (English and Karakalpak) folk tales are particular epic genres belonging to folklore. However in the English literature tales after being created orally (by the folk) during centuries and beginning with the occurrence of writing, having been compiled by a definite author, afterwards they accepted the authorship of the compiler who suggested them from the pages of collections of folk works, magazines and other types of editions. Here we must take into consideration the historical fact that writing had had appeared in the Great Britain some centuries earlier than in our country and also the fact that our ancestors lived a nomadic way of life until the beginning of the XVIII th century. Even though, this does not mean that Karakalpak people had no national literature. Our ancestor's were skillful, narrators, story tellers, ertekshiler, a`psanashilar, qatiqulaqlar, performers of folk eposes in the ..... accompaniment of national musical instruments duwtar and ghobyz who accordingly were called bakhshys and jiraws. Karakalpak folk tales have reached our times by generations in the oral way by the definite skillful narrators who performed them occasionally in national festives as Nawruz, O'raza-Hayt and other ceremonials. Besides, it was one of the favourite childrens' hobbies; after a long play-time, even intill midnight they used to gather and tell tales. Among them some skilled ones had grown up as wellknown narrators.

With the popularizing of writing among masses of people in, second half of the XIX th century, there appeared a number of educated persons as Berdakh, Kunkhoja, Omar, O'tesh, Ajiniyaz, Jiyen Jiraw, etc, who created their eiterary works in the written way. Among them Berdakh (Berdimurat G'arg'abay uli, 1827-1900) had been much more interested with oral folk works: tales, legends, eposes, and historical events, narrated by skilled story-tellers, and performed by jyraws and baqsys. For instance, he rewrote the spot of his "A selfish shakh" ("Aqmaq patsha") from the mouth of a story-teller. The fact is confirmed by the foreword of the poem which was written by the poet himself. He partly wrote:

Qolima duwtar alg'anda  
Aq dariya betke barg'anday  
Bir qissani tan'lag'anda  
Bir waqiyani bilgen edim

With my duwtar in my hand  
When I went to Aqdariya  
I happened to listen to a legend  
And I wanted to compose an epos on its event

The tradition have been willingly developed by folklore researchers and compilers of Karakalpak folk works (tales, legends, anecdotes, eposes (da'stans,...) beginning from the 30's of the XX th up to our days. Nowadays, for instance, folk tales comprize 7 volumes of a hundred-volumed collection "Karakalpak Folklore". Our people now highly appreciate the scholars, poets, writers and other geniuses as Qalli Ayimbetov,..... Who made a great contribution in compiling folklore heritage of our ancestors. Their names were written with golden letters in the history of the theory and criticism of Karakalpak literature and folklore study. As E.M.Meletinskiy wrote in his "Myth and its classic types" [3:76]. "Genetically literature is closely connected with folklore by means of mythology". According to numerous historical bases folklore has been functioning as an important means of connection of literatures of different periods. It is considered to be one of the particular motives for formation of mythological-literary plots not only in the Karakalpak literary process, but also was an important base of the development of humanistic ideals and in enriching the contents in the world literature. Being rooted with ancient primitive tribal community, including the earliest literary motives and traditions folk tales as literary genre has been enriched with new contents and contemporarily never becomes older though many things change with flowing times. Outwardly any tale is like a discription of a simple flow of events, however it presents a deep sense motivating the listener to think, to be interested, surprising, being excited even emotionally join the characters in it. These facts are revealed in the continual process of studying them. Tales can lead back us to earliest past and any listener or reader even the researcher find themselves together with characters of the tale, for instance, they would imagine the earliest past in which people live in tribes, and their lifeway: primitive habits, the earlier establishing of their social life, culture and art. The nature of the tale is revealed by its characters' ways of thinking, by their mutual relations kindred, relativeness, friendship, love, apart, hostility and etc. and their psychological feelings as happiness, gayity, sorrow, rage etc. which are not only experienced by characters but, listeners or readers also experience them in the bottom of their heart. Tales reflit all stages of human life, and they considered the first source for researchhing the development of human consciousness stage to stage.

