Occurrence of linguocultural terms in English and Uzbek folk tales

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Abstract

It would not be an embellishment to say that folklore traditions connect people and nations through invisible lines. One can see the connectivity as the integrity of intimacy, solidarity and mutual understanding among nations of the world. Roaming the fairy tales orally among people entire the world as a form of that solidarity caused them to become an inseparable part of every nation's folklore traditions. Therefore, studying fairy tales of nations from a theoretical, cultural and philosophical point of view, comparing and identifying the similar and differential lines can be the continuous work of mutual understanding between folks in the world. The author of this article dealing with the issue of cumulative tales intended: To review the previous theoretical researches about the cumulative issue in the fairy tales; To identify how the presented approaches of the scholars apply to the Uzbek and English cumulative tales; To identify and compare the pure cumulative structure in the Uzbek and English fairy tales; It is important to mention that a larger part of researches about cumulative tales belongs to Russian scholars. Accounting lack of researches about Uzbek cumulative tales caused to make the work more perspective and relating it with English cumulative fairy tales can

help to understand the issue deeply. Based on the approaches of Archer Taylor, Stith Thompson, V.Propp, I.Kruk, I.Amroyan, A.Kreatov, J.Eshonkulov, and Sh. Turdimov, we analyzed two nations' cumulative fairy tales and tried to identify the fairy tales among Uzbek and English fairy tale fond which can present a pure cumulative structure. The English cumulative tales Teeny Tiny, The Old Woman and Her Pig, Henny-Penny How Jack Seeks his Fortune and the Uzbek cumulative tales Susambil ,The Egg and The Kidney, The Three Goats‖ can present the reader a good perception about the accumulation in fairy tales. Studying Uzbek and English cumulative tales comparatively is significant for further researches of other nations' cumulative tales.

Keywords: fairy tale studies, cumulative fairy tales, cumulative issue, approaches, a pure cumulative structure, a decumulative technique, patterns, chain links, Uzbek and English cumulative fairy tales, comparative study.

Fairy tales as a part of the folk narrative genre system always serve for the development of literature, cultural exchanges, and importantly play a great role in the good raising of the young generations. Learning fairy tales from the scientific point of view is as important as its spirituality and ethical values. Comparatives studies can give us more access to learn the texts of fairy tales for which Uzbek and English nations, like others, have their own cultural and scientific aspects. Moreover, 21st-century scientists in the folklore field devote much of their time to learn the structural and inner features of folklore texts and their impact on solving the present issues in science branches such as pedagogy, psychology and even in medicine. We can cite many works that had been done by scholars in the fairy tale field. Their works serve as a foundation for further researches. Based on the previous works we decided to explore the general issue by focusing on the comparative analyses of English and Uzbek cumulative fairy tales. On the other hand, the structure of the English and Uzbek cumulative fairytale is not fully researched, as comparative studies provide more perspective on the topic. Considering these ideas, here we have undertaken a substantiation of the English and Uzbek fairy tales' cumulative structure based on the analysis of their plot development and text

composition which can serve as a theoretical and methodological ground for the study of the fairy tales' cumulative characteristics.

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In their work, Bolte and Polivka (1915) tried to select a name for works of this type:they used terms such as Kettenmärchen (chain tales), Haufungsmärchen (tales with piling up) or Zahlgeschichte (stories in which something is constantly believed). Not satisfied with them, they continued the search for an adequate name in the English language and for the first time used the term accumulative story (cumulative stories), which has become customary for modern folklorists. Bolte and Polivka (1915), based on the huge amount of fabulous material of many European nations (including Slavic), which they had at their disposal, tried to identify and describe the three main types of cumulative stories most common in Europe. The primary form is exemplified in the type of "No goat with nuts" (AT 2015). In such type tales, there are a series of events bound together by one slender thread and a conversation consists of an increasing number of details. The most interesting development is that every episode is dependent upon the last. The Old Women ad her Pig‖ and A Grain of Corn‖ are a good example of this type. The tales show the standard threats of violence but manage at the end to solve the problematic circumstances or to skirt any actual killings. The situations involve interactions between human and an animal. To the second type, they attributed those plots in which the characters devour each other, for which they are consistently punished by God (AT 2025-2028). For the third, they identified tales and songs like "The House That Jack Built" (AT 2035). The fairy tale text is built like songs and here is important to mention that such tales consist of rhyme based on cumulativeness. According to Laura and Kready (1916) he accumulative tale is the simplest form of the tale. It may be: 1) A tale

of simple repetition. 2) A tale of repetition with an addition, incremental iteration. 3) A tale of repetition, with variation She argued that repetition and rhythm have grown out of communal conditions. The old stories are measured utterances. At first, there was the spontaneous expression of a little community, with its gesture, action, sound, and dance, and the word, the shout, to help out. There was the group that repeated, which acted as chords, and the leader who added his variation. From these developed the folk-tale with the dialogue in place of the chorus.

