



**SOME SPECIFIC TYPOLOGICAL PECULARITIES AND SIMILARITIES IN  
THEIR COMPOSITION AND IDEOLOGICAL CONTENTS OF  
KARAKALPAK AND ENGLISH FOLK TALES  
(on the materials of Karakalpak and English folk tales)**

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**РЕЗЮМЕ**

Данная статья посвящена к вопросу сопоставительного изучения английских и каракалпакских народных сказок. В статье автор анализирует сюжетно-композиционные вопросы сказок этих двух неродственных народов, уделяя должное внимание на описание главных персонажей. Заканчивая тему автор находит ряд типологических особенностей и общностей в идейно-композиционной строении сказок этих двух культур.

**SUMMARY**

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.

**Ключевые слова:** Генезис, сказки, когнитивный, мифический герой, миф, поэтический вымысел, солярная теория, метеорологическая теория, первобытный человек, фантастический вымысел, воображение.

**Key words:** Genesis of the tale, cognitive, mythic character, myth poetical fantasy, solar theory, meteorological theory, fantastic tale (story), imagination

**Introduction**

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 practizing: 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.

Pointing a national feature of tales and prossessiveness 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" [1:112]

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 imagined in the tales "Gulziyba" (Meitin Gulziyba) "A clever boy" (anorphan 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 og these tales are constructed on the base of idea of the living conditions of the people and rheir dreams of gaining justice, freedom, equality. In these tales it is not onlytold 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 peasants, 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 compilled 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 housemaid.

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 treting 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 Ziynepe" 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 episodes 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 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: “Ertegim 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 fourty 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 contrivance” because the same notion as, they consider, is the main characteristic feature of tales. [2:23]

Analyzing some interpretative meanings of the term “tale” we can be able to realize how some scholars of the branch could define the concept developed into 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 these attributions confirm that the English are fond of tales and all types of tales are generalized as 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 these 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 explain and reveal its definition from the point of view of linguistics because it is a literary term dealing with 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.” [3:19]

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 with 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 place 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 century. The verbal narration of tales, the development of the conflict and their decisions due to quick-wittedness of creators, national characteristic features, characters' loyalty 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 them morphologically. He pointed out that In spite of the facts who created and how they were narrated tales are whole unchangeable system consisting of steady elements. [3:8]. Citing 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 have 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 around one central axis and break not their consistency." [3:44]

Just here if we are to say something of the fact of the amount of multi-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 ancestors' proverb "Fire instead 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 readers





who aspire to thoroughly research Karakalpak folk tales and to find out their high levels of competence to be placed among the national tales all over the world.

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