Being established as a literary genre tales belonged to a particular type of stories that were told traditionally by, specific narrators who were very popular among the folk. Literature researchers suppose the establishing of tales as a genre belong to the second half of the XVth and to the beginning of the XVI centuries. Until to mid of the XIX century tales had been considered as a genre "for children and the lower stratum of a society to spend their spare time when they became weary after a long time of school or hard work. And tales had been reprinted being definitely adapted for the common taste of entire masses of people. On the base of a such urgency in the west there appeared a number or trends and schools aiming to review and uprise the qualities and content matters of folk works, and creating new works on the motives of folk sources. One of them, that is very popular in West European peoples which had become common to all those peoples is the literary school which was founded by the great German scholars, literary figures-brothers Vilghelm and Yakov Grimms, and was supported by their followers. On the base of their theory there appeared a valuable work titled "German Mythology" [3:183] which mainly put forward the reliable point of view that "Miths were the product of the earliest primitive thoughts" and all the society agreed with the idea. And Brothers Grimms pointed out "Myths were the direct mere reflexion of the nature, of the world in the brain of the primitive human-being"

The Mythology of that period had two main theories: The Sanbased theory of an English philologist M.Muller and The meteorological Theory founded by A.Kunn. They both suggested the same point of view that the Sun and stars all were created by the will of the Allmighty God and a humanbeing also must follow to His Greatness. [3:10]

Existence of several theories within one and the same school or trend made the representatives join the varying points of views into one system. Among them the theory of eugenism in which a group of people (a tribe, commune, a nation etc.) is considered to elect their leader due to his/her particular skills, strength, kindness, justice, particularly, for his/her organizing leadership skills and believed him/her as they believed to God, and obeyed him/her, praying as to God, these conditions have found their reflexion in folk works including tales.

Researching the materials compiled as a result of studies of folk work of peoples of the whole world and generalizing their conclusions scholars pointed out that logical lows concerning the whole humanity, psychological phenomenon, the laws in the family life, common ways in the development of cultures in all nations, all of them had been reflexed in the folk works in the same way. Perhaps, that's why plots occur by themselves automatically and "theory of occurring plots automatically" i.e there appeared a new theory called "an anthropological theory". [4,LED]. The scholars who used the historical comparative method in researching folk works established the comparative mythological school representatives of which lead activities in the following problems:

- .defining the sense and content matters of myths and their historical development;
- .defining and finding out the original backgrounds of myths;
- .explaining the ancient mythological points of views and their contents in the systematic way.

As F.I. Afanasiyev suggests during the periods before our age (BC) human was aware of his surrondings (nature,objective reality) by means of myth and properly appreciated historical events and natural phenomena, explained their origins reasonably [6:112]

Periods being passed mythological (plots) pieces of plots appear within the events of contemporary literary works and as a result they make it possible the occurring familiar plots of events in the examples of world literature and may get joined with contents of any people's literary pieces as a means of creation of images of characters.

By means of using fantasy in the plots of duels between a national hero and a representative of occupants in folk works the narrator of any tale stylistically gains depicting the positive characters deservedly but the negative ones due to their deserts. Such events motivate in listeners or readers the spirit of national pride and patriotism. That's why every nation keeps their folk works for ever.

Pointing a national feature of tales and possessiveness to any of ethnic groups one of the prominent Russian scholar A.N. Pypin wrote: "As it's impossible that there exists person who keeps himself/herself tribal or social relations, so it is impossible, of being an absolute artist." Any literature is national, i.e it constitutes social and characteristic features and ideals of communities and tribes, without those peculiarities the literature loses its importance and influence and as a result it deserves no interest" [7:112]

There are many commons in tales of world nations, this state is explained by the similar cultural historical conditions in their lifeway. This does not mean, that national tails are all created in the same way completely. As any literatures is national tales also should not lose their national features in depicting the national customs traditions and nature.

Almost in all peoples folk works tales are considered to be one of the most ancient tablished in a long process of practicing: everybody; both the young and the old were deeply interested in them. They appeared as the result of our earlier ancestors' mythological world views habits; rituals, customs, family and tribal ritters, etc. In tales, as usual, there were reflected the social life and there were told depicted the most favourite humanistic features of folk characters who were the ideals of ordinary people. All these characters and their heroic deeds were there was no tale at depicted dreamfully and on the base of fantasy.