Nikiforov (1928) noted the following peculiarity of the text of these fairy tales - the tendency to repeat at the speech level, which he designated as stereotyped. He distinguishes four basic types of pattern: repetitive prose dialogue; a short, jerky dialogue, which, thanks to recitative utterance, begins to take on a definite rhythmic warehouse; a verse with a song setting and mixed, when the formula stereotyped includes a combination of prose and poetic dialogue. American folklorist Archer Taylor first published his article about cumulative issues A classification of Formula Tales‖ in 1933in which he noticed certain subgenres of fairy tales with noticeable differences compared with other fairy tales. His initiative interested researchers to select cumulative tales and make them one group. The classification of the chain-like / cumulative tales according to the content principle was proposed in by Taylor. In his study, he used the term "Formelmärchen" - "formula tales," replacing the terms chain-like fairy tale, a cumulative fairy tale, but, unfortunately, gave no explanation for what he meant by formula. Taylor added cumulative tales, catch tales, and other chain tales to the few types of the Formula Tales (AaTh 2000-2399). However, the term formula‖ for that type of tales caused many discussions later as in the category of the formula included tedious plots which are not fairy tales, because they were built on the principle of endless repetition of the same situations-sentences. Taylor was not able to identify in the type of fairy tales he defines the features characteristic of these particular forms and went on the way of stating the absence in it of signs characteristic of ordinary fairy tales. The term formula‖ was not accepted to this certain type of tales. Stith Thompson (1946) argued that cumulative tales present the nature of a game since the accumulating repetitions must be recited exactly, but in the central situation, many of these tales maintain their

form unchanged over long periods of history and very diverse environments. The telling of folktales is a constant activity all over the world. However, the activity is by no means uniform in the various parts of the world, and as one moves over the continents, one finds extraordinary variability within the uniformity of the general practice. He also pointed out that the enjoyment of telling and hearing such tales is in the successful manipulation of the ever-growing rigmarole. Vedernikova (1975) in her book "Russian folk tale" also raised the issue of cumulativeness. In her opinion, cumulativeness is a special form of composition, representing "a consistent, chained connection of plot elements. And each subsequent element is more significant than the previous[one].Thus, the researcher tried to unite with one which has become customary, the concept of formally similar compositional structures, rightly noting that their similarity is in the chain form. The researcher tried to indicate the connection between the cumulative tales and the concept of formally similar compositions and their similarity is in chain form. The Russian folklorist Propp's incandescent works such as Morphology of the folktale‖(1969), "Folklore and reality" Cumulative fairy tales(1976) and Russian fairy tales(1984) were more influential and they serve as the main scientific foundation for further researches of cumulative fairy tales and folklore research in other nations. In the 21st century, folklore scholars Amroyan, Kretov, and Akimenko's works are more significant in identifying the chain links in cumulative tales.The monograph Typology of chain like structures (2000) by Amroyan is devoted to the problem of repetition as a special method of organizing folklore text in general and its parts in particular. The study was carried out on the material of Russian fairy tales and the adjoining works of children's folklore. As a result of the structural and content analysis, Amroyan determined that the concept of chain is broader, more generic, and the concept of cumulation‖ is narrower, specific. According to her, cumulation is one of the types of structure-forming repetition and is possible only at the level of the structural organization of the text. The stringing is a universal technique that occurs at all levels of text organization, as well as in various genres of oral folk art. She proved that the basis of the so-called chain-like structures is four types of structure-forming repetition: stringing, cumulation, ring and pendulum repetitions.Amroyan examined the specifics

of the formation of a chain-like structure and singled out a specific unit of text a link that allows being divided into significant components. It is the repeated reproduction of the link (at least three times) that leads to the formation of a chain-like structure. She also notes the existence of a technique called decumulation technique‖, in which, unlike cumulation, it is not an increase, but a reduction of the chain of fairy tale characters or objects step by step.

In conclusion, we can say, that reviewing the previous researches about the cumulative issue assisted us to identify the cumulative structure in English and Uzbek fairy tales properly. In order to give the reader a good understanding we present the fairy tales based on their repeated pattern (Teeny Tiny), chain links (The Old Woman and Her Pig), cumulative links (Henny-Penny How Jack Seeks his Fortune, The Egg and The Kidney, Susambil) and the decumulative technique (The Three Goats‖). From investigations, we can say that the tales in cumulative group confirm that they build with the help of repeated patterns, chain and cumulative links. Comparative analyses indicate that the animal characters are widely used in both English and Uzbek cumulative tales. The most important aspect of the English cumulative fairy tales is the description of the events in short, clear, and very straightforward ways. In some tale texts, the pure cumulative structure can be found in the poetic parts. One of the characteristic features of Uzbek cumulative tales is poetic segments build on the cumulative structure as The Goats, The Egg and the Kidney. The study of the cumulative issue in the case of fairy tales requires different approaches to the cumulative fairy tales of each nation. The technique, ontent, motif, and events of the fairy tales may arise from the cultural exchange between the nations. We can say that English and Uzbek folklore have their own precious, significant works that are original and peculiar to themselves and they serve for the educative, ethical and spiritual development of the young generations in the world. At the same time, the comparative study includes respect for other nations' folklore treasures. Marilyn Peterson (2000) in her book about Uzbek folklore stated: Folklore, which permeates every part of our civilization, is the tie that binds our cultures together. As we grow and develop from infancy, the world around us, and the way we perceive ourselves is influenced by our

folklore and traditions. As they pass from one generation to the next, they become so familiar that we adapt them into our very personalities.

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