Tales have passed a long period of establishing as a genre. They have occurred on the base of telling of an event from the life of the primitive human in an ordinary way. With passing times the event was retold in more alternated forms. Worshipping to super powered of a word, super powers, animistic, totemistic and fetishistic treatments were expanded with gallucinaed and some other fantastic means. Hunting games to training them, using as physical forces, not only for food or sports were the frequent sources for creating tales. Tales of this type were created in allegoric style.

With the formation of feudal system and developing of social process in tales the were depicted the social relations of the new historical formation, as a result of which there were appeared tales on social life moral and aesthetics. These tales began to depict classic oppositions between upper and lower classes of the society: landlords and peasents. It does without saying that period which created without using an example of a dreamful fantasy, well but the folks life was full of dreams they were eager for a brighter future to which, as they believed to reach was impossible only by the help and encouragement of mythic characters as it is imaged in the tales "Gulziyba" (Meitin Gulziyba) "A clever boy" (an orphan boy-Jalghyzbay, his dead father -Qalbay-kokjal), "The hunter named Aryq-Mergen" (Aryq-Mergen, who makes a living for his community (tribe) by hunting games) and etc. a great deal of these tales are constructed on the base of idea of the living conditions of the people and their dreams of gaining justice, freedom, equality. In these tales it is not only told on life of the people and historical conditions of the development of the society but there also take place the peoples indignation at representative of upper class: cruel khans (kings), mullas, iyshans (religions personel), unfair vezirs and so on. The people not always remain conservative, the upper class representative are opposed by poor peasents, orphan, shefered and even by a clever fishermans daughter. People believe that the truth always win. A kind will of the people always lead to a victory over enemies. The main peculiar feature of Karakalpak folk tales is that they have reached our times in oral way having been passed to generations from mouth to mouth the written samples (collections) of them have been compiled only at the beginning of the XIX-th century.

The theme of women's independence and their partake in the social life also constitutes the main content of a great number of Karakalpak folk tales. For instance in the tale "A foolish Khan and a clever woman" the Khan's wife is one of the women who live in Khan's despotic feudal-patriarchal rein. She is a daughter of poor. The Khan married her as she was a pretty beautiful woman but after being married he didn't appreciate her as his wife, he didn't take care of her treating to her as a house-maid.

The fisherman's daughter couldn't stand his despot and run away together with a hewer named Sakhy and lived together a happy life. They organized a big wedding and invited the Shakh treating His Honour with sincere welcome her former husband and with all kinds of delicatessen. The Shakh there had understood his mistake and took off his crown and sakhy had become a new Shakh. And the people of all the Khanate lived a happy- lived ever after. Such tales as ("Jetim qiz") "An orphan girl", "Gulziyba", "Two loving-pairs whose dreams come true" ("Maqset-muratina jetken ashiqlar", "Ziyba and Ziyne" etc.) also have the same idea.

According to their contents and plot Karakalpak tales are put it on to Shakh's head, so mostly alike to eposes than other genres of folk works. however, the main plot of eposes are usually based on depicting eposodes of battles against invaders and the heroic deeds of national heroes, and the tales often show individual persons' social conditions and their adventures in the search of ways orgaining successes in their journeys and returning home safe and sound carrying out conditions agreed before by definite person (Khan, padishakh, Khan's daughter, a bride etc.). Episodes of battles sometimes, occur in tales, too. But the participants of these battles aren't special troops of the

definite countries or Khanates, they may appear as brigands, a group bandits, pirates etc. and the main character wins them by means of his mental dominance on mythical super powers' help as it happens in the folk tales "Eshamakh and Doshamakh" or "Abat Bahadyr" correlatively.

Leaving for long journeys abroad the native place in the search of his future bride, the occurrence of the motive to marry a girl from other tribal group (community) is originated from the karakalpak people's national custom of exogamous marriage which in its turn influence to the formation of plots connected with that national culture. In karakalpak folk works, especially, in in the epic genres as eposes and tales in the formation of their plot the motives related with magic powers play an important role. Appreciating magic and its role in the artistic composition in Turkic tales K.Imomov writers: "In the plot system which is peculiar to magic tales the fantastic inventions connected with magic and witchcraft play an important role".

The long journey of the tales main character (the native of safari) his having a rest under a giant tree, on the stealth of the princess's (malika's) taking glass, or the kidnapping princess (malika) by strangers are the examples of the epic transformations of which present the artistic elements of tales. Besides drinking a mouthful of a zam-zam water brings into life the dead body, opening of the blind's eye by sluicing to turn to a stranger while swimming etc. all these motives, not to spit in to the well, to serve bridegrooms a cup of sweet water all these habits are originated from the point of mythic views.

In accordance with their generic nature tales have various artistic compositional characteristic features. They are performed and created with similar artistic form and performed in the same rhythmic tempo. Therefore, the term "ertek" (tale) in Turkic languages is originated from the words "er" meaning "jyr"- "a poem", "lyric" and "tek"="like"/similar with general meaning-like a lyric/ "a song". That's why it should be retold, narrated, performed with a special particular rhythm, intonation, tune and tempo.

Introduction, the beginning, the main part, epic adventures and a peculiar form of conclusion are the main structural parts of tales.

The traditional beginning (introduction) of tales are common to all national cultures all over the world. The main function of the traditional introduction is to centralize the attention of all listeners to one point, to make them ready to listen to the narrator's retelling. The traditional beginning is aimed for creating a deep motivation in listeners for listening the tale and getting influenced by the plot and content of the narration, by the heroic deeds of the main characters motivating deeply impressed with the inner passions of characters of the tale.

Usually the traditional introductions include selected paragraphs of texts which describe the period, place of events that comprise the whole plot of the tale. The traditional introduction of tales of the English and the Karakalpak is frequently similar both by the structure and content of the paragraphs. They begin in the following ways:

In English: "Once upon time there lived a King and Queen", "Once upon a time at the seaside there lived an old fisherman".

In karakalpak: "Buringi o'tken zamanda Byjyr Mergen degen bir an'shi bolipti" (Once upon a time there lived a hunter named Byjyr Mergen.....).

"Bayag'ida bir xan bolg'an eken....." (Long ago there was a Khan.....).

Such a beginning of tales are common in both languages. There are some cases when tales began in more complicated ways. They began so in order to make listeners more attentive, to motivate deeper interest to them. For example: "Ertegin erte boladi, qulag'im kelte boladi, g'az baqirawiq, qirg'awil shaqirawiq, tirna jasawil, ha'kke biysimaq bolg'an zamanlarda...." (This tale tells the ancient events, keep at yourself attentive was a trooper, magpie was a statesman there was lived.....).

In English such paragraphs can be met in tales with a definite authors. These authors can begin their tales according to their own stylistic taste.

Like in all the folk works the events in the plot of tales are developed in the periodical stages which are connected with each other by decision of conflicts.

In tales of both peoples the way of ending the plot events are given in the definite ways. In Karakalpak folk tales for example we've found the following endings more peculiar to the national characteristic features of the people and their cultural customs. For instance in the folk tale "Asan Genje" Asan the younger: "Asan overcomes all the difficulties, returns home safe and sound marries Myskhal Peri" (Angelika Myskhal). All the family gets together and celebrate the occasion with a great feast which lasts forty days and four nights.

Frequently Karakalpak folk tales are concluded paragraphs end in combinations "murat maqsetine jetedi"/ "...so, his/her, their dreams come true and live a long happy life, such endings of tales are usual".

Generally like all folk tales of every culture English and Karakalpak tales are similar due to their creating motives their alternation is based on customs, rituals which reflect their way of life.

Modern theory and critics of literature divides the types of tales of the west European peoples according to the following classification:

- |                       |                        |
|-----------------------|------------------------|
| .tales about animals; | adventure tales;       |
| .tales-novellas;      | life-size tales;       |
| .fairy*tales;         | dream (fantastic)tales |

Among them the English tales are represented in the following classification: tales, fairy tales, myths-legends, fantastic tales Nowadays in the west literary theory there occur a problem whether literary theoreticians must consider fantastic stories closely belonging into tales or separately. This problem is one of the urgent questions in the

distinguishing the tales a separate genre in the west literature. Meanwhile scholars steadily underline that they must consider more carefully the concept "fantastic conivance" because the same notion as, they consider, is the main charactic feature of tales. [8:32-34]

Analyzing some interpratate meanings of the term "tale" we can be able to realize how some scholars of the branch could define the concept developed finto the literary genre "tales".

In the "A.Hornby's dictionary" "tales" is explained as a fantastic, fanciful tale (story) based on imaginations;

Oxford Advanced Learners' Dictionary:

1.A story created using imagination, especially one that is full of actions and adventures; a fairy/moral/romantic,etc.tale

2.A folk tale a very old traditional story from a particular place, that was originally passed on to people in a spoken form.

The above definitions make it possible to add some more two types to the previous classification of English tales i.e moral and romantic tales being added the complete classification of English tales would be pointed out in the following way:

Fairy tales, myths-legends, fantastic tales, moral tales and romantic tales, adventure tales, etc.

Besides the English vary tales as absorbing tales, exciting tales, gripping tales, fanciful tales, hair-raising tales, shocking tales. All this attributions confirm that the English are fond of tales and all types of tales are generallizedxas folk tales. Concerning the English tales with the definite authors authorships, for instance, Dickens' "A tale of Two Cities," majority of scholars suggest some of there authors are considered to be compilers of folk tales who edit them, the others create their own ones on their motives.

"The term" "tale is not enough to scientifically explane and reveal its definiyion from the point of view of linguistics because it is a literary term dealing whith folk tales". Developing her opinion on tales E.Yu.Laskavtseva writes on "Despite the facts that tale is considered a mythological fairy text and have its proper characteristic features it !!!! completely researched and analyzed !!! has not been linguistically yet." [9:19]

Laskavseva's above opinions are of the newest ones meanwhile she brings forward the following characteristic features of the tales:

- .tales belong to the definite one of speech genres:
- .it is considered to be a folk creative work:
- .it's not directly concerned yo the truth;
- .it has a fantastic character or it belongs to invented stories;
- .it's a prosaic tale;
- .it's aimed for spending a spare time;
- .they depict events that haven't took plase or invented ones.

English tales are differentiated from the tales of other peoples by their particular features, for instance, oftenly they are extremely fantastic invented ones, the events composing their plot are narrated with a dreamy spirit for awakening deep interest in listeners or readers.

Advanced narrating skills, imagining peculiarities,depicting events in favour of masses or listeners or readers and using of influential artistic styles increasing the literary of tales have made it possible that the genre have entirely populated all over the world up to the beginning of the XXth centure. The verbal narration of tales, the development of the conflict and their decisions due to quick-wittedness of creatons, national characteristic features, characters' logalty to their people and nation, depicting the images of characters and their devotion to their native land, all these factors, have made tales the popular genre in the folklore.

One of the most prominent scholars in the branch of researching folk tales a Russian literary critic V.Ya.Propp systematized tales scientifically and classified then morphologically. He pointed out that Inspite the facts who created and how they were narrated tales are whole unchangeable system consisting of steady elements. [8:8]. Siting V.Ya.Propp's above mentioned definition T.A.Volkodav remarks that V.Ya.Propp also enumerates some 30(thirty) characteristic features belonging to tales.

Due to research results V.Ya. Propp points out "Functions of tales are limited by their number. We can suggest only 31 functions of them. Nearly all kinds of world tales hade been created and developed around this approximate number. If we observe according to logical and artistic needs all the functions come together one after the other. They move forward arourd one central axis and break not their consistency." [9:44]

Just here if we are to say something of the fact of the amount of multy-aspectual researches of Karakalpak tales in modern Karakalpak literary critics we have to use a national idiom "Tilimiz mukilik etti-aw...!" (Have become tongue-tied) "biting our lower lips". However, our ancertors' proverv "Fire instend of lying!" (Jatip qalg'ansha, atip qal!) encourages us with all our heart to display "The collection of Karakalpak folkworks in 100 volumes" in which folk tales occupy the whole 7 volumes and they are classified into types. It's worth being proud with the fact that our scholars worked hard in compiling the collection. This important genre attracts more and more tenders who aspire to thoroughly research Karakalpak folk tales and to find out their high levels of competence yo be placed among the national tales all over the world.